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AC Stations Grope With Then & Now

By PAUL GREIN

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

LOS ANGELES—The popularity of contemporary hit radio has forced many adult contemporary stations to decide whether they want to retain their traditional AC approach or adopt a hipper, more contemporary stance.

There are potential problems associated with this approach.
(Continued on page 66)

HISTORIC DECISION

High Court Betamax Ruling Casts Doubt On Taping Bills

By BILL HOLLAND

WASHINGTON—The Supreme Court, in a five to four vote, ruled Tuesday (17) in the so-called Betamax case that non-commercial, private home videotaping of off-the-air copyrighted programs is legal and does not constitute copyright infringement.

The legal core for the majority opinion, which was read from the bench for emphasis by Justice John Stevens, was that the Court found that "time-shifting"—recording a program for later viewing—does not harm the copyright owners in the movie industry, and therefore falls under the "fair use" statute of present copyright law. The Court also said it did not find proof that non-commercial home videotaping had caused any financial harm to the Hollywood copyright owners.

The legality of audio home taping was not at issue in the original action and is not addressed in the High Court's decision.

The long-awaited Betamax decision comes as a crushing defeat for the studios and a victory for the manufacturers of videocassette recorders in the Sony Corp. of America vs. Universal City Studios case.

(Continued on page 67)

WASHINGTON—While movie studios were girding for a renewed legislative assault on the home taping issue, early Congressional action was seen as unlikely in the wake of the Jan. 17 Supreme Court decision.

Reaction on Capitol Hill from key copyright-oriented legislators was expectedly resolute and stoical, but peppered, nevertheless, with darkly pessimistic remarks concerning the fate of any home taping bill that would require compensatory royalties for copyright holders on the sale of VCRs and blank tape.

Despite the calls for Congressional guidance explicitly mentioned in both the majority and dissenting opinions of the Court, insiders say it appears highly unlikely that the Congress will try to pass any bills in this election year that could be seen by opponents as "anti-consumer" legislation.

Most of the opinions were offered off the record, but one important legislator issued a statement that came as close to a death knell as anyone supporting a home taping royalty bill has ever publicly heard.

Rep. Robert D. Kastenmeier (D-Wisc.), chairman of the House subcommittee on courts, civil liberties and the administration of justice and a long-time supporter of

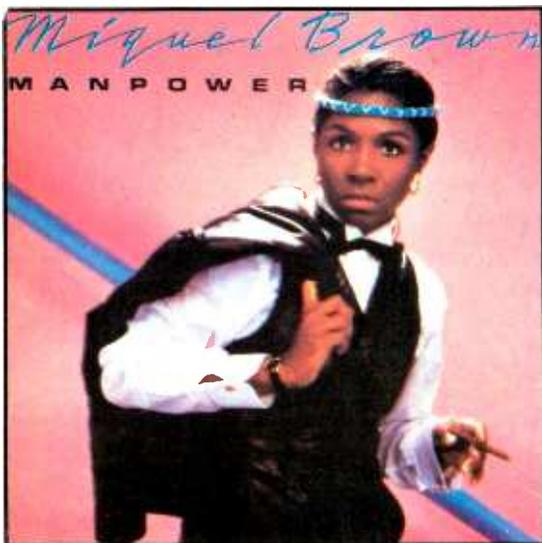
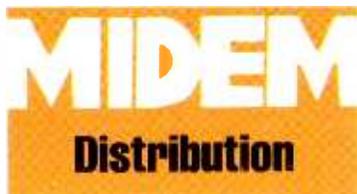
(Continued on page 67)

Growth Pains Greet Studio Vidclip Boom

This story prepared by Faye Zuckerman in Los Angeles and Laura Foti in New York.

NEW YORK—The burgeoning use of video clips to promote theatrical movies, sparked in part by the success of "Flashdance," has raised concerns: who pays for the clips' production and has final approval over their content, and how they are distributed. There are currently no standards; the issues are dealt with on a case-by-case basis.

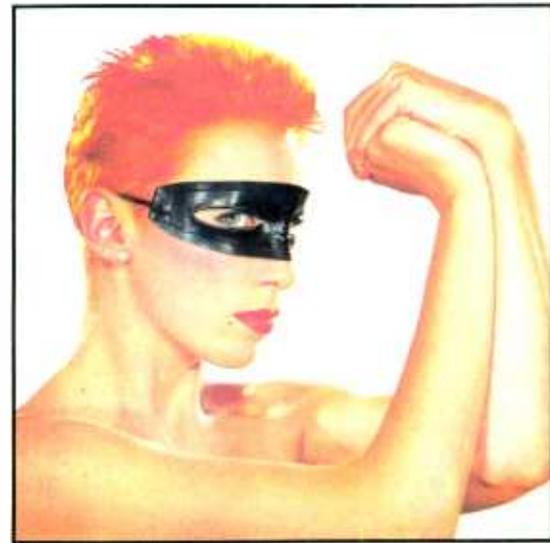
The motion picture studios and the
(Continued on page 70)



With single sales of over 300,000 copies on her current hit, "So Many Men, So Little Time," MIQUEL BROWN'S new album entitled "MANPOWER" is sure to be a big success. Brown's vocals are as powerful as Ian Levine's production. Already receiving strong club action are the cuts "He's A Saint, He's A Sinner," "Beeline" and "Manpower." Independently distributed on TSR RECORDS (TLP1216), cassette available, video in production. (Advertisement)

- Inside Billboard -

- **COPYRIGHT HOLDERS** face a tough battle against the challenges posed by developing technology. That was the message delivered last week by Michael Freegard, chief executive of Britain's Performing Right Society, at a meeting of the executive bureau of the International Confederation of Authors' & Composers' Societies, of which he serves as chairman. Page 3.
- **COMPACT DISC PRICES** are dropping at a number of New York retail outlets as the result of intensified competition. This lowballing has drawn heated criticism from dealers who have tested the CD waters in other parts of the country. Page 3.
- **BIRCH RADIO**, which will reorganize as a wholly-owned subsidiary of parent Birch Research Corp. in March, has signed the Ted Bates advertising agency to a full-service, one-year contract. The research firm has also agreed to measure the New York and Boston markets for Young & Rubicam. Radio, page 14.
- **CORPORATE SPONSORSHIP** of major rock tours took an intriguing turn last week with Coca-Cola's announcement that it will sponsor Duran Duran's upcoming North American trek. This pits Coke head-to-head against its chief competitor, Pepsi-Cola, which is bankrolling the Jacksons' 1984 tour. Page 4.
- **COMPUTER BOOKS** are shaping up as a profitable item for a number of record/tape chains. Dealers say the books encourage browsing and have brought in new business. Page 3.
- **A COUNTRY FORMAT** will be available via satellite from Transtar II, which is preparing for a Feb. 20 debut. Operations manager Tom Casey promises an approach similar to that of Transtar's adult contemporary format. Radio, page 14.



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News

PRS Chief: Tough Year Ahead Freegard Warns Of Technology's Challenges To C'right



Photo by Attila Csupo

SEE JANE WIN—Jane Fonda, left, toasts her *Billboard* 1983 #1 Award for top-selling videocassette with Stuart Karl, head of Karl Video Corp., as Diane Doau, *Billboard*'s home entertainment manager, looks on. Fonda's "Workout" has stacked up as a video chart perennial since its release nearly two years ago via KVC.

OTHER DEALERS CRITICIZE TACTIC

CD Lowballing Hits New York

NEW YORK—The lowballing of Compact Disc product at retail outlets here has sparked some heated criticism of the practice from retailers who have tested the waters in other parts of the country.

"The last thing in the world that we need is a CD price war," states John Schulman of the five-store Laury's chain in Chicago, where CD titles are generally priced in the \$18.98-\$21.98 range.

A flurry of CD lowballing here has seen such outlets as clubMart of America, Record Hunter and Elroy Enterprises been advertising the laser-read disks from \$12.99 to \$14.99.

NMPA Schedules Fifth Song Awards

NEW YORK—The National Music Publishers' Assn. will present its fifth annual song awards March 20 at the Beverly Hills Hotel in Beverly Hills, Calif.

NMPA members vote for winners in nine categories. The gospel, Latin, Broadway and movie works are nominated by members of the trade association, while chart positions in the trade control eligibility of easy listening, country, rhythm & blues and pop entries. Top award is song of the year.

Computer Books Help To Boost Chain Business

By FAYE ZUCKERMAN

LOS ANGELES—Record/tape retail chains now testing computer books in selected stores are reporting respectable profit margins and increased consumer traffic.

Racker Handelman Co. of Clawson, Mich. recently installed book displays in five of the 29 Atlanta-based Turtles stores. Handelman's Mike Negrin and Ron Burns, a buyer for the record stores, agree that the books entice browsing and have brought in new business.

Negrin notes, "The books provide a good introduction to computers. (Prospective) customers want to learn about the technology before making a buy. I also think people are scared of asking stupid questions, so they want to be prepared." The top selling book at the Turtles stores is an introduction to the Commodore 64.

clubMart's David Rothfeld, who has been merchandising CDs from CBS for \$12.99 at the card membership retailer's lone outlet here, notes that, while he's marketing a discount price, "Nothing is permanent." The price, he states, "could change tomorrow."

Rothfeld declines to discuss his success with the "everyday low price," which clubMart recently promoted in the Sunday Arts & Leisure section of the *New York Times*.

Roy Imber, president of Elroy Enterprises, whose properties include 41 Record World outlets and 12 Times Square Stores, believes that the clubMart tactic makes him look bad. "Their approach is unhealthy," he says. "It makes consumers who don't understand the loss-leader concept think that we're thieves."

Last week, Imber's stores dropped their CD prices to \$14.99 from a regular shelf price of \$19.99 to test the product's promotional value. The results, Imber says, were encouraging.

"It brought a lot of people into the stores," he says, noting that the disks were placed in the Times Square sites specifically for the sale and that he will leave them there on a regular basis.

CDs at the Tower Records store here are selling for \$16.99, according to store supervisor Kenny Altman.

Some 150 Musicland stores have been merchandising about 50 different book titles. According to Jack Eugster, president of the Minnesota-based chain, both computer software and book titles are selling well. Software, he says, is outselling the books.

Other record chains entering into book marketing include Sam Goody, Record Factory and Music Plus.

J & R Music World in New York started merchandising books about two months ago. The store's manager, Jan Wong, finds that books move quickly. He also points out that books are not heavily discounted, and bring an acceptable margin.

Record Factory has been selling a few titles in some of its stores. But, according to SKU, which services those outlets, select stores are about to take on 15 titles.

Bill Brownell, the key Western re-

CANNES—Another tough year for creators of intellectual property was forecast here by Michael Freegard, chief executive of Britain's Performing Right Society (PRS) and chairman of the European committee of Authors' & Composers' Societies (CISAC).

Here for a meeting of CISAC's executive bureau, Freegard said the continuing challenges of developing technology were going to mean a more determined effort than ever on the part of defenders of copyright protection to see that music creators were justly remunerated for the use of their works.

He noted, however, that there were some signs now of recognition of the need to strengthen copyright laws. And he added that he was hopeful that there would be a harmonization upwards of the laws relating to intel-

lectual property protection in the European Community.

"One of the most encouraging elements evident in the last year or two," Freegard said, "is that there seems to be a growing understanding in Brussels of the need to improve the standard of living of authors and composers. The Commission has put forward some praiseworthy ideas for consideration by the Council of Ministers, among them the need to amend legislation to deal with new technology."

Freegard said that one of the major challenges facing societies like the PRS is the control of the dissemination of copyright material by satellite and cable.

Commenting on the British government's Cable & Broadcasting Bill, Freegard said that one satisfactory el-

ement is that it recognizes a factor that had not been given recognition in the Green Paper: that there was a need to give "uplink" protection where direct broadcast satellites are concerned.

He added, though, "We are not sure that what is in the Bill will actually achieve the stated objective. Moreover, what the Bill does not do is to regulate the situation as regards point-to-point satellites where signals are destined for public reception either by being picked up by a ground station and broadcast to another territory or transmitted by cable.

"It is particularly important that copyright owners should be able to control the use of their work right from the start of the process, especially where it is at that stage that the revenue is generated and there is no prospect of getting adequate remuneration."

(Continued on page 64)

LAST BIG U.K. INDIE

Sold To Music Sales

By PETER JONES

LONDON—Campbell Connelly, the last of the major British music publishing houses to survive as a fully independent outfit, has been sold to London-based Music Sales Ltd.

Under the terms of the takeover settlement, no purchase price is being revealed. However, when the long-established company was first put up for sale (*Billboard*, Sept. 4, 1982), industry speculation was that the bidding would have to start at the then sterling equivalent of \$10 million.

Today's guess, taking into account a lower exchange rate, is that the deal was worth around \$8 million, with a long list of disappointed would-be buyers.

As printed music publishers, Music Sales is involved in sheet music, songbooks and tutors. The company, headed up by Robert Wise, has produced best-selling songbooks by such top groups as the Beatles, the Rolling Stones, the Police and Duran Duran. Its catalog shows around 5,000 titles in print.

Music Sales has 150 of its own printed music retail outlets. Its mail order division sells direct to the public. It publishes books under the Omnibus Press imprint and recently added a video division, producing visual packages of its music books and tutors.

Wise has also set up a department, known as BAM, that is solely concerned with publishing and distributing books about music, representing the BBC and Penguin Books, among others. Music Sales has subsidiaries in Australia, the U.S. and many other territories.

Of the takeover, Wise says: "Campbell Connelly has a great catalog. And there's been a strong revival of interest in its standard titles, a current chart example being 'A Rockin' Good Way,' the duo success for Shakin' Stevens and Bonnie Tyler. Now Music Sales becomes a more rounded company, picking up royalties direct from record sales and music performances."

Secrecy over the actual purchase price has been pledged by Music Sales, Campbell Connelly trustees and the bank involved in the transaction. The CC trustees are Reginald Munns, who joined in 1936 as financial and administration chief, and

lawyer Leon Morgan. They ran the company along with managing director Roy Berry, who has been with the firm since 1948.

The company pedigree goes back to 1925, when the songwriting team of Jimmy Campbell and Reg Connelly set up the operation to handle revenue from their first international hit, "Show Me The Way To Go Home." Connelly died in 1963.

There are 15 subsidiaries within the Campbell Connelly operation, including Cinephone, Dash, Glendale,

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WIDE-RANGING DEAL

Coke Backing Duran Duran Tour

By PAUL GREIN

LOS ANGELES—With Coca-Cola's sponsorship of the upcoming Duran Duran tour coinciding with Pepsi-Cola's sponsorship of the forthcoming Jacksons tour, the two leading soft drink manufacturers are going head-to-head in bankrolling concert tours. It's believed to be the first time that corporate arch-rivals have both entered the tour sponsorship fray.

"People are bound to think that this is our positioning against the Jacksons tour," acknowledges Coke spokeswoman Delores Sanchez. "But the strategy of using rock'n'roll to reach our customers is pretty much ongoing. Last year the Greg Kihn Band signed with our brand Mello Yello. We sponsored the tour, and he

did some commercials for us."

The Kihn tour, of course, wasn't on the same level as the Duran Duran dates, the group's first in North America since the album "Rio" made them one of pop's hottest attractions. The trek is set to open Jan. 30 in Calgary, with the U.S. portion due to begin Feb. 2 in Seattle. The tour is expected to consist of about 30 dates and to close in Miami in late spring.

While Coca-Cola declined to reveal how much financial backing it is giving Duran Duran, it did make clear that the deal is wide-ranging. "The identification of our logo will be pretty extensive," says Sanchez. "On stage there will be a full-length red curtain with the Coca-Cola swirl, and there will also be Coca-Cola identification on the tickets and in all announcements, flyers, posters and

print advertisements. We'll also have the logo on the official tour T-shirts and on vests, sweatshirts and jackets. And we'll have an ad in the program as well." It's not known if Duran Duran would be singing Coke's praises in tv or radio spots.

Coke and Pepsi's involvement in the Jacksons and Duran Duran shows, perhaps the year's two most hotly anticipated tours, isn't the first time soft drink manufacturers have embraced pop music. Canada Dry sponsored a major tour last year by Daryl Hall & John Oates, and Dr Pepper has had great success with a New York concert series.

"The youth market is very important to soft drink producers," says Sanchez. Coke's Jim Rowe adds: "Music is one way of reaching teens and young adults. That seems to be the strategy we're both using."

Explosion Seen in Jazz On CDs

Labels Ready Deluge of New & Reissued Titles

By SAM SUTHERLAND

LOS ANGELES—U.S. dealers can anticipate an upsurge in the availability of both newly recorded and reissued jazz recordings in the digital Compact Disc configuration. During the coming year, numerous record labels, including both branch-distributed majors and smaller specialty lines, plan to substantially broaden their offerings in the realm of jazz CDs.

Most dramatic is the blueprint for hour-long jazz anthologies to be culled from the vaults of PolyGram Records, which signalled its goal of adding as many as 50 unique CD titles to its current base of about 200 titles in the digital format from jazz sources alone. That announcement, made at a press luncheon Jan. 8 during the Winter Consumer Electronics Show, was pegged to two goals: exploitation of the configuration's longer playing times and the conviction that consumer demographics on early CD hardware purchasers augur well for jazz sales.

According to PolyGram's Emiel Petrone, senior vice president, Compact Disc, the company's jazz CD anthologies could reach the market as early as this summer.

Earlier that day, Delos Records principal Amelia Haygood confirmed that the previously all-classical line would be branching out into jazz as part of its CD effort. "We think it's time to enter the jazz field, so we're leading off with names we feel are appropriate to our likely audience," she noted. Artists expected to release Delos recordings in the CD format include Joe Williams, Red Holloway, Ray Brown and Mavis

AGAC In Nashville Plans Song Critiques

NASHVILLE—The American Guild of Authors & Composers/The Songwriters Guild is launching a series of song critique sessions here for member writers.

Sessions will be held on the fourth Monday of every month from 7-9 p.m., moderated by Tony Falzano of AGAC. Harlan Howard, composer of such country standards as "I Fall To Pieces," "Busted" and "Heartaches By The Number," will lead off the program on Jan. 30. Members are advised to call AGAC's offices in Nashville to register for the critiques. Attendance is free for Guild member writers.

Rivers.

Meanwhile, CES also witnessed a new line of jazz cassette product from Sine Qua Non, which will follow later this year with CD versions. The company's Seven Star chrome jazz cassettes are being produced using BASF chrome running masters and Chrome II formulation cassette tape. Recordings are being licensed from Choice, Contemporary and M&K RealTime Records.

The company plans 15 titles in its budget cassette line's first release. Compact Disc releases from the Seven Star catalog will follow in March, with Matsushita to press the first seven titles.

Also planning its Compact Disc entry is GRP Records, which has contracted with JVC to produce its digital disks. GRP claims that only true digitally recorded and/or mixed masters will be transferred to the CD

format, as typified by its first three releases, "Dave Grusin & the N. Y./L. A. Dream Band," the Glenn Miller Orchestra's "In The Digital Mood," and "Little Big Horn" by Gerry Mulligan. The first two were digitally recorded, while the Mulligan set was mixed to two-track digital from its first generation multi-track master.

Meanwhile, engineer/producer Tom Jung will shortly begin shipping the first titles on his Digital Music Products (DMP) line, created expressly for the CD format. Jung has been recording various fusion and jazz acts using two-track Mitsubishi digital gear; his programs are all roughly an hour in length. Jung's DMP operation, based in Scarsdale, N.Y., has released several titles on cassette, but CD is reportedly his principal thrust.

Executive Turntable

Record Companies

Adam Ritholz is appointed director of business affairs for CBS Records International, based in New York. He was with the law firm of Grubman, Indursky & Schindler. In CRI's London office, Peter Bond is named vice president of Asian and African operations. He was CRI's vice president of business development for CRI in New York. Capitol Records several appointments in New York. Doreen D'Agostino is upped to national progressive promotion manager. She was East Coast manager of press and artist development, a post now filled by Nancy Farbman, who was assistant to the vice president of East Coast a&r.

Carol Tatarian moves up to press coordinator. She was Northeast advertising coordinator. Tony Caronia's duties as director of Capitol's East Coast classical operations are expanded to include administration for the label's New York office. Finally, Debbie Carmody is appointed office services manager. She had held the same position for a telecommunications firm.

Larry Yasgar is promoted to vice president of singles sales and production for Atlantic Records in New York, while retaining his title as director of the label's dance music department. PolyGram Records, New York, ups Dennis Jordan to sales administration manager. He was assistant sales administration manager. Jeff Blake is promoted to creative/marketing services VP for Sparrow Records in Canoga Park, Calif. He was marketing services director.

Randall Reeder is named senior vice president of the newly formed Recovery Records in Dallas. He was vice president of Showco there. Rusty Hamilton joins Solid Gold Records' newly opened New York offices as promotion and marketing manager. She was head of the Thunder Productions management firm. Julie Bearden, Norma Moreno and Geri Sulkoski are all upped from staff spots to supervisors at Atlantic and Elektra's accounts payable department in New York. In addition, George Gotsulias moves up to director of accounts payable from manager, also in New York.

Video/Pro Equipment

Jerry Sharell is named senior vice president for MCA Home Video Distribution, based in Los Angeles. He was senior vice president of MCA Records. Warren Lieberfarb is upped to executive vice president and general manager, worldwide, for Warner Home Video in Los Angeles. He was vice president and general manager of domestic operations. William G. Barker Jr. is named senior vice president of finance and administration for CBS/Fox Video, New York. He was vice president and chief financial officer for the division.

(Continued on page 76)



Photo by Brad Elterman

MICHAEL MANIA—Famous admirers pay tribute to Michael Jackson for receiving the Award of Merit at the 11th annual American Music Awards in Los Angeles (story, page 34). Pictured from left are Kenny Rogers, Jackson, Diana Ross, Barry Manilow and Jackson's producer, Quincy Jones.

Delsener Pacts With New Jersey Venue

By LEO SACKS

NEW YORK—Concert promoter Ron Delsener is expected to make "some radical changes" in the wake of his new pact with the Garden State Arts Center in Holmdel, N.J.

Delsener met last week with George Zilocchi, the deputy executive director of the New Jersey Highway Authority, which administers the Arts Center, to discuss the feasibility of corporate sponsorship for the series of shows he will stage this summer at the facility, which seats 5,100 under its roof and 4,500 on its lawn.

Delsener, who will be paid a flat fee of \$35,000, was hired by the Highway Authority despite a court challenge by Stage One Entertainment, a concert promotion firm based in Elizabeth, N.J., which maintained that the agency acted illegally when it failed to entertain bids on the promotional contract. However, Judge Richard Cohen of Middlesex County Superior Court ruled Jan. 13 that Delsener's contract with the Arts Center was for professional services and was not governed by the bidding rules that bind the Highway Authority.

The Arts Center, which staged 59 rock and pop shows and six classical concerts last summer, dropped its in-house booking department when David Hart resigned in November. At his meeting with Zilocchi, Delsener proposed that the facility eliminate its multi-tiered pricing system in favor of perhaps two ticket categories.

MCA Eyes Lower Soundtrack Prices

LOS ANGELES—MCA Records has lowered the list price of its current "D.C. Cab" soundtrack package to \$8.98, breaking from the label's prior stance of pegging all soundtrack releases at \$9.98.

Although the label has previously released two country-oriented "mini" soundtrack albums at \$6.98, MCA was among the first majors to push full albums of film music to the higher price point.

"I think we, like other record companies, got caught up in the \$9.98 syndrome for soundtracks," explains John Burns, senior vice president of MCA Distributing. "There's no real reason why all soundtracks should be automatically priced at that level."

"D.C. Cab" prompted the price move because MCA "felt we had a hit album regardless of the film's success," Burns reports, noting promising response to separate singles featuring Shalamar and Irene Cara, the

Prices last year ranged from \$7 to \$25.

Should the Arts Center approve a corporate sponsor, Delsener has some specific ideas. "If they say they want beer, my first choice will be Miller Brewing," he says. "And if they want soda, I'll go to Dr Pepper. I'm loyal to those who have been loyal to me."

Delsener has enjoyed relationships with those companies over the years through his promotions in Central Park and at the Pier here, where he is in the second year of a three-year contract with the city's Department of Ports and Terminals.

The promoter, who will engage some classical acts at the Arts Center, expects to do "a lot of block booking" this summer as the agent for the Jones Beach and Forest Hills Stadium venues. "Between those sites and the Pier, we can offer top acts a good deal," he explains. He admits that he is feeling the competition from Radio City Music Hall, which is aggressively promoting shows on its own, but that the attraction of summer concerts is that "people like to see them outdoors."

Delsener is in the process of reviewing the Arts Center's attendance records since 1979 in an effort to determine which acts drew the best crowds. "I want to avoid the acts they took a bath on in the past," he says. "We're going to be very careful."

latter released by Geffen but prominently featured in the film and the MCA album release. A third track, by Peabo Bryson, is already slated for the next single release.

Burns adds that MCA Distributing's experience with Motown's hit soundtrack to "The Big Chill," priced at an \$8.98 list level and, according to Burns, now beyond 850,000 units, also influenced the new approach.

"What I think you'll see in the future is that we'll release soundtracks at various price points, the majority of them at \$8.98," the MCA Distributing chief says. While he allows that some soundtracks will thus likely hit the \$9.98 level, he also sees further development of soundtrack "mini-albums" similar in format to those released for "Stroker Ace" and "Smoky And The Bandit II." Burns says prices on abbreviated soundtrack sets could be listed as low as \$5.98.

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BEST NEW ARTIST NOMINEE

Men Without Hats—Or Image

By PAUL GREIN

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

LOS ANGELES—Most of this year's nominees for best new artist have striking visual identities—Culture Club, Eurythmics, Musical Youth. But the Montreal-based quartet Men Without Hats has almost no visual identity at all. In fact, its logo (the universal "no" symbol overlaid on a man's head) has been more widely disseminated than a photo of the act.

Men Without Hats' low profile is part of manager/producer Marc Durand's strategy to stress the music rather than the image. "I don't want to rush into it," Durand says. "Unlike Culture Club, Men Without Hats' appeal isn't centered on how they dress and their makeup. There won't be any Ivan dolls on the market soon.

"We don't want to become a Duran Duran, either. We won't do posters and layouts for magazines like 16. We won't try to sell anything outside of the music."

According to Durand, the cover of Men Without Hats' upcoming second album, tentatively titled "The Dance Of Life," will feature a graphic rather than a photo of the band, as did the cover of the group's first album, the gold "Rhythm Of Youth."

"The marketing was centered around the logo more than anything else," Durand says. "Faces are irrelevant for a group that's not known. Besides, when the band isn't really known, there are a lot of changes in personnel so you always have to come up with new photos. Doing marketing of the band around the logo, you're able to change members without having to change posters all the time."

While Durand likes to be methodical about laying the proper foundation for a band, he acknowledges that the overnight success in the U.S. of Men Without Hats' single "The Safety Dance" didn't al-

low for a lot of advance planning.

"In the States I don't know what's going to happen," Durand says, "but in Canada we have a very good base. In Germany and Australia, we also had time to establish a good base. But England was like the U.S.—even worse—because bands come and go there so fast you can't tell."

Specifically, Durand is disappointed that Men Without Hats have a bit of a novelty image in the U.S. because of their identification with "The Safety Dance." "In Canada there was a lot of AOR airplay for the track 'Living In China,' so in Canada the perception of the

(Continued on page 38)



Distribution: Software Firms Split Electronic Systems Provoke Mixed Reaction At CES

By FAYE ZUCKERMAN

LAS VEGAS—The launch of two new electronic software distribution systems at the Winter Consumer Electronics Show has major home computer software firms divided over whether to support such devices by contributing their software titles.

Creative Software's Elliott Dahan praises electronic distribution, calling it the "wave of the future." Such companies as Broderbund and Spinnaker, however, have chosen not to support it.

In essence, the new electronic distribution (or teledelivery) systems are kiosks that copy desired software titles onto blank media. It usually takes a few seconds to make a copy and print out instructions.

W.M. Hawkins, president of San Mateo, Calif.-based Electronic Arts, dismisses the approach as "hocus-pocus." He adds that the economics of these systems "do not really add up."

Generally, the cost of electronic distribution is high. New entry Xante, based in Oklahoma, charges \$15,000 for its kiosk and about \$3,000 for blank media. Additionally, retailers incur telephone costs, as the software is downloaded through phone lines.

Bob Leff, president of Softsel Computer Products, the largest software distributor, estimates that entry into the software merchandising area could cost a record store about \$10,000. "That is if they bought about 100 titles for four different systems," he explains.

"Putting these machines in a retail outlet legitimizes a concept that could eventually be detrimental to retailers," he continues. "Once the idea catches on, what would stop these

companies from going directly to the consumer by setting up a kiosk in a shopping center, or even going direct to the home?"

A computer software vending machine is exactly what Nolan Bushnell's new company, Cumma, exhibited at the show. The president of the Sunnyvale, Calif., company, Tom Cracraft, plans to set up the vending machines in retail outlets for test marketing.

One major reason for retailers to take on such systems is that inventorying is done through the electronic system, which, for now, offers breadth of product.

Software makers, including Epyx, have opted to participate in electronic distribution test markets in order to be part of a new field that might burgeon into a viable scheme. But, Michael Katz, president of Sunnyvale-based Epyx, cautions that these systems negate good marketing efforts and compress profit margins.

Market researchers predict that teledelivery will be a \$10 billion business by 1990. According to Gary Arlen, a researcher based in Bethesda, Md., teledelivery efforts planned by Romox, Coleco, Atari, Activision and Warner underscore the potential magnitude of this business.

Paul Terrell, chairman of Romox, one of the first electronic distributors, says he is pleased to see some competitors. "Finally, people perceive me as legitimate," he says.

Romox charges retailers about \$5,000 for its machine. It has been successfully test marketed in Tower Records since the fall.

Another electronic distributor, PC Telemart of Fairfax, Va., offers a software selection in excess of 30,000

titles. The customer chooses a program and PC Telemart has it delivered the following day.

In Aurora, Colo., electronic distributor Software Distribution Network has initiated a drive to solicit contributions from third-party software vendors. The Colorado company provides retailers with duplicating machines to allow for the copying of their titles.

Softyme, a division of Tymshare, has started test marketing a kiosk which, like the Romox machine, will download software into a terminal for duplication.

Compact Disc Group Unveils 1984 Plans

By SAM SUTHERLAND

LAS VEGAS—Compact Disc Group member companies will increase cross-marketing ties during the coming year, with joint campaigns touting the new digital disk technology to both retailers and consumers.

Meeting here during the Winter Consumer Electronics Show, CDG representatives revealed a number of research and promotion programs planned for the coming year (Billboard, Jan. 21). Among the projects planned:

- CD Sales Centers, to be developed as generic retail software displays, will be tested in conjunction with Deijon, a display firm, at record/tape and audio hardware dealerships in six markets. A key goal will be validation of open display techniques for the costly optical disks.

- Inauguration of a bi-monthly group newsletter, covering new releases in both CD hardware and software, sales promotions, radio exposure and other news, will replace the CDG's previous new release mailings.

- The group will play an active role at the upcoming NARM Convention in Hollywood, Fla., slated for

March 23-26. Planned are a CDG overview on the new industry; individual presentations to retail, rack and one-stop attendees, and a comprehensive software/hardware display.

- CBS Records will underwrite an extensive consumer attitude survey, utilizing warranty card information and guest lists from CD promotional galas supplied by hardware manufacturers to develop a consumer panel.

- Statistics on imports of CD players and disks, compiled by an independent accounting firm from confidential data supplied by manufacturers, will form the basis for a CD information service.

- Generic CD retail window displays will be offered to record/tape and audio hardware stores to attract consumers to instore demonstrations.

- A locked Compact Disc display case affording full view of product packaged in the basic Philips jewel box will be created by Deijon for accounts needing to maintain tighter security.

- WEA, CBS, PolyGram and Sony are expected to unite in at least one major promotional effort.

- A major Compact Disc push is projected for Chicago and New York, its conclusion to coincide with the Summer CES.

PolyGram Maps Expanded CD Distribution Efforts

LAS VEGAS—Substantial catalog growth and expansion of distribution efforts are key features of PolyGram's Compact Disc marketing efforts in the months ahead. During a presentation made at the Winter Consumer Electronics Show here on Jan. 8, key PolyGram executives confirmed their selective U.S. distribution policy will be replaced by full distribution to all current PolyGram accounts over the next two months.

According to Emiel Petrone, PolyGram's senior vice president. Compact Disc, for the U.S., the Company's present list of about 200 CD titles will more than double, perhaps reaching 500 by the end of 1984.

One likely spur to catalog growth will be the company's expected move into longer, CD-only anthologies exploiting the digital disk's longer play-

ing times. Petrone and European CD marketing chief Hans Gout note plans for a line of special jazz compilations, numbering about 50 titles, which they say could reach stores by mid-year (separate story, page 4).

PolyGram is also planning its first simultaneous release for Compact Disc, LP and cassette for this Monday (23), when the label releases its new John Lennon/Yoko Ono package.

During the presentation, PolyGram officials also claimed that their timetable for the new configuration's emergence as the dominant format has been pushed ahead. Originally predicting that "black vinyl would disappear in about 15 years," the company now believes CD acceptance could hasten that development by five years or more.

Chartbeat

Van Halen Gets 'Jump' On Competition

By PAUL GREIN

Van Halen virtually explodes on this week's pop charts. The band's new album, "1984," debuts at number 18, and its smash single "Jump" leaps to number 20 in its third week on the Hot 100.

Van Halen's spiraling success over the past six years is underscored by the fact that each of its six albums has debuted at a higher position than the one preceding it. "Van Halen" debuted at number 149 in March, 1978; "Van Halen II" at 46 in April, 1979; "Women And Children First" at 35 in April, 1980; "Fair Warning" at 26 in May, 1981 and "Diver Down" at 24 in May, 1982.

There are other points of interest in that release pattern. Despite Van Halen's superstar status, it has never entered the high-powered fall release competition, seeming to instead pre-

fer first and second quarter releases. And unlike some platinum acts, the band has maintained a steady flow of product, releasing six albums in less than six years.

"Jump" is the band's fastest climbing single to date. It's only the group's third single to crack the top 20, following "Dance The Night Away" (#15, 1979) and "(Oh) Pretty Woman" (#12, 1982). It also brings the group's own songwriting back to the forefront. Most of Van Halen's biggest hits over the years have been of oldies. Besides Roy Orbison's "Pretty Woman," the group has reached the top 40 with treatments of the Kinks' "You Really Got Me" and Martha & the Vandellas' "Dancing In The Street."

"Jump," which has Van Halen embracing synthesizer for the first time, is almost certain to become the group's first top 10 hit, and may even

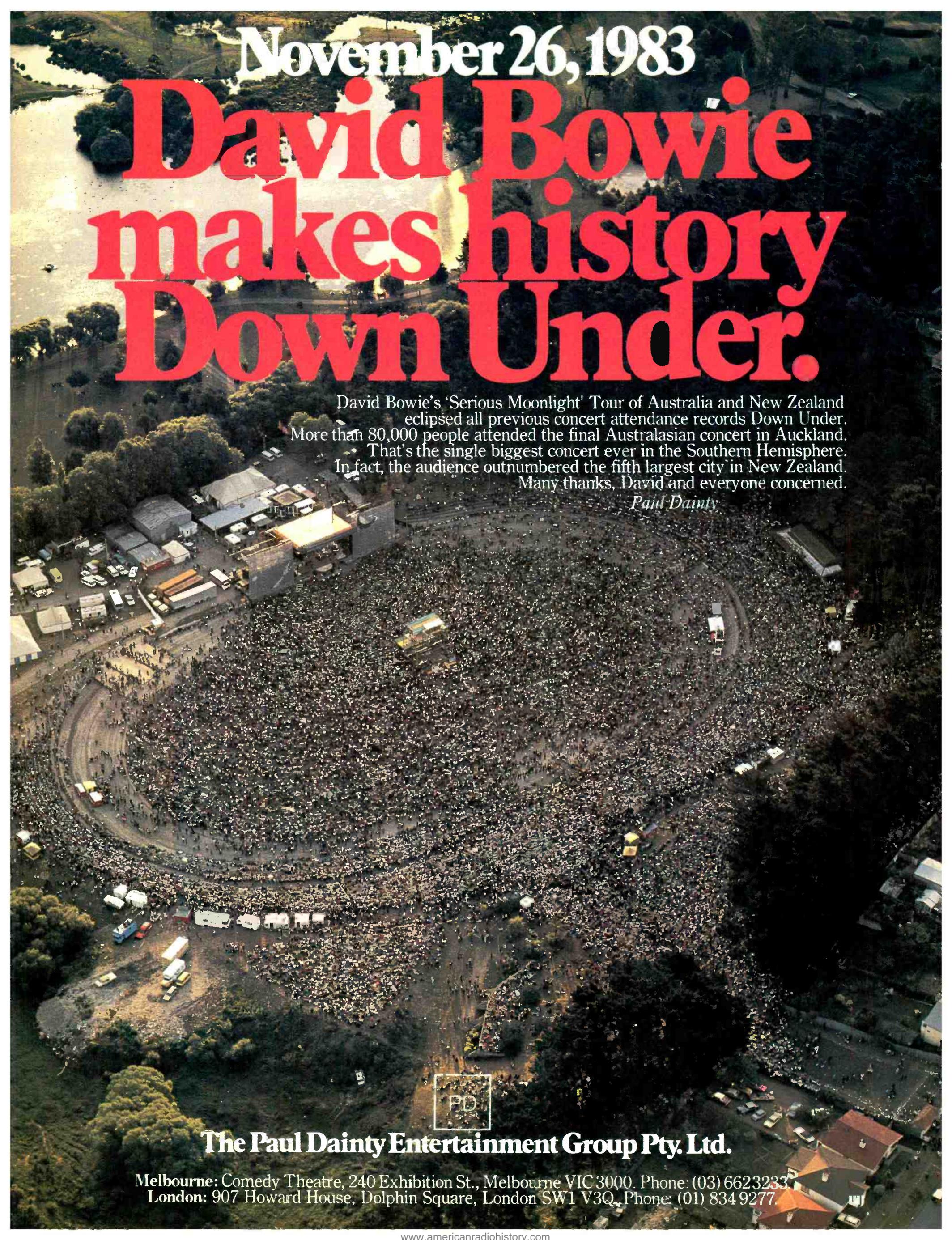
become a No. 1 record. "1984" also has a shot at becoming Van Halen's first No. 1 album. The band's highest charting album to date, "Diver Down," peaked at three.

★ ★ ★

Belle's Back: Patti LaBelle's "If You Only Knew" moves up to No. 1 on this week's black singles chart, becoming the second No. 1 of her 21-year chart career. LaBelle's "Lady Marmalade," in 1975, was the first.

"If You Only Knew" is also the first No. 1 black hit for Philadelphia International Records in nearly five years. The label collected 17 No. 1 black hits between the O'Jays' "Back Stabbers" in September, 1972 and McFadden & Whitehead's "Ain't No Stoppin' Us Now" in June, 1979, but had fallen into obscurity in recent years. Label founders Kenny Gamble

(Continued on page 74)



November 26, 1983

David Bowie makes history Down Under.

David Bowie's 'Serious Moonlight' Tour of Australia and New Zealand eclipsed all previous concert attendance records Down Under. More than 80,000 people attended the final Australasian concert in Auckland. That's the single biggest concert ever in the Southern Hemisphere. In fact, the audience outnumbered the fifth largest city in New Zealand. Many thanks, David and everyone concerned.

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SIX-MONTH REPORT

Thorn EMI Profits Rise

LONDON—Thorn EMI has reported a trading profit of £197.5 million (\$276.5 million) on a turnover of £1.3 billion (around \$1.8 billion) in the six months ended Sept. 30. This compares with a profit of £159.7 million (\$223.6 million) on a turnover of £1.2 billion (\$1.7 billion) for the same period in 1982.

After providing for higher depreciation charges and lower interest costs, pre-tax profits were £55.8 million (\$78.12 million) compared with 1982's £27.6 million (\$38.64 million). Profit after taxation was £30.3 million (\$42.4 million). All figures are calculated on an exchange rate of \$1.40 to the pound sterling.

In reporting the results, the group's directors point out that the significant improvement in the half-year profits has to be considered in the context of the poor results posted in the first half of fiscal 1983, when trading conditions in the U.K. and U.S. were particularly depressed.

The report notes that the music business in the U.K. showed improved results and Capitol Music in the U.S. "continued to benefit from the cost reductions initiated last year." The improvements, however, were partially offset by lower aggregate profits following losses in previous years.

Sales of prerecorded videocassettes increased internationally, the report notes, and the U.K. market benefited from a significant reduction in piracy.

Many of Thorn EMI's companies are involved in various areas of cable television in the U.K. Of the 11 pilot project licenses granted, the group has been awarded two franchises and has an interest in a third.

The report concludes: "This and developments in other markets continue to emphasize the range of longer-term opportunities in the twin areas of home entertainment and high technology engineering and the increasing synergy between them."

Switzerland Called CD Leader

EMI Chief Mampell Says Market Is Europe's Hottest

By PIERRE HAESLER

ZURICH—Switzerland is shaping up as Europe's hottest market for Compact Disc, according to Peter Mampell, EMI managing director here. Software sales are booming, hardware prices are already falling, and retail outlets are fighting to get enough supplies to meet demand, he says.

"I believe this country's per capita 1983 CD sales will prove the highest in Europe," claims Mampell. "As a company, we lost out through not being in a position to supply software right from the beginning: sales during those first few months were overwhelming even compared with other European markets."

"It once again goes to prove the enthusiasm of Swiss consumers for new technologies, and also the con-

siderable proportion of their high per capita incomes that they are prepared to spend on recorded music."

By year's end some hardware prices had dropped below \$500, and Mampell predicts an even greater boom in 1984 if the drop continues. Disks sell here at \$16 for rock and pop material, \$20 for classical titles. The latter comprise a large slice of total CD sales; classical music traditionally accounts for around 20% of overall Swiss record sales, and CD prices, though higher than those for black disks, are apparently no deterrent.

In addition to CD, the debut last November of Switzerland's first seven privately owned radio stations has given a hefty boost to the local record industry, with government-run SRG also launching a new Third Program

7,000 PARTICIPANTS IN CANNES

New Optimism At 18th Midem

CANNES—French minister of culture Jack Lang was scheduled to officially open the 18th Midem here Monday (23) with a tour of the Palais des Festivals, visiting some of the 250 stands.

With close to 7,000 participants representing around 1,400 companies, Midem 1984 reflects the steadily growing revival of the international music industry's fortunes.

This year's event was scheduled to kick off Sunday (22) with a prestigious opening gala at which Herbie Hancock, Joan Baez, Spandau Ballet, Mort Shuman and Nicoletta were billed to appear. The show was to be covered by French television.

Set to appear in subsequent galas were Bananarama, the Belle Stars, the Greg Kihn Band, Nena (from West Germany), Paul Young, Gazebo, and, for the first time outside Germany, an edition of the German television pop show "Rockpalast" featuring Van Morrison and the Richard Thompson Group.

on which new music for young audiences is prominently featured. "We welcome the beginning of competition in the broadcasting sector," says Mampell, "and we are especially pleased to hear the government-owned DRS 3 offering an attractive program.

"Of course, two months of operation is not enough to register any specific sales trends influenced by airplay of particular product," he goes on. "But what we can say is that the influence of foreign stations like Sudwestfunk from West Germany or OE3 has definitely faded, and that increased exposure will make it easier for us to make or break new product and artists in this market."

"On the other hand, we have to fear that cassette sales will suffer because of more car drivers listening to local radio programs, while home taping may well increase again. One station is actually playing whole albums and inviting listeners to tape them, which not only violates copyright but damages the industry considerably. The enlarged singles and albums charts broadcast each week also encourage home taping."

EMI has made no drastic changes in its promotion policy, Mampell says. "Swiss consumers still respond best to tv programs, and the numerous promo videos shown on tv are among our most important promotional vehicles, though we still need a copyright agreement for them."

But while Swiss record companies still compete actively for market share, soaring costs have forced them into an alliance of rivals on promotional matters, and late last year they jointly underwrote the \$250,000 cost

CBS Austria Reports 11.5% Sales Upturn

VIENNA—CBS Austria has posted an upturn of 11.5% in record and prerecorded cassette sales for the fiscal year November, 1982-October, 1983, compared with the previous 12 months, according to a report being readied here.

The monetary value upturn for the same period was 42% compared with the previous year.

Midem this year is also characterized by its largest program of seminars and conferences to date. On the agenda: a meeting of the CISAC executive bureau; an international lawyers' meeting, with a special presentation on how to negotiate international record licensing agreements; a meeting of the International Music Publishers' Assn.; and, in the context of the classical segment of Midem, a presentation of the best television music productions of the decade by the International Music Center of Vienna.

Another major attraction of this year's Midem Classique is the Euro-

pean premiere of Minotti's children's opera "The Boy Who Grew Too Fast."

The classical sector, reintroduced at Midem last year, has attracted around 100 companies and is set to present 18 concerts and run 15 press conferences and 18 seminars during the week. A total of 80 classical labels from 17 countries are represented, according to Midem statistics.

A major innovation this year is the international radio programming seminar and market.

Full reports of the principal activities at Midem will appear in next week's Billboard.

'War Of Worlds' Vidgame Due

LONDON—Jeff Wayne's "War Of The Worlds" concept, which in LP/cassette form has sold more than four million units worldwide and not been out of the U.K. top 200 since its release in 1978, is to become a computer, video and arcade game.

The game, which will carry the same title, is set for release by mid-March. It's expected to sell through record stores as well as in specialist computer/video game outlets. The game version is being written by London-based Computer Rental Ltd. and will be available at first for Oric and Spectrum hardware. It will later be marketed for Commodore 64, Drag-

on, Electron and BBC Model B computers.

The arcade version will be part of Wayne's involvement in the multi-million-pound Wonderland fun park project, modeled along the lines of Disneyland, in the Midlands. There will be a "War Of The Worlds" area of the theme park, with Martian war machines housing concert venues of mixed audience capacities.

"This is a unique move," Wayne says. "We're using the theme of the book, the graphics involved in the album package and special musical sounds and phrases from the records, all linked into a sophisticated video game."

Midem Debut For Delta Music Ltd.

CANNES—A U.S. investment group, said to have a successful background in the field of backing theatrical ventures, is represented at Midem here launching a new publishing consortium, Delta Music Ltd., based in London.

The parent company, Delta Consolidated, a financial holding organization registered in Panama, comprises three major investors, two based in Florida and the other in Texas.

Andrew Blair, a member of the Delta team in Cannes, says: "The group has long been keen to move into the European music scene and work out of a London base. It feels that the U.S. music business is well supervised by the majors and multinationals, but that Europe is open to a new dynamic and creative manager, able to provide greater flexibility of action than the big boys."

"Group representatives have studied the European and U.K. situation for the past year and found a growing demand among composers and performers for a more personal kind of management," he continues. "Now the initial Delta founder-member

team has been set in London. There's a minimum \$1 million available for product buying, assuming the acquisitions are right.

"It's basically a music publishing idea, but it will cover other areas. The investment group members are maintaining a low profile at this stage, but representatives are coming over in mid-Midem."

Already working from the London office are: Charlie Crane, former creative manager of ATV Music in London; Dennis Sinnott, previously EMI Publishing head of copyright; former Southern Music executive Giles Blair; and Pete Brown, ex-manager of rock group Queen and later with his own Talkback Management firm. Delta is working out of Brown's Carnaby St. office until new premises are refurbished in nearby Beak St.

Says Andrew Blair: "We're here to start building a wide catalog range for worldwide promotion. But the first diversification will be cable and video production, and we're setting up special division to work on video copyrights for promotion in the underexploited but potentially highly lucrative overseas markets."

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Vol. 96 No. 4

The Record On Home Taping

By IAN THOMAS

Jack Wayman of the Consumer Electronics Group and the Home Recording Rights Coalition claims that "neither the recording industry nor Hollywood can show that home taping or rentals have caused any harm" (Commentary, Jan. 14). This statement is simply not borne out by the facts.

Despite the U.S. Supreme Court decision last week on videotaping, which found that the use of VCRs for time-shifting home viewing has not caused copyright owners demonstrable harm, developments since the filing of the original "Betamax" case in 1976 indicate otherwise.

The court's decision is not one which we at IFPI welcome, but I am nevertheless encouraged to note that in the majority opinion it is stated that "it is not our job to apply laws that have not yet been written," and suggested that "Congress...take a fresh look at the issue."

In a survey conducted by Warner Communications (WCI), it was shown that in 1980 over \$600 million worth of blank tape was used by some 39 million people to bring over \$2,850 million worth of music—and other professional entertainment—into their homes. This is a measure of the loss caused by unauthorized copying to authors, composers, film and record producers, performers and others, and is thus a measure of the harm caused by this activity.

The same survey found that the most common reason given for private taping was "so I don't have to buy it." In other words, if private—or "home"—taping wasn't possible, consumers would be spending hundreds of millions of additional dollars on records and prerecorded tapes.

In another survey, prepared for the Recording Industry Assn.

"The fact is that private copying is today no longer a harmless affair. It inflicts enormous damage upon creators, performers and producers of phonograms and videograms. It has been estimated that the loss caused to the British phonogram industry in



1980 amounted to £200 million (about \$300 million). Surveys made in Japan have shown that 'hit' music is copied privately four or five times as frequently as the corresponding disks are bought. Statistics from the Federal Republic of Germany indicate that writers and composers alone are suffering an annual loss of royalties amounting to some DM 80 million (about \$28.5 million).

"For the performers there is even more at stake. For them it is not only a matter of a loss of residual payments or royalties which they would receive in respect of the sale of phonograms or videograms, but their profession itself is endangered."

In the face of these statistics, for Mr. Wayman to claim that "the recording industry" cannot "show that home taping... (has) caused any harm" is either willful disregard of the facts or short-sighted self-interest.

The effect of private copying on the film industry is also well documented. In a report issued by the MPAA entitled "Video-

'A royalty on blank tape & recording hardware would merely recompense right holders for the copying of their work'

of America (RIAA), consumers were asked if they had not been able to buy the record or prerecorded tape if they had not been able to copy it. Their responses were aggregated to determine the numbers of albums, singles and prerecorded tapes they would have purchased had they not copied.

The total lost sales due to private taping, according to this survey, was 324.7 million albums.

Both these surveys were, of course, commissioned by the recording industry. But both were carried out by independent organizations using standard polling procedures: by National Analysts, a division of Booz, Allen & Hamilton Inc., in the case of the WCI study, and by Audit & Surveys in the case of the RIAA report. The WCI data was based on 2,370 face-to-face interviews, the RIAA report on a sample of 1354 consumers who had tape recorded material in the past 12 months.

In a submission to the Senate Committee on the Judiciary on April 21, 1982, the RIAA quoted Dr. Alan Greenspan, who estimated that the amount of revenue lost to the recording industry in 1981 as a direct result of home taping was approximately \$900 million.

Dr. Greenspan also noted the practical effect these lost sales have had and will continue to have on the recording industry: "For economic incentives to work appropriately, property rights must protect rights of capital assets whether in physical or intangible form. Home taping has resulted in severe economic damage to the owners of copyrights in sound recordings and musical compositions."

Finally, from the standpoint of the performers, the International Federation of Actors and the International Federation of Musicians in 1982 released a joint statement. It said, in part:

"cassette Recorders & the Law of Copyright" it was stated that "the delicate economics of motion picture and television program production are jeopardized by the proliferation of uncompensated home video recording. This results in harm to producers large and small, to artists and creators, to engineers and laborers...to all who depend upon the protection of copyright for their livelihoods."

The remedy sought by IFPI is not a "tax," as Mr. Wayman refers to it, but a royalty—on recording hardware and software—which is, quite obviously, an entirely different thing. A tax is paid to the state and used for whatever purposes the state decides. A royalty is an entitlement, and it is paid to those whose work is being used—in this case to the writers, performers and producers.

A royalty on blank tape and on recording hardware would merely recompense right holders for the copying of their work, as does a royalty paid on the purchase of an album or prerecorded cassette. It is not outlandish to argue that a right holder—a writer or performer or producer—should be compensated in this manner: That is the principle of copyright.

The view that the hardware industry can prosper without software is self-evidently short-sighted. Ultimately, recording equipment manufacturers are dependent for their sales on the supply of sufficient recordings to play on the machinery. This presupposes a healthy, energetic and expanding software industry. In the present circumstances, with home taping eroding the foundation of the recording industries, this is no longer the case.

Ian Thomas is director general and chief executive of IFPI, the International Federation of Phonogram & Videogram Producers.

Letters To The Editor

The Simple Approach

At times, the legal aspects of a matter overshadow its simple nature. Take the question of using blank tape to record copyrighted material. While I do not use blank tape for this purpose, I did listen to a tape sent to me by a friend who recorded songs from his favorite artists' albums. As I listened on my low-quality car stereo, I must admit it made me sit up and take notice. The quality of the tape's sound was definitely better than prerecorded tapes I buy.

While the legality of this issue is important, it should be recognized that the quality of a recording actually "buys" the listener. Maybe it's time for recording artists themselves to sit up and take notice.

Denise Janca
Music Director, KBOP
Pleasanton, Texas

A Matter Of Taste

We thought we had seen almost every example of bad taste, but your Jan. 7 issue back cover beat all others. The ad for the new Van Halen album is not only offensive to children and intelligent adults, but has sunk to new lows in exploitation and shamelessness.

We are angry. We are silent when you chose to accept the tasteless and offensive Black Sabbath "Born Again" ad, but this is it. In a world where our children are not safe anywhere from molesters, pornographers and abusers, we feel someone has to take the responsibility to say "no" to material such as the Van Halen ad. What next? We shudder to think.

Connie Pappas Hillman
Carol D. Sidlow
Constant Communications Corp.
Santa Monica, Calif.

A Call For Discretion

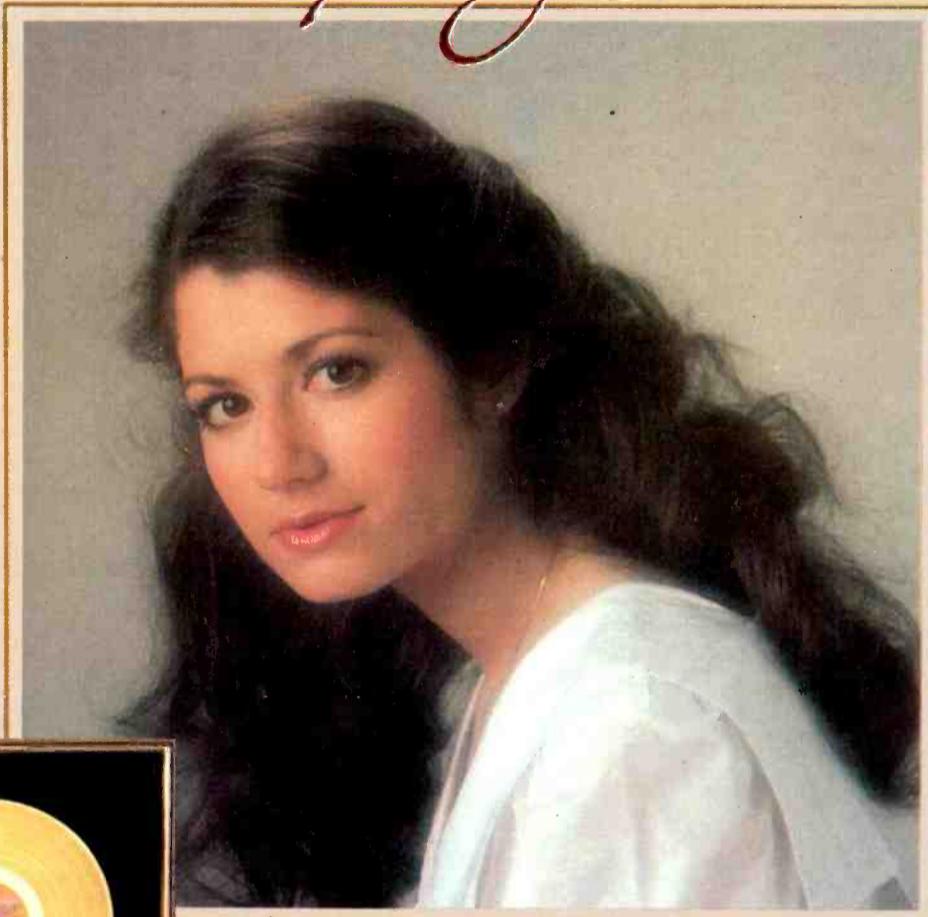
Day after day artists complain about their videos not being aired on various networks. Perhaps a suggestion would help.

We send out one-hour video shows to approximately 400 college campuses weekly, and we have to be cautious in what we send. Record companies do their utmost to get the videos distributed and played, but then it's up to the networks to pick and choose. But how can we send out a video full of sex and violence to four million students? I find it increasingly difficult to say yes to distributing videos that are full of suggestive moves, clothing, etc.

With all the costs of producing these videos, I should think record companies would use a little more discretion in costumes and acting.

Maria R. DePaul
Rockworld Marketing Corp.
Albany, N.Y.

Amy Grant



AGE TO AGE



Timeless.
Gold.

Amy Grant's "Age To Age" debuted at No. 1 in June of 1982. It is still No. 1 more than a year-and-a-half later.

And now, after a Grammy Award, three Dove Awards, and virtually every award possible for a gospel album "Age To Age" has achieved gold status. It is the first album by a solo Christian artist to do so—and it's still winning people as well.

Amy Grant's "Age To Age."
Timeless. Now more than ever.

Now most of all . . .

myrrh

Produced by Brown Bannister
Management by Blanton/Harrell & Associates

WORD
DISTRIBUTION



Polygram Records
and
Polydor International
present
John Lennon and
Yoko Ono's
"Milk and Honey"

An historical collection of previously unreleased material.



Also available on Cassette and Compact Disc.
with a special full-color 12-page booklet of lyrics and photos.



Manufactured and Marketed by
PolyGram Records

FULL-SERVICE, ONE-YEAR DEAL

Birch, Ted Bates Agency Pact

NEW YORK—Birch Radio, which will reorganize as a wholly-owned subsidiary of parent Birch Research Corp. in March, last week signed the Ted Bates advertising agency to a full-service contract covering a one-year period.

The deal, seen as a major boost to Birch's subscriber base, took effect Jan. 1. The research firm will also measure the New York and Boston markets for Young & Rubicam in a separate pact concluded earlier this month.

"These are very significant acquisi-

tions for us," says Tom Birch, who takes over as chairman and chief executive officer of Birch Research Corp. on March 1. "We now have at least some coverage from most of the top 10 agencies in the country."

Succeeding Birch as president of Birch Radio will be David Gingold, who is currently vice president of sales and marketing. Under his direction, according to Birch, the company's sales have swelled from \$250,000 in fiscal 1980 to \$4 million in fiscal 1984.

Beginning with a client base of 80

stations, Birch now serves over 300 stations and 400 advertising agencies, the executive adds. The firm currently covers approximately 200 North American markets, having initiated coverage of Canada last fall.

"We've experienced 180% growth over the past five years," says Birch. "It's bound to slow down, but it's far outpaced Arbitron's during the same period." He notes that the company, which issues 12 monthly trend reports and four quarterly summary reports in the top 80 U.S. markets, has signed an average of 40 ad agencies on a monthly basis during the last three quarters of 1983.

The executive anticipates forming additional wholly-owned subsidiaries in the next few years and one as early as April. Under the terms of the reorganization, Birch explains, the parent company will supply each subsidiary with research statistics along with accounting and personnel functions "so that each division can concentrate on sales and marketing efforts."

The arrangement, he says, enables the company to develop "smaller profit centers." The Birch manager in New York, he notes, will look to fiscal 1985 with a profit goal "that will differ from the Dallas manager's."

Transtar II Gets Ready To Deliver Satellite Country

LOS ANGELES—Country-formatted Transtar II debuts Feb. 20, uplinked from Los Angeles on Weststar V, and operations manager Tom Casey is in the throes of preparing for that date.

"It will not sound like KZLA," notes Casey, who until last month programmed that Los Angeles outlet, which utilizes the Burns-Somerset Continuous Country approach. "That was very much of a rifle shot format, closely targeted mainly for major markets where you can stand that much specialization.

"This will have more personality, more breaks, and is designed to give stations more flexibility locally. The workings of it will be much like Transtar's adult contemporary format."

Slated to do mornings is Transtar AC personality Beau Weaver, who will work a five-hour shift, 4 a.m. to 9 a.m. Pacific Time, followed by Casey from 9 to noon and Jason Williams, who has been at Cincinnati's WLTT, from noon to 4. Also signed to do full-time shifts are former KHJ and KLAC PD Charlie Cook, as well as Transtar I's Greg Crawford. "And we're looking for one other personality," Casey says.

Transtar II is located in the Crockery Bank Building (also the home of KIQQ and KMGG here) at Cahuenga and Sunset, which is also the site of parent company The Research Group's newly acquired syndicator, Popular Media Products. That and the fact "that there wasn't room on the satellite in Colorado Springs" led to the decision to uplink here. "But I

don't really know about those electronic things. I just figure it's all magic," quips Casey.

Moorhead Plans All-Pro Changes

NEW YORK—David Moorhead, All-Pro Broadcasting's new executive vice president and chief operating officer, plans to appoint a new general manager this week at the chain's black-oriented WAWA and contemporary-formatted WLUM.

Moorhead, the former West Coast regional vice president for Metromedia, replaced Tom Weaver earlier this month. Weaver, the general manager for the Milwaukee stations, has returned to Nashville, according to his successor.

Moorhead was president of National Broadcasting Consultants in Los Angeles. While he won't sell his part in the company, Moorhead says that he will divest himself of his plans to become the principal stockholder of "a country station in the Midwest," which some of National's principals are preparing to purchase, according to the official. His successor as president of National will be Rick McIntosh.

American Image Bought By Plough

MEMPHIS—Plough Broadcasting Co., a subsidiary of Schering-Plough Corp., has purchased American Image Productions Inc., formerly based in Nashville. American Image is a leading producer of sales libraries, image development television campaigns for both radio and tv stations, and audio/video promotional materials.

The firm has relocated to Plough's Memphis headquarters, although it will continue to do much of its production in Nashville. American Image has two divisions. One handles production for library and station image campaigns, including jingles, IDs and music backgrounds; the other develops custom and syndicated video campaigns for its tv and radio station clients.

Jerry K. Williams, formerly president of the 10-year-old company, now serves as a vice president of Plough Broadcasting as well as general manager of American Image.

By ROLLYE BORNSTEIN

When Meredith Corp. sold KCMO/KCEZ Kansas City to Fairbanks last year, Steve Shannon, broadcasting group VP and GM of the stations, remained in town to run the combo. Now that Fairbanks' Dick Casper is on the scene there, Shannon is returning to Meredith, where he began his career in 1956. Relocating to Des Moines as VP/staff operations, he'll take over many of the duties of VP/finance and administration Bob Steinberg, who is leaving the company for personal reasons.

★ ★ ★

There's lots happening in Cleveland, as WKSX ups afternoon jock Jon Olson to the PD slot vacated by Mike Scott earlier this month. While Olson will continue his afternoon trick, there's been a change in that shift on the AM side of the operation at WGAR where Paul Tapie leaves

the p.m. drive team show to do mornings, replacing John Lanigan. Tapie's better and/or other half, Bob Becker, is back doing news at the station, where former assistant VP Mike Metzger now does afternoons. Speaking of PDs, WGAR hasn't appointed one yet. If you've been taking notes, you'll know the station now features an evening "All That Jazz" show hosted by Barb Richards, which is interesting in that Dave Hawthorne, the resident jazz expert at WDOK, has moved from weekends at the easy listening outlets to nights, replacing Bobby Knight, who's now in Cocoa Beach. Filling Hawthorne's former weekend slot is WUAB-TV newsman Gary Short.

Speaking of Cleveland tv news people, former Channel 8 anchor Jim Hale, most recently general manager and drive time anchor at Cleveland's Metro Traffic, joins WHK as news director and part of the "Breakfast Bunch." He replaces John Webster,

Comedy Network Rings Up Attention

NEW YORK—"We had planned on staying a best-kept secret for a while longer," says Andy Goodman, general manager of the American Comedy Network (ACN). If the name sounds unfamiliar, it has been by design. The group, a consortium of talented radio people, is a wholly owned subsidiary of Katz Broadcasting, originally designed to provide humor services to Katz's nine owned and operated stations.

"Dick Ferguson, the president of Katz, is really the person behind us," says Goodman, a former PD of Katz's WKIS Orlando. Basically, he says, the company had a two year lease on life with Katz's blessing, and it was expected that after a year in-house, the group would seek outside clients, "but then the record came out. It's certainly changed our timetable."

The record is a parody of the phone company's recent divestiture sung to the tune of Neil Sedaka's "Breaking Up Is Hard To Do." "Breaking Up Is Hard On You" broke on Katz's Y-94 (WYYY) in Syracuse, it received local tv coverage, CBS News picked it up, Charles Osgood did a feature, and suddenly ACN was deluged with calls. The re-

cord is currently airing everywhere from Scott Shannon's morning show on New York's Z-100 (WHTZ) to Rick Dees' morning offering on KISS Los Angeles, and the group is faced with moving their timetable up considerably.

Just seven months in business, ACN features, in addition to Goodman, the talents of former WKIS morning personality Bob James, former WKTU New York PD and morning man Dale Reeves, Dave Lawrence, and voice-over talent Michele George. Reeves, Lawrence and James are all Cleveland radio veterans, having worked at WGAR and WJW.

"Like the record, it's all been good timing," notes Reeves. "We were all available last year, and when Katz was willing to develop this company, we were ready." Reeves, who with Goodman and James handles most of the writing, is also featured on most of the character voices.

"We're putting a demo together now, to send to stations across the country," says Goodman. "By definition, we do the kinds of things other syndicators offer: drop-ins, phone calls, political cartoons, funny com-

(Continued on page 74)

KABL Goes Up Against Arbitron Seeks Arbitration Over KOIT-AM Listing In Fall Book

SAN FRANCISCO—On Dec. 18, 48 hours prior to the end of Arbitron's 12-week fall sweep, KYA-AM here became KOIT-AM. Notes KABL-AM-FM general manager Bill Clark, "It was a situation of new call letters, new ownership and a new format duplicating KOIT-FM."

Knowing that Arbitron's policy in the case of call letter changes is to credit the set of calls at the close of the survey with all the listening during the sweep, Clark began to become concerned. The reason Bonneville acquired KYA-AM was to boost KOIT-FM's position against KABL-AM-FM. "But the numbers in this book would be reflecting a '60's rock'n'roll format, not easy listening," notes Clark. When he confronted Arbitron with that information, he says, they refused to change their

policy, and upon receipt of the book, he found KYA-AM listed as KOIT-AM.

"I don't have a quarrel with KOIT or Bonneville," explains Clark. "This is a matter between Shamrock (owner of KABL which uses TM's easy listening format) and Arbitron." And so it is that Clark is taking the matter to arbitration.

"They (Arbitron) put a sticker in the book regarding the change, but most buyers use computer runs, not the actual book, and none of that is reflected there," he says. "In fact, KOIT is now simulcasting in morning drive, so the computer only gives combo figures."

But the real issue for Clark is Arbitron's choice of policy. "That they'd adhere to their policy of using the last call letters in use, when they have an-

other policy which is stated in every Arbitron book saying 'Arbitron reserves the right to exercise its best professional research judgement in modifying, waiving and suspending any policy . . . that would appear unreasonable, illogical or impractical in light of known conditions,' is what we have a problem with."

Having already gone through the Arbitron Radio Advisory Council, a group of radio research and management professionals designed to arbitrate such matters, and come out with its support, the next step for KABL is an arbitration hearing with the Electronic Media Ratings Council, the industry watchdog over all ratings services headed by John Dimling.

The way that procedure works is (Continued on page 74)

Vox Jox**Shannon Rejoins Meredith As VP/Staff Operations**

who now concentrates full-time on his local production company. In addition to Hale, the Breakfast Bunch includes former WAYS Charlotte personality Bill Garcia, with Dan Coughlin doing sports and Linda Simmonds doing traffic and weather at the Malrite outlet. The rest of the day includes Al Wyntor from WDAF Kansas City in middays, John E. Douglas from Indy's WIBC in afternoons, Kris Taylor doing nights and Chip Binder on overnights.

★ ★ ★

Rumors abound of potential station sales. This week's goodies include WJJD/WJEZ, Plough's Chicago outlets, being on the block, as well as Ron Bledsoe's WWKX Nashville potentially changing hands. But our favorite concerns Seattle's KIXI-FM. If you'll recall, Marty Greenberg's Duffy Broadcasting had agreed to purchase the facility from Wally Nelskog. Well, Wally decided

to keep it after all, and told his broker of his intentions just after he announced it to the staff.

Actually changing hands are WBYG Kankakee, Ill., which is being acquired by Gene Milner of Milner Hotels fame, who is also a former owner of WSRF/WSHE Ft. Lauderdale. . . WTGI Hammond has also been sold. Buying it is Keymarket Communications, which also owns stations in Mississippi, Alabama and South Carolina. TGI at \$1.8 million is a pretty good buy, in that they have a city grade Baton Rouge signal.

THIS IS FOR FILE 281404

Also selling is Providence's top-rated AOR outlet, WHJY, and its healthy AC AM counterpart, WHJJ. Buying the combo from Franks Broadcasting is the FCC—the Federal Communications Corp. Inc., that is. Principals include Robert Fish (75%) and Janet Karger (25%). Fish, who started in radio 15 years

(Continued on page 16)

VOTED BEST RADIO SPECIAL OF '83



In a nationwide survey of rock program directors and music directors conducted by *The Album Network*, WESTWOOD ONE's 12-hour "US Festival Concert Special" was overwhelmingly selected Best National Radio Special of 1983. It was a one-of-a-kind concert event that deserved unprecedented coverage. We're proud to have been able to bring it to you. For the biggest events in radio, it's WESTWOOD ONE...and only!

WESTWOOD ONE

New York • Los Angeles • London

'Radical Changes' At WSIX-FM Nashville

NASHVILLE—Competition for country listeners is heating up in this market, as WSIX-FM prepares for what program director Gerry House calls "radical, radical changes." WSIX, a 100,000-watt country FM which for years dominated country ratings here, was soundly trounced in the latest Arbitron by WSM-FM ("Nashville 95"). Following its switch to "hit-oriented country" last year, WSM-FM came out on top in the fall Arbitron with a 13.0 12 plus.

House says he "respects" the job WSM-FM's PD Gregg Lindahl has done, but intends to "go to war" to recoup WSIX's former high standing. House says he will be hiring "big-time" air personalities, plans a high-profile on-air promotional campaign, and wants to infuse the station with "new dynamics."

Up until now, WSIX-FM has refused to engage in contests, promotions or listener participation ploys, opting instead for a beautiful music approach to the country format.

WSIX-FM was a leader, in fact, in evolving the continuous-country type of programming format in the U.S., according to House.

Two air personalities—Beau Kent and "Marcie"—have already been let go because "their sound isn't compatible with what we're planning," House explains. Replacements have not been announced yet, but House indicates that within the next three weeks, the new higher-energy format will begin to go into effect. Now on the air are two television spots created by House; one utilizes the fast-talking John Moschitta of Federal Express commercial fame.

House notes that the 13-month period in which WSIX-AM-FM were up for sale by General Electric Broadcasting prior to their purchase last November by Sky-Media Broadcasting, a division of Foster Management, hurt the stations. But he's optimistic about the coming fray with WSM-FM.

• Continued from page 14

ago at WPRO Providence, has also served as GSM and VP/GM for WRKO Boston, while Karger was GSM at Boston's WXKS. Putting it all together for the duo is TA Associates' venture capital division.

★ ★ ★

Sacramento "Rock Of The '80s" fans are going to need larger antennas to pick up the Rick Carroll fare from San Francisco now that local station KPOP has dropped the format in favor of top 40. Bill Jeffries continues as PD, which is no surprise since the station and its AM counterpart have just been acquired by the Fuller-Jeffries Group. Fuller is Bob Fuller, with Jeffries being Bill and J.J. Jeffries.

Moving up in the Amatur organization is KMJQ Houston PD Jim "Sno-Man" Snowden, who adds to his duties as group PD/radio division. Meanwhile, in St. Louis, KMJM has appointed a replacement for Tony Gray. Programming the urban outlet now is former WBLK Buffalo PD Ron Atkins.

Longtime WIBC Indianapolis programmer Jed Duvall exits that post, with no replacement named... Leaving the KZZC Kansas City PD-ship is Johnny Rowlands... Veteran Chicago personality Ron Dennington moves down to the banks of the Wabash, WBOW Terre Haute, as PD... Mike Rogers leaves mornings at Milwaukee's WMKE to do afternoons across the street at WRKR-FM Racine. That reunites him with PD Pat Martin, with whom he worked at WBCS there.

★ ★ ★

'Twas not a good week for radio's vital statistics. The first shocking news was the death of Wilkie In The

DiLoreto Named To Swanson Post

NEW YORK—Gary Swanson, president of Swanson Broadcasting, expects Dan DiLoreto to make full use of his "leadership skills" when DiLoreto takes over as executive vice president and chief operating officer of the company on Feb. 13.

DiLoreto, picked from a pool of seven candidates to fill the executive slot vacated in November by Ron Blue, will relocate to Swanson's headquarters in Tulsa from Miami, where he is currently vice president and general manager of Jefferson Pilot's WGBS and WLYF. Jim Babb, Jefferson Pilot's executive vice president, is heading the search for DiLoreto's replacement from his office in Charlotte, N.C.

Arbitron-KALI Suit Settled Out Of Court

NEW YORK—Arbitron's copyright infringement suit against United Broadcasting's KALI Los Angeles and the Jack Masla rep firm (Billboard, Oct. 15) has been settled out of court.

Terms of the settlement were not disclosed. Arbitron had sought \$55,000 in compensatory damages from the Spanish-language station for using Arbitron's copyrighted audience estimates when the station did not subscribe to its service.

KALI, which circulated a two-page sales brochure in Los Angeles quoting female 18-plus Arbitron audience estimates, according to the suit, will repay the ratings service for the use of the data and subscribe to Arbitron for a one-year period, under the terms of the agreement.

Vox Jox

Morning. Bob Wilkinson, who made this column several times in the last year, first left St. Louis' KSD to transfer to co-owned WWWE Cleveland, only to return to town at WIL where he did mornings until last Monday. Feeling a bit under the weather, he had been to the doctor and was returning home when his truck apparently crossed the center line head-on into another car. At the age of 35, he leaves a wife and two kids.

Succumbing to a heart attack on the same day was 57-year-old Herbert Scott, the owner of the 12-station Great Scott chain, which includes Troy's WTRY. Survivors include his wife and five children.

A brief bout with viral encephalitis took the life of 17-year veteran KSL Salt Lake City announcer Gaylon Rowan, who has been heard throughout the West doing nights and overnights on the 50 kw powerhouse since 1967. He, too, leaves a family of five children.

Well-known Canadian sportscaster and voice of the Ottawa Rough Riders Ernie Calcutt died following a stroke Jan 10. His colorful commentaries had been heard on Ottawa's CFRA/CFMO since 1961.

★ ★ ★

Joe Bilotta is upped to executive VP of Buckley Broadcasting Corp., which includes WGIL-AM-FM San Fernando Valley, KWAV Monterey, WDRC-AM-FM Hartford and WSEN-AM-FM Syracuse.

★ ★ ★

Changes at Park Broadcasting have WNAX Yankton, S.D. GM Eddie Anderson moving to Park's Ithaca headquarters as VP/radio, replacing Bill Fowler, who becomes a principal in Grand Forks, N.D.'s KNOX. Moving into the WNAX vacancy is KWJJ Portland GM Don Shore, while KWJJ GSM Jay Justice becomes GM there.

(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 "Gotta Hold On Me," Christine McVie, Warner Bros.	91	91
2 "Here Comes The Rain Again," Eurythmics, RCA	55	57
3 "Footloose," Kenny Loggins, Columbia	50	55
4 "Girls Just Want To Have Fun," Cyndi Lauper, Portrait	37	110
5 "Runner," Manfred Mann's Earth Band, Arista	35	51
BLACK (94 Stations)		
1 "Touch," Earth, Wind & Fire, Columbia	32	36
2 "You Just Can't Walk Away," the Dells, Private I	30	36
3 "Livin' For Your Love," Melba Moore, Capitol	28	49
4 "Somebody's Watching Me," Rockwell, Motown	28	36
5 "Let's Stay Together," Tina Turner, Capitol	26	28
COUNTRY (125 Stations)		
1 "Will It Be Love By Morning," Michael Murphey, Liberty	56	56
2 "I've Been Wrong Before," Deborah Allen, RCA	55	55
3 "If I Could Only Dance With You," Jim Glaser, Noble Vision	45	46
4 "Too Late To Go Home," Johnny Rodriguez, Epic	36	50
5 "Roll On (Eighteen Wheeler)," Alabama, RCA	28	121
ADULT CONTEMPORARY (84 Stations)		
1 "I'm Never Gonna Give You Up," Frank Stallone & Cynthia Rhodes, RSO	15	32
2 "This Woman," Kenny Rogers, RCA	14	50
3 "That's All," Genesis, Atlantic	12	39
4 "Nobody Told Me," John Lennon, Polydor	10	15
5 "Love Has A Mind Of Its Own," Donna Summer, Mercury	9	17



Record Promotion and Pop Charts: Two Sides of the Same Coin

Saturday, February 11, 1984, 9:30 am-5 pm, 1102 Architecture, UCLA

For the first time in a public forum, UCLA Extension presents a detailed investigation of pop charts and their relation to record promotion—lectures, discussion with guest speakers, and audience participation—conducted by Thomas Noonan, Associate Publisher of *Billboard* and *Billboard's* Director of Charts.

The major topics are **Record Promotion: An Acknowledged Profession**, and **Pop Charts: The Measurement of Hit Records**

Guest speakers (subject to availability) include **Russ Thyret**, Vice President of Promotion, Warner Bros. Records; **Kyle Hetherington**, Associate Director of Promotion, I.R.S. Records; and a major recording artist.

Fee: \$45

Enroll now by mail using form provided. For additional applications, use photocopy or separate sheet giving all information requested on form. Single admissions will be sold at the door if space permits. For further information, call The Arts, UCLA Extension (213) 825-9064 during business hours.

Please complete, detach, and mail to: P.O. Box 24901 Dept. K, UCLA Extension, Los Angeles, CA 90024.

Name (First/Middle/Last)

Home Address

City/State

ZIP

Area Code/Daytime Phone

Record Promotion and Pop Charts 845.1

Fee: \$45 EDP M8718L

Check enclosed payable to: The Regents of the University of California

Charge: MasterCard VISA

Authorizing Signature

Mo/Yr Expiration Date

HL A61

STEVIE NICKS



SUPERSTAR CONCERT SERIES

On Saturday night, January 28, Stevie Nicks kicks off Rock Radio's most successful concert series on more than 400 stations with a stellar performance from "The Wild Heart" tour.

This year WESTWOOD ONE presents 26 ninety-minute concerts featuring only the biggest performing acts in Rock.

We'll feature first performances of the year and the only performances of the year by superstars on tour.

The biggest concert acts in the business . . . and when we say exclusively, we mean exclusively.

For the biggest events in radio it's WESTWOOD ONE . . . and only! (213) 204-5000.

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Radio

Fall Arbitron Results

Following are 12 plus. average quarter hour, metro survey Monday-Sunday 6 a.m. to midnight.

Call	Format	Spring '83	Fall '83
ALBANY			
WGY	AC	13.9	12.1
WPYX	AOR	13.4	11.9
WFLY	contemporary	5.9	7.5
WROW-AM	AC	8.5	7.3
WROW-FM	easy listening	6.3	7.3
WQBK-AM	talk	5.7	6.7
WGFM	contemporary	4.9	6.0
WPTR	country	5.0	5.7
WWOM	AC	4.3	5.3
WTRY	contemporary	5.8	4.1
WABY	nostalgia	2.9	3.9
WGNA	country	3.4	3.5
WQBK-FM	AOR	3.4	2.6

Call	Format	Spring '83	Fall '83
BIRMINGHAM			
WZZK	country	12.5	12.3
WKXX	contemporary	8.5	11.3
WENN	black	10.4	9.8
WAPI-FM	AOR	8.6	7.9
WATV	black	6.3	7.6
WJLD	black	3.7	4.9
WMJJ	AC	7.4	4.9
WERC	news/talk	3.4	4.8
WAGG	black	5.1	4.2
WVOK	country	3.1	3.7
WTWG	easy listening	1.6	3.6
WAPI-AM	AC	1.4	3.1
WGSN	AC	3.8	3.0
WDJC	religion	2.5	2.8
WYDE	oldies	1.9	2.3
WRKK	country	2.8	2.2

Call	Format	Spring '83	Fall '83
DENVER			
KOSI	easy listening	9.4	8.9
KOA	talk	6.0	7.3
KPKE	contemporary	3.1	6.5
KYGO	country	6.0	5.9
KBCO	AOR	3.7	5.2
KBPI	AOR	6.7	5.1
KOAQ	contemporary	5.4	4.6
KHOW	AC	4.3	4.5
KLIR	AC	4.3	4.4
KIMN	contemporary	5.3	4.2
KVOD	classical	4.1	4.1
KAZY	AOR	5.6	4.0
KEZW	nostalgia	5.0	3.8
KPPL	AC	4.6	3.5
KLZ	country	4.3	3.3
KNUS	news/talk	1.8	2.6
KRZN	oldies	2.3	2.2
KBRQ-FM	country	1.8	2.0
KTCL	AOR	1.3	2.0

Call	Format	Spring '83	Fall '83
GREENSBORO			
WTQR	country	16.1	16.6
WQMG	black	9.2	8.5
WMAG	AC	3.6	7.2
WSJS	AC	5.8	6.7
WKZL	AOR	3.4	6.5
WGLD	easy listening	7.1	6.4
WSEZ	contemporary	7.4	4.8
WRQK	contemporary	5.4	4.1
WDCG	contemporary	3.2	3.6
WEAL	black	3.3	3.5
WAAA	black	3.5	3.3
WBG	nostalgia	3.3	2.5
WHPE	religion	1.8	2.4
WAIR	black	3.1	2.2
WPCM	country	0.7	2.2
WWMO	religion	1.5	2.0

Call	Format	Spring '83	Fall '83
HONOLULU			
KSSK	AC	9.0	19.1
KULA	AOR	7.9	13.1
KPOI-FM	AOR	9.1	9.0
KUMU-FM	easy listening	7.6	7.4
KKUA	AC	6.3	6.3
KQM	contemporary	9.9	5.9
KCCN	block	5.4	5.0
KIKI	contemporary	7.1	4.3
KORL	nostalgia	2.5	4.3
KHVH	news	5.2	4.0
KMAI	block	6.0	3.6
KDEO	country	3.9	3.4
KGU	news	2.4	2.2

Call	Format	Spring '83	Fall '83
KANSAS CITY			
WDAF	country	10.9	10.6
KYYS	AOR	6.0	8.7
KBEQ	contemporary	8.6	7.7
KLST	AC	7.0	7.7
KMBR	easy listening	4.9	7.0
KCMO-AM	news/talk	8.6	6.6
KPRS	black	5.7	6.2
KUDL	AC	5.3	5.9
KKCI-FM	AOR	3.8	5.6
KFKF-FM	country	6.1	5.0
KJLA	nostalgia	4.5	4.9
WHB	AC	4.1	4.5
KCMO-FM	country	5.5	3.1
KMBZ	AC	4.9	2.9
KZZC	contemporary	2.9	2.0

Call	Format	Spring '83	Fall '83
MEMPHIS			
WMC-FM	contemporary	10.4	9.6
WDIA	black	7.7	9.5
WZXR	AOR	11.5	8.6
WHRK	urban	10.5	8.5
WGKX	easy listening	8.5	8.4
WRVR	AC	8.8	7.8
WMC	country	7.6	7.2
WLOK	black	5.6	6.8
KRNB	black	7.3	6.1
WLVS	easy listening	3.1	5.7
WREC	nostalgia	5.4	4.3
WKDJ	black	1.8	3.4
WHBQ	news/talk	2.2	3.2
KWAM	religion	2.7	2.3

Call	Format	Spring '83	Fall '83
NASHVILLE			
WSM-FM	country	8.2	13.0
WKDF	AOR	12.9	11.7
WZEZ	easy listening	7.9	10.8
WWKX	contemporary	9.5	8.0
WSIX-FM	country	7.4	6.8
WLAC-FM	AC	4.6	6.4
WMAK	urban	5.4	5.8
WSM	country	5.0	5.1
WVOL	black	4.6	5.0
WLAC	talk	5.3	4.0
WYHY	AC	6.4	3.6
WAMB	nostalgia	1.4	3.4
WMDB	top 40	—	2.7
WSIX	AC	3.2	2.0

Call	Format	Spring '83	Fall '83
NORFOLK			
WCMS-FM	country	10.6	10.6
WFOG	easy listening	10.9	9.5
WNOR-FM	AOR	8.6	9.5
WLTY	AC	7.2	8.1
WOWI	black	7.0	7.8
WNVZ	contemporary	5.3	6.8
WRAP	black	4.3	5.2
WTAR	AC	3.8	5.0
WWDE	AC	4.3	4.3
WMYK	AOR	5.5	3.5
WNIS	news	2.8	3.3
WPCE	black	3.4	2.7
WXRI	AC	1.5	2.4
WNSY-FM	AC	2.4	2.2
WQKS	AOR	2.3	2.1

Call	Format	Spring '83	Fall '83
OKLAHOMA CITY			
KATT-FM	AOR	12.3	14.2
KTOK	news/talk	11.1	12.6
KKNG	easy listening	10.0	10.4
KJYO	contemporary	9.0	8.0
KXXY-FM	country	7.5	7.8
KZBS	AC	7.3	7.6
KEBC	country	8.5	6.6
KLTE	AC	3.7	5.4
KOMA	country	7.1	5.3
KOFM	AC	5.6	3.7
KJIL	religious	1.9	3.5
WKY	oldies	3.7	3.4
KAEZ	black	1.5	2.6

Call	Format	Spring '83	Fall '83
PHOENIX			
KTAR	news	7.7	8.8
KNIX-FM	country	7.4	7.6
KQYT	easy listening	6.7	7.3
KKLT	AC	6.8	6.5
KMEO-FM	easy listening	6.6	6.4
KDKB	AOR	8.9	6.3
KEZC	country	3.3	5.5
KOY	AC	4.5	5.5
KUPD	AOR	7.8	5.4
KOPA-FM	country	5.0	5.3
KUKQ	urban	3.8	4.3
KZZP-FM	contemporary	3.4	4.3
KOOL-FM	AC	4.5	3.7
KLFF	nostalgia	2.7	3.1
KJJJ	country	2.6	2.8
KHEP-FM	classical	1.5	2.3
KMEO	easy listening	1.0	2.2

Call	Format	Spring '83	Fall '83
ROCHESTER			
WEZO	easy listening	13.5	14.4
WVOR	AC	10.7	11.2
WCMF	AOR	10.0	10.0
WHAM	AC	8.7	8.4
WPXY-FM	contemporary	6.9	8.0
WYLF	nostalgia	3.3	6.8
WMJQ	AOR	6.1	6.5
WBBF	AC	4.3	6.2
WNYR	country	5.0	5.2
WHFM	contemporary	5.0	3.4
WDKX	black	4.3	3.1

*Indicates previous rating book was summer '83

(Continued on page 22)

Featured Programming

"Music & Memories," the newest offering from Manhattan Beach, Calif.-based Strand Broadcast Services, debuted Jan 1. The three-hour weekly oldies show, hosted by former KHTZ Los Angeles personality Mike Carruthers, features interviews with famous fossils, including Annette Funicello, Johnny Crawford and the Letterman. In fact, David Nelson can be heard explaining just what Ozzie did for a living (didn't you always wonder? We knew what Ward Cleaver was up to, but Ozzie was always home) on this week's episode. Basically it's a look back at the week in history, spanning your basic rock'n'roll period: 1955-83. If you'd like a demo, give them a call at (213) 318-1666.

* * *

The United Stations' popular nostalgia feature "The Great Sounds" moves into year two of production next week, with WNEW-AM New York air personality Ray Otis joining the well-received show as host. Otis' voice will be familiar to even non-New Yorkers, as he's been heard on spots for Chrysler, Chevrolet, E.F. Hutton, Folgers, McDonald's and AMF, not to mention ABC-TV and HBO. His radio career includes many of the AM powerhouses that played the music of the Frank Sinatra/Tony Bennett era when it was new: WXYZ Detroit, KXOK St. Louis, WHK Cleveland and KDKA Pittsburgh.

* * *

Being an election year, the Associated Press debuted its first program in "The Contenders" series last week. Sent twice a week until July, the 90-second feature comes across the AP wire in time for morning drive use, featuring award-winning writer Ira Dreyfuss as chief reporter on the campaign reports. During the weeks of the Democratic and Republican conventions, July 16-20 and August 20-24, the feature will move daily, reverting to a bi-weekly schedule until Labor Day, when it will again become a daily offering until Election Day.

Coming to AP's audio lineup on Feb. 3 will be three weekly 90-second movie reviews fed during the 11:32 a.m. Eastern time feed and anchored by film critic Chuck Rich, formerly of WTOP Washington... Moving over the wire Feb. 4 will be 15 AP "Love And Marriage" scripts, designed to look at different love relationships in time for Valentine's Day. Written by Phil Southeray, the feature is the second of 11 seasonal programming packages slated for '84 from AP.

* * *

Simulcasting with HBO, ABC Rock Radio presents David Bowie in concert Feb. 12. Producing the special for the radio network is DIR Broadcasting... If you're looking for Olympic coverage, everybody's got it. ABC is sending 10 producers and reporters, including Merrilee Cox, to Yugoslavia... AP's got a team led by general broadcast editor Sue Cunneff and sports director Dave Lubeski... CBS has CBS-TV Sports reporter Pat O'Brien making his CBS Radio debut doing weekend specials with Brent Musburger and Ed Ingles covering the action... "On Tour," produced by Rob Lynn Promotions Inc., is a half-hour weekly bartered offering geared toward AOR and contemporary outlets. It's described as "not an interview but a one-on-one conversation

(Continued on page 23)

Radio

Vox Jox

• Continued from page 14

If you haven't heard **Dale Reeves** and his pals at the American Comedy Network (separate story, page 14) on "Breaking Up Is Hard On You," give them a call in Bridgeport, Conn. at (203) 384-9443. It's not only the first "down with divestiture" ode we've heard, but also the best anti-telephone parody since Joey Reynolds' "Ma Bell You Got Me By The Calls" gave new meaning to Chuck Berry's "Memphis" in 1977.

When we weren't listening to that last week, we sat here and dialed up everyone's listen lines. At one a.m., **Jon Anthony** sounded great on WAVA Washington—even better than he did on Nashville's WWKX. We were motivated enough to make a request, but they didn't have any **Arthur Alexander**.

KALK, which somehow translates to "K-Lake" in Denison, Tex., has been sold after debuting on the airwaves last October. Buying the FM outlet, which runs Satellite Music Service's adult contemporary format, is, fittingly, SMN's Eastern division manager and former KIXX Denton principal **Jim Stansell**. Serving as VP/GM is former KIKM Sherman ?? **GM Don Renfro**.

★ ★ ★

Veteran country jock (**WIRE** Indianapolis, **WVOJ/WQIK** Jacksonville, **KSON** San Diego) and programmer **Lee Shannon** is back in the South, this time at Shreveport's country powerhouse, **KWKH**, where he does middays and serves as music director at the home of the Louisiana Hayride. PD **Pete Brier** does 9 to noon, while **Frank Page** continues in mornings. And we mean continues; he's been at it since 1947. Afternoons are handled by **David Porter**, with **Larry Rust** doing nights, while **Larry Scott** rides along on the all-night trucking show.

Now that we've found Lee, he's wondering if we can come up with

the whereabouts of "Crazy" **Bob Fuller**. He had been at **WGTO** ("From the Gulf to the Ocean, we're Gainesville Tampa Orlando"—actually they're in Cypress Springs, but nonetheless, Bob had been there as well as Winter Haven's **WPCV**). But now he's gone, and Lee wants to find him.

Speaking of country personalities, **Penny** has left **KVET**. **Penny Reeves**, who had been a part of the Austin morning show for the past seven years, after her first radio job at Dallas' **KBOX**, has decided to go legit, leave the business, wake up later and sell real estate, not necessarily in that order. **GM Ron Rogers** is launching a nationwide talent search to find another partner for morning man and PD **Tim Williams**. **KVET** comes up as the No. 1 station in Austin, and its FM Continuous Country counterpart **KASE** leads the pack with a 16.1.

And while we're on the subject of ratings, **WLTE** Minneapolis (**W-Lite**, the former 'CCO-FM) PD **Paul Sebastian** has every right to bask in his glory. The demos look great; even the 12 plus figure has doubled. Paul credits "listener input" for a great deal of the increase.

★ ★ ★

WLUP Chicago's got a new music director: **Bill Evans**. If the news sounds old, it's probably because he's been the Loop's MD before. He held the title from 1977-79 while on the air, leaving only to return in 1981 as an air personality. With the addition of **John Records Landecker**, **Bill** comes off the air.

Across town at **WMET**, **Scott Loftus** joins the station, doing weekends. He was doing mornings at country-formatted **WUSN**. Over at **WJEZ** country, Nashville's **Stu Evans** is now doing mornings, swapping shifts with PD **John Charleston**, who now does afternoons. **Bob Dayton** does

middays (could it be *the* **Bob Dayton**?, we wonder aloud), with **Kendall Gordon** on nights and **David Earl** doing overnights... Any doubts you might have had about **WCFL**'s future religious programming have been cast aside with the station's new on-air logo, "AMEN-1000." Afternoon nostalgia jock **Chuck Schaden** is rumored to be talking with **WAIT**, since it's unlikely he can manage to be ordained by March 1, when State-wide takes over the station.

Back to Nashville a minute: If you ever wondered what happened to former **WMAK** Music director **Phil Stanley** when he returned to Music City after a brief stint in L.A. at **KFI**, he's no longer selling Toyotas and is now doing midday weather on **WTVF**, Channel 5, where former **WMAK** PD **Mark Damon** now hangs his hat.

★ ★ ★

Now that the ratings are out in Pittsburgh, Group W's **KDKA** has taken the opportunity to advertise in the local paper that it still dominates the market. Hearst's **WTAE** took out an equally sizable ad mentioning the age of **KDKA**'s audience... Speaking of age, the "Music Of Your Life" outlet, **WJAS**, has unearthed **Bob Tracy** and brought him in to do mornings. Tracey, as you'll remember (or perhaps not), was **KDKA** midday personality from 1955-68, and has been off the air since. Former morning man **Bill Brant** is now **GM**... Over at **WAMO-FM** "Sly Jock" (**Clifton Charlton**) now does evenings.

Across the state in Philadelphia, Power 99 (**WUSL**) personality **Barbara Sommers** now co-hosts **KYW-TV**'s new locally produced entertainment/information show aimed at the youth market, Saturdays from 1-1:30 p.m.... Over at **WYSP**, **Steve "Stevski" Sutton** is back—or will be, once his **WMMR** non-complete

agreement is up in about 90 days. He had been PD at 'YSP and joined 'MMR in 1981 to do middays. This time around he'll handle mornings.

★ ★ ★

WTIC-FM Hartford has a new afternoon lineup. **Terry Hendrix** leaves his PD-ship in Paris (Tennessee, that is) to do noon to 3, while **Neil Jackson** returns to Connecticut to do afternoon drive... **CKLW** Detroit news director (and if you're going to be a news director, **CKLW** is the place to do it) **Tom Bell** motors across the city to join **WXYS**, where he had been a news anchor in the '70s. This time he'll be in charge as **ND**. Joining the station doing morning weather is **Rob Kress**, who also handles the meteorological chores on Channel 7, **WXYZ-TV**... And at **WOW** Omaha, **Rod Colvin** is upped to news director.

Canadian country fans will recognize the name **Michael Dee**. In addition to his two No. 1 hits there, he also finds time to do morning drive, and now he's doing it on **BX-93** (**CLBX** London, Ontario), where former morning host **Dave Collins** now serves as promotion manager, according to PD **Vic Follitt**.

If you've ever worked in the Pacific Northwest, you've probably worked with, or for, **Norm Gregory** (PD at **KZOK** Seattle and **KQFM** Portland, **GM** at **KZOK**, **MD** at **KJR** more than once, etc.). These days he's doing afternoons at Seattle's **KOMO**, replacing **Don Chapman**.

Stephanie Bernstein is the new promotion director for Albany's **WTRY/WPYX**... **Jane Shayne** now holds that title at Pasadena's **KROQ**. Prior to the "Rock", **Shane** was with the **Samuel Goldwyn Co.**, handling co-op advertising... Former L.A. **Christal Radio** Sales assistant **Ron Hale** is the new promotions director at Portland's **KCNR**, where **Coleman Research**

has been commissioned to do a programming and marketing study... Across town at **KRCK**, **Carol Richardz** adds to her nighttime on-air duties, becoming music director.

In Seattle, **Patti Payne** is now public affairs director at **KOMO**, while Bay Area rock journalist **Sheila Rene** joins **KOME** San Jose as "Rock'n Roll Ambassador." She'll do interviews and updates, which will run

(Continued on page 22)

Washington Roundup

By **BILL HOLLAND**

The National Religious Broadcasters, holding its 41st annual convention here Jan. 29-Feb. 1 at the Sheraton Washington Hotel, has announced that President Reagan will address the gathering Jan. 30. His speech will be carried live via satellite, Reagan spoke to the NRB members last year as well.

★ ★ ★

Get your seat belts strapped, readers, for this from the FCC: "Effective immediately, the Commission will accept applications from FM broadcast licensees to permit the offering of common carrier communications services on subsidiary communications channels (FM SCA). Because there are pending petitions for reconsideration of the Commission's decision in BC Docket No. 82-536 authorizing common carrier sub-channel services (Order FCC 83-154, released May 19, 1983), it may be necessary later to require applicants to amend their applications, or even dismiss applications, depending on the Commission's decision on reconsideration." What this means is, if you are planning to apply for common carrier SCAs, call your lawyer. Effective immediately.

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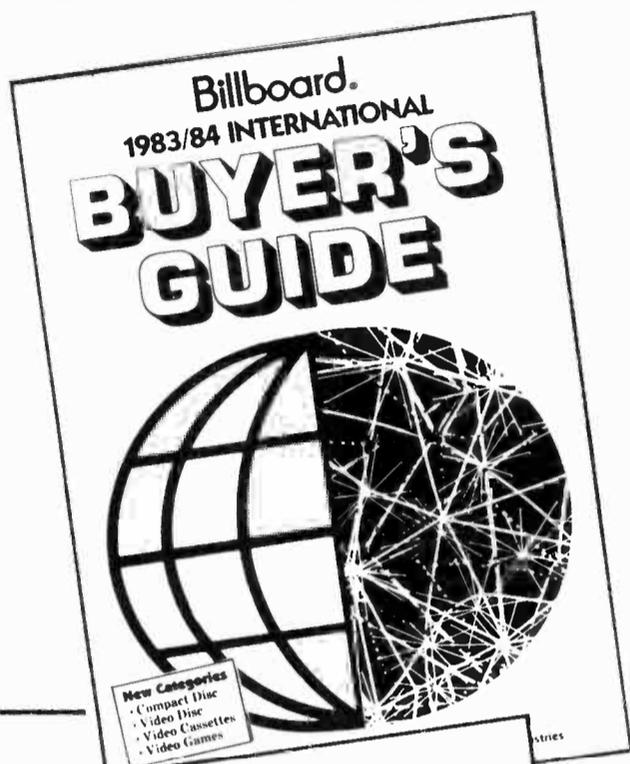
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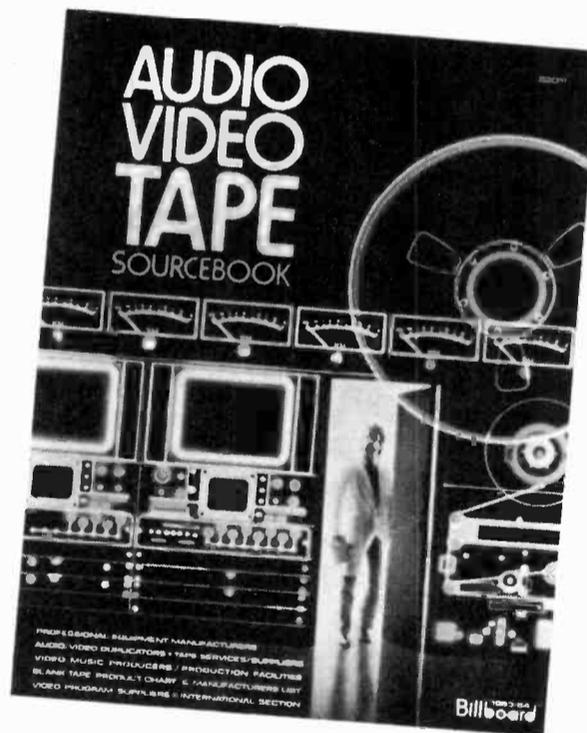


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Million-Dollar Giveaway At Heftel's KSSK Honolulu

By DON WELLER

HONOLULU—Heftel Broadcasting, known for its big money giveaways on mainland stations such as Miami/Ft. Lauderdale's Y-100 (WHYI) a decade ago, has brought the concept to the Islands in a promotion unique among area stations which culminated in the award of \$1 million to one KSSK 59 listener here.

From Oct. 12 through Dec. 15, the station took out full-page ads in Honolulu's two daily newspapers with entry blanks for its "Million Dollar Contest." Each day, 10 different names were called by KSSK's air personalities, with the person selected given 10 minutes to call the station, verify his or her name, and be included as one of the finalists.

One prize was offered—\$1 million, to be paid in installments of \$20,000 per year for 50 years. The winner of the prize was to be drawn at random during a "millionaires breakfast" at the Westin Ilikai Hotel on Dec. 17, from among the 602 finalists.

The Million Dollar Contest was enormously successful, generating 4,032,715 entries, according to station manager Earl McDaniel. "Al-

though I anticipated that this would be a successful promotion," says McDaniel, "the fact that we drew four times the number of entries as there are people in the state surprised me.

"All the finalists showed up for the drawing," he continues, "which was another pleasant surprise. Some people told me it reminded them of the end of the World Series, there was so much suspense." The winner, Meryl Arakaki, found her picture on page one of the evening newspaper.

Adult contemporary KSSK 59 was under pressure during the recent rating book because of the July 21 death of its world-renowned morning jock, Hal "Aku" Lewis. Aku, as he was known to his listeners, was a 36-year veteran of Hawaii's radio business, and had spent the last 17 years with KSSK. During that time, both the station and Aku were almost always rated number one in a market which has the highest number of radio stations per capita in the U.S.

Aku was replaced by Larry Price and Michael W. Perry, and this rating period was seen by many as a test of the station's strength without him.

Vox Jox

• Continued from page 19
during morning drive news.

Bucky Albright is leaving his operations manager post at Greenville, Tex.'s KGVL/KIKT March 1. He's leaving the country/AC combo to return to Wisconsin in search of snow. If you've got an impending North Woods opening, you can reach him at (214) 455-1400.

★ ★ ★

George Francis of WMAGic High Point has been named president of the Piedmont Radio Assn. VP is WRQK's Tom Armshaw, with WTOB's John Woods as treasurer. . . . Now that Al Pryor is director of special projects for Newark's WBGO, Wylie Rollins joins the public jazz as PD. He had been with NPR's "Jazz Alive" show. . . . Ray Kennedy, formerly of Denton's KNTU, is now "Head DJ" (we don't invent these titles) and music coordinator at the "Magic Time Machine," KERA-FM Dallas.

James D. Peacock is upped to manager of the research department at Arbitron's Laurel headquarters. . . . Dave Klemm signs Lexington's WLAP. . . Schulke adds WFBG (FM-98) to its easy listening stable. . . Ron Ropiak leaves his morning drive slot at Norwalk's WNLK to do "Talkback," a 6-8 p.m. phone-in talk show. . . Decatur, Ill.'s WZDQ has a new PD. He's Dan Jensen, who had been morning man/MD at WAFL Milford, Del. . . The all-new all-star line up at Albany, Ga.'s WJAZ includes WDAT Daytona Beach GM Ken Cameron doing mornings and handling music; Kurt Steiner, after a seven-year hiatus from radio, in middays, and PD Jaxon Ryle on afternoons.

Seventeen years doing mornings was long enough for WIOO Carlisle, Pa. vet Ben Barber, who now does 10 to noon. What does 17 years net you? About 200 personal appearances a year.

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2. Show And Tell, Al Wilson, Rocky Road
3. The Way We Were, Barbra Streisand, Columbia
4. I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah
5. The Joker, Steve Miller Band, Capitol
6. Love's Theme, Love Unlimited Orchestra, 20th Century
7. Smokin' In The Boy's Room, Brownsville Station, Big Tree
8. Let Me Be There, Olivia Newton-John, MCA
9. Time In A Bottle, Jim Croce, ABC
10. Americans, Byron MacGregor, Westbound

POP SINGLES—20 Years Ago

1. There! I've Said It Again, Bobby Vinton, Epic
2. Louie Louie, Kingsmen, Wand
3. I Want To Hold Your Hand, Beatles, Capitol
4. Surfin' Bird, Trashmen, Garrett
5. Popsicles And Icicles, Mermaids, Chatahoochee
6. Out Of Limits, Marketts, Warner Bros.
7. Hey Little Cobra, Rip Chords, Columbia
8. Forget Him, Bobby Rydell, Cameo
9. Um, Um, Um, Um, Um, Major Lance, Okeh
10. Drag City, Jan & Dean, Liberty

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. The Singles, 1969-1973, Carpenters, A&M
4. Goodbye Yellow Brick Road, Elton John, MCA
5. The Joker, Steve Miller Band, Capitol
6. Greatest Hits, John Denver, RCA
7. Bette Midler, Atlantic
8. Band On The Run, Paul McCartney & Wings, Apple
9. Jonathan Livingston Seagull, Neil Diamond, Columbia
10. Behind Closed Doors, Charlie Rich, Epic

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. West Side Story, Soundtrack, Columbia
5. Peter, Paul & Mary, Warner Bros.
6. The Second Barbra Streisand Album, Columbia
7. Joan Baez in Concert, Part Two, Vanguard
8. Moving, Peter, Paul & Mary, Warner Bros.
9. Little Deuce Coupe, Beach Boys, Capitol
10. John F. Kennedy—The Presidential Years 1960-1963, 20th Century-Fox

COUNTRY SINGLES—10 Years Ago

1. I Love, Tom T. Hall, Mercury
2. Jolene, Dolly Parton, RCA
3. World Of Make Believe, Bill Anderson, MCA
4. Once You've Had The Best, George Jones, Epic
5. Hey Loretta, Loretta Lynn, MCA
6. That's The Way Love Goes, Johnny Rodriguez, Mercury
7. I'm Still Loving You, Joe Stampley, Dot
8. A Love Song, Anne Murray, Capitol
9. The Last Love Song, Hank Williams Jr., MGM
10. Another Lonely Song, Tammy Wynette, Epic

SOUL SINGLES—10 Years Ago

1. Livin' For You, Al Green, Hi
2. Let Your Hair Down, Temptations, Gordy
3. I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah
4. Put Your Hands Together, O'Jays, Philadelphia International
5. What It Comes Down To, Isley Bros., T-Neck
6. Trying To Hold On To My Woman, Lamont Dozier, ABC
7. Jungle Boogie, Kool & the Gang, De-Lite
8. I Miss You, The Delis, Cadet
9. Until You Come Back To Me, Aretha Franklin, Atlantic
10. Sexy Mama, Moments, Stang

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Fall Arbitron Results

• Continued from page 18

Following are 12 plus, average quarter hour, metro survey Monday-Sunday 6 a.m. to midnight.

Call	Format	Spring '83	Fall '83
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SACRAMENTO

KXOA-FM	AC	7.4	9.1
KSFM	AC	4.5	7.2
KAER	country	6.3	6.8
KEWT	easy listening	8.2	6.8
KZAP	AOR	7.9	6.8
KCTC	easy listening	6.5	6.6
KRAK	country	6.7	6.3
KWOD	contemporary	4.9	5.3
KGNR	talk	4.2	5.0
KROY	AOR	4.8	4.6
KHYL	oldies	3.1	3.8
KPOP	contemporary	3.7	3.2
KFBK	news	5.2	3.1
KGO	talk	1.6	2.7
KXOA-AM	nostalgia	4.8	2.3
KNBR	AC	1.0	2.2

SALT LAKE CITY

KSFI	easy listening	11.3	11.5
KSL	AC	11.9	10.8
KRSP-FM	AOR	8.2	9.9
KSOP-FM	country	5.9	6.6
KLCY	MOR	5.5	5.9
KLUB	easy listening	3.5	5.1
KALL	AC	4.9	4.8
KZAN	country	4.2	4.8
KISN	AC	5.2	4.7
KCPX	AOR	6.0	3.8
KBUG	AC	2.6	3.3
KDAB	AC	2.6	3.2
KFMY	contemporary	2.6	3.1
KRSP	contemporary	2.7	2.4
KLRZ	AC	2.9	2.3
KSOP	country	1.9	2.1
KZJO	talk	1.0	2.1
KRGO	country	2.9	2.0

SAN ANTONIO

KTFM	contemporary	6.1	9.3
KCDR	Spanish	5.2	9.1
KXZL	AOR	8.2	8.0
KQXT	easy listening	10.2	7.9
KAJA	country	7.2	7.4
KISS	AOR	5.9	6.0
KTSA	contemporary	6.3	6.0
KKYX	country	6.2	5.3
WOAI	news/talk	7.3	5.0
KLLS-FM	AC	5.9	4.9
KONO	AC	3.8	4.8
KBUC-FM	country	4.4	4.6
KITY	contemporary	4.0	4.1
KEDA	Spanish	1.9	2.6
KVAR	Spanish	1.4	2.1

Featured Programming

Continued from page 18

with no holds barred." You can find out more from (212) 986-8272.

★ ★ ★

Congratulations to **Drake Chenuault's** director of public relations and advertising, **Marvin Sibulkin**, who was awarded the Legion of Merit from the U.S. Army following his retirement after a 25-year military career. Planning the celebration was DC head **Jim Kefford**, who served with Sibulkin in Hawaii, after Sibulkin returned from Vietnam. Prior to

leaving the service he was in the public relations office, but his initial position, that of Chinese Mandarin linguist, will probably prove more beneficial in the world of radio syndication.

Deborah Meyer is upped to VP/Western division for McGavren Guild's MG Media... **Barbara Hocter** joins the AP Network News team as vacation relief anchor... Former KSHE St. Louis account exec **Mark C. Riordan** joins Blair's St. Louis office in that capacity

... **Susan Jacobi** moves up to director/program affiliate administration for RadioRadio.

KRSN Denver GM Brad Lusk joins Ft. Collins-based commercial producer **Eagle Syndication Inc.** (if you don't recognize the names you will remember the spots for such groups as Malrite, Sandusky, Gannett, Jeff-Pilot) as VP/GM... **Mutual Broadcasting System** signs a five-year agreement with UPI for direct satellite uplinking of UPI's audio and teletype services on Westar III... **WABC New York** acquires the radio broadcast rights to the New York Jets football games.

★ ★ ★

Masla now reps **KVON/KVYN** Napa/St. Helena, Calif., **KAGC** Bryan, Tex. and **KDSX/KDSQ** Sherman, Tex... **Torbet** picks up San Francisco's **KOIT-AM-FM**, as well as Decatur, Ill.'s **WDZ/WDZQ**... **Blair** adds **Abilene's KWKC/KORQ** to its lineup.

ROLLYE BORNSTEIN

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. 22-28, **Re-Flex**, Rock Over London, London Wavelength, one hour.

Jan. 23, **Ozzy Osbourne**, Rockline, Global Satellite Network, 90 minutes.

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

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

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

Jan. 27-29, **Stevie Nicks**, Superstars Rock Concert, Westwood One, 90 minutes.

Jan. 27-29, **Three Stooges Songs**, Dr. Demento, Westwood One, two hours.

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

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

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, **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. 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. 6-12, **Maynard Ferguson**, Chris Connor, Music Makers, Narwood Productions, one hour.

Feb. 6-12, **Anne Murray**, Country Closeup, Narwood Productions, one hour.

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Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	READ 'EM AND WEEP Barry Mamlow, Arista ASI-9101 (Edward B. Marks/Neve/land/Pag. BMI)	6
2	2	13	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.)	
3	3	10	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon/BMI/ASCAP)	
4	4	8	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)	
5	5	11	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)	
6	6	9	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)	
7	8	7	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)	
8	10	6	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)	
9	7	17	BREAK MY STRIDE Matthew Wilder, Private 1 (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
10	11	10	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)	
11	14	8	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)	
12	18	4	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)	
13	9	15	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
14	21	2	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)	
15	19	6	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)	
16	16	9	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)	
17	17	11	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)	
18	12	16	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)	
19	20	8	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)	
20	27	7	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)	
21	24	8	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)	
22	22	12	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)	
23	23	9	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music/BMI/WB Gold ASCAP)	
24	13	13	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)	
25	31	4	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)	
26	15	13	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)	
27	35	2	I'M NEVER GONNA GIVE YOU UP Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)	
28	32	4	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)	
29	29	7	THE CURLY SHUFFLE Jump 'N The Saddle, Atlantic 7-89718 (Wise Guy, BMI)	
30	36	2	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Rilting, ASCAP)	
31	26	16	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
32	25	14	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)	
33	28	19	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	
34	NEW ENTRY		WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)	
35	37	2	EBONY EYES Rick James And Smokey Robinson, Gordy 1714 (Motown) (Stone City, ASCAP)	
36	NEW ENTRY		LOVE HAS A MIND OF ITS OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)	
37	NEW ENTRY		NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)	
38	38	3	NOTHING LIKE FALLING IN LOVE Eddie Rabbitt, Warner Bros. 7-29431 (DebDave/Briarpatch, BMI/Malven/Cottonpatch, ASCAP)	
39	33	15	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
40	30	7	IN YOUR EYES George Benson, Warner Bros. 7-29442 (Prince Street/Welbeck, ASCAP)	
41	40	11	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner- Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)	
42	41	18	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
43	39	18	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
44	42	8	STRANGER Elo, Jet 4-04208 (Epic) (April, ASCAP)	
45	43	23	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	
46	34	7	WHEN YOU FALL IN LOVE Bertie Higgins, Kat Family 4-04164 (Epic) (JENLEE/Chappell/Brother Bills/Rose Key, ASCAP/Lowery, BMI)	
47	46	14	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)	
48	47	20	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
49	48	29	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)	
50	44	17	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	

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Billboard® Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	15	GENESIS—Genesis, Atlantic	5	1	1	3	VAN HALEN—Jump, Warner Bros.	2
2	2	13	YES—90125, Atco		2	41	6	THE PRETENDERS—Middle Of The Road, Sire	
3	8	3	VAN HALEN—1984, Warner Bros.		3	2	13	GENESIS—That's All, Atlantic	
4	3	12	38 SPECIAL—Tour De Force, A&M		4	4	12	38 SPECIAL—If I'd Been The One, A&M	
5	16	7	THE PRETENDERS—Learning to Crawl, Sire		5	5	7	38 SPECIAL—Back Where You Belong, A&M	
6	4	15	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		6	12	2	JOHN LENNON,—Nobody Told Me, Polydor	
7	12	2	JOHN LENNON—Milk & Honey, Polydor		7	10	11	THE ROLLING STONES—She Was Hot, Rolling Stones	
8	9	19	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		8	7	14	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury	
9	5	12	THE ROLLING STONES—Undercover, Rolling Stones		9	35	12	YES—Owner Of A Lonely Heart, Atco	
10	6	10	SOUNDTRACK—Two Of A Kind, MCA		10	13	10	YES—Changes, Atco	
11	13	12	BILLY IDOL—Rebel Yell, Chrysalis		11	3	9	SOUNDTRACK—Ask The Lonely, MCA	
12	11	13	DURAN DURAN—Seven And The Ragged Tiger, Capitol		12	22	9	YES—It Can Happen To You, Atco	
13	25	9	OZZY OSBOURNE—Bark At The Moon, CBS Associated		13	9	10	BILLY IDOL—Rebel Yell, Chrysalis	
14	24	13	BLUE OYSTER CULT—The Revolution By Night, Columbia		14	24	15	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis	
15	17	15	MOTLEY CRUE—Shout At The Devil, Elektra		15	59	7	MOTLEY CRUE—If Looks Could Kill, Elektra	
16	10	19	THE ROMANTICS—In Heat, Nemperor		16	17	2	DURAN DURAN—New Moon On Monday, Capitol	
17	18	9	MANFRED MANN—Somewhere In Afrika, Arista		17	29	8	OZZY OSBOURNE—Bark At The Moon, CBS Associated	
18	7	13	NIGHT RANGER—Midnight Madness, MCA		18	16	2	THE MOTELS—Remember The Night, Capitol	
19	28	2	JUDAS PRIEST—Defenders Of The Faith, Columbia		19	27	2	VAN HALEN—Panama, Warner Bros.	
20	23	6	REAL LIFE—Heartland, MCA/Curb		20	11	14	GENESIS—Just A Job To Do, Atlantic	
21	22	21	THE MOTELS—Little Robbers, Capitol		21	38	11	THE ROLLING STONES—Too Tough, Rolling Stones	
22	20	7	ABC—Beauty Stab, Mercury		22	19	3	RE-FLEX—The Politics Of Dancing, Capitol	
23	36	3	QUIET RIOT—Metal Health, Pasha/CBS		23	33	2	THE POLICE—Wrapped Around Your Finger, A&M	
24	19	12	BOB DYLAN—Infidels, Columbia		24	34	12	THE ROLLING STONES—Undercover Of The Night, Rolling Stones	
25	29	8	HEADPINS—Line Of Fire, MCA		25	26	9	THE ALAN PARSONS PROJECT—You Don't Believe, Arista	
26	14	11	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista		26	20	2	THE FIXX—The Sign Of Fire, MCA	
27	27	6	THE FIXX—Reach The Beach, MCA		27	32	2	EURYTHMICS—Here Comes The Rain Again, RCA	
28	32	32	THE POLICE—Synchronicity, A&M		28	NEW ENTRY		NENA—99 Luftballons, Epic	
29	33	7	CYNDI LAUPER—She's So Unusual, Portrait		29	47	29	THE POLICE—Synchronicity II, A&M	
30	21	10	U-2—Under A Blood Red Sky, Island		30	NEW ENTRY		ELTON JOHN—I Guess That's Why They Call It The Blues, Geffen	
31	26	8	RE-FLEX—The Politics Of Dancing, Capitol		31	52	10	BLUE OYSTER CULT—Take Me Away, Columbia	
32	NEW ENTRY		CHRISTINE McVIE—Christine McVie, Warner Bros.		32	40	17	GENESIS—It's Gonna Get Better, Atlantic	
33	34	9	HEAVEN—Where Angels Fear To Tread, Columbia		33	14	16	THE ROMANTICS—Talking In Your Sleep, Nemperor	
34	NEW ENTRY		SOUNDTRACK—A Night In Heaven, A&M		34	NEW ENTRY		JOHN COUGAR MELLENCAMP—Serious Business, Riva/Mercury	
35	31	13	STREETS—1st, Atlantic		35	28	10	EDDIE MONEY—Big Crash, Columbia	
36	NEW ENTRY		UTOPIA—Oblivion, Passport		36	58	8	DON FELDER—Bad Girls, Elektra	
37	15	14	EDDIE MONEY—Where's The Party?, Columbia		37	46	3	ROBERT PLANT—In The Mood, Esparanza/Atlantic	
38	NEW ENTRY		EURYTHMICS—Touch, RCA		38	NEW ENTRY		VAN HALEN—Hot For Teacher, Warner Bros.	
39	30	8	VANDENBERG—Heading For A Storm, Atco		39	21	2	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait	
40	39	28	ROBERT PLANT—The Principle Of Moments, EsParanza/Atlantic		40	23	16	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury	
41	35	21	RAINBOW—Bent Out Of Shape, Mercury		41	44	11	NIGHT RANGER—(You Can Still) Rock In America, Capitol	
42	38	10	DON FELDER—Airborne, Elektra		42	49	15	KISS—Lick It Up, Mercury	
43	37	9	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire		43	53	11	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA	
44	40	13	PAUL RODGERS—Cut Loose, Atlantic		44	15	10	PAUL RODGERS—Cut Loose, Atlantic	
45	41	17	KISS—Lick It Up, Mercury		45	30	8	U2—Eleven O'Clock Tick Tock, Island	
46	42	14	CULTURE CLUB—Colour By Numbers, Virgin/Epic		46	50	7	THE ROLLING STONES—Too Much Blood, Rolling Stones	
47	NEW ENTRY		ACCEPT—Balls To The Wall, Portrait		47	43	20	QUIET RIOT—Cum On Feel The Noize, Pasha	
48	44	12	Z. Z. TOP—Eliminator, Warner Bros.		48	25	19	PETER SCHILLING—Major Tom (Coming Home), Elektra	
49	47	13	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA		49	NEW ENTRY		SOUNDTRACK—Heaven, MCA	
50	48	20	DOKKEN—Breaking The Chains, Elektra		50	8	13	DURAN DURAN—Union Of The Snake, Capitol	
					51	51	12	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic	

Top Adds

1	THE PRETENDERS—Learning To Crawl, Sire
2	CHRISTINE McVIE—Gotta Hold On Me, Warner Bros. (12 Inch)
3	EURYTHMICS—Touch, RCA
4	ACCEPT—Balls To The Wall, Portrait
5	JUDAS PRIEST—Defenders Of The Faith, Columbia
6	BON JOVI—Bon Jovi, Mercury
7	SOUNDTRACK—Footloose, Columbia
8	VAN HALEN—1984, Warner Bros.
9	MANFRED MANN—Somewhere In Afrika, Arista
10	HUANG CHUNG—Points On The Curve, Geffen

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

Radio

New On The Charts



NICK HEYWARD

Haircut 100's departed leader Nick Heyward is doing all right on his own, as his solo debut for Arista, "North Of A Miracle," moves up to 178 on the Top LPs & Tape chart.

Heyward left Haircut because he felt his songwriting ability was hampered by the day-to-day duties of being the group's frontman. "It was great at the time," he says. "Suddenly it was there and, for me, suddenly it was gone." Heyward's energetic writing style, made famous by Haircut 100's "Favourite Shirts" and "Love Plus One," dominates the album, while the lyrical storylines carry a little more weight than that group's songs.

Heyward produced "North Of A Miracle" with the help of Geoff Emerick, who's engineered some of Paul McCartney's albums and produced "Imperial Bedroom" for Elvis Costello. Costello's keyboardist Steve Nieve makes a memorable contribution to two cuts.

Heyward made his first appearance without the Haircuts last March, billed as Morris & the Jazz Reasons. Since then, he has toured successfully under his own name, including a sold-out show at New York's Ritz in November.

For more information, contact David Botterell, Flat B, "Gra Machree," Pagoda Ave., Richmond, Surrey, England; (01) 948-4328.



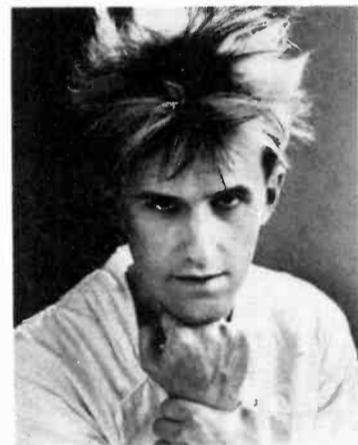
DON FELDER

Call it a fascination with flight that Don Felder's first post-Eagle release is titled "Airborne" and is making a smooth takeoff as it moves up to 187 on the Top LPs & Tape chart. He follows the footsteps of ex-Eagles Glen Frey and Don Henley, who beat him to the post with solo albums. But speed does not appear an issue on this Asylum album.

"Airborne" was produced California style, with Felder doing most of the work in the studio he built at his home there, where the Eagles often rehearsed. Before joining the group, Felder had run a 16-track studio in Boston, and he says that while working on the Eagles' records, "I was always leaning over producer Bill Szymczyk's shoulder."

The liner notes feature a host of familiar names, including Kenny Loggins, Timothy B. Schmit, Jeff Lorber and Russ Kunkel. One thing "Airborne" makes clear is that Frey and Henley were not the Eagles' only creative influences. The album's first single, "Bad Girls," is actually a reworked tune that Felder and Joe Walsh had composed during an early morning session.

For more information, contact Front Line Management, 9044 Melrose Ave., Los Angeles, Calif. 90069; (213) 859-1900.



HOWARD JONES

A man and his synthesizer have made it almost single-handedly onto the Hot 100 with their Elektra single "New Song," which moves up to 68 in its second week on the chart. It's an upbeat tune with lyrics that read like a self-help book: "Don't crack up, bend your brain, see both sides, throw off your mental chains."

An admitted optimist, Howard Jones says, "I don't go much on singing about doomed love affairs and getting all morbid." Instead, his music reflects his "have a go" attitude that, in his own life, has brought the once disillusioned musician to his current status.

Jones was born in Southampton, England, and formed his first band at age 15. Influenced by Emerson, Lake & Palmer and Genesis, Jones studied briefly at a music school in Manchester before growing frustrated with its stuffy attitudes and dropping out of the music scene for two years. It took a synthesizer to lure him back into composing; since then, Jones has made over 200 appearances in the Buckinghamshire area and opened for China Crisis on their recent U.K. tour.

The single is produced by Duran Duran's producer Colin Thurston.

For more information, contact David Stoppa, (02) 968-4568.

Retailing

TO SERVE 225 STORES

United Readying Computer Wing

By JOHN SIPPEL

LOS ANGELES—United Records & Tapes, the publicly held rack-jobber/retail chain based in Hialeah Gardens, Fla., will soon be serving 225 stores in three major discount chains with computer software, books, accessories and some peripherals.

The Florida company has formed International Software Industries, a separate entity under the United corporate umbrella, to handle the new product. Sid Silverman is president of the new wing.

ISI is servicing all 31 Richway stores with a mix of third-party entertainment and educational software and accessories in a 40 SKU pro-

gram. In addition, 74 H.J. Wilson locations from Florida through Texas are inventorying 125 selections in entertainment, education and home management, along with books and accessories from United's Atlanta warehouse, where Jean Flynn, formerly with Young Entertainment/Franklin Music, is the personal computerwares buyer.

In February and March, ISI will be shipping 200 selections in educational, entertainment and home management, along with accessories and books, to some 120 Sears stores.

Silverman says that former rack customers, who were served with recorded product and accessories by United but who chose to drop this type of inventory, may soon be returning as personal computerware customers.

Flynn, according to Silverman, is buying from 40 different vendors of software. Included are such as Atari, Commodore, Broderbund, Datasoft, Sierra On-Line, Synapse, Spinnaker, Sirius and HesWare, among others.

SOUNDS GOOD MUSIC

Shirts Aid Wyoming Store

DOUGLAS, Wyo.—For Sounds Good Music's Sandra Wright, rescuing her business from a deep recession involved an inspired gamble in alternative merchandise: She bought a whole store full of T-shirts.

When Wright first opened Sounds Good Music in 1981, the town of 5,000 was booming with mining ventures. Then, over the next 18 months, the bottom dropped out. Wright knew she had to diversify.

As it turns out, Rain Barrel T-Shirts, a local business, became an ideal acquisition. She bought the store a year ago and incorporated the stock into the original unit. As with

United entered the computer software arena about nine months ago, Silverman says, using the ensuing experience to bulwark its entry late in 1983.

Idaho Store Ties In With Movie House

KETCHUM, Idaho—Since Sherry Bixler of Leon and Imogene Moore's Magic Mountain Music here took over as manager in August, 1983, she feels her best promotion has been a taped music tie-in with the local movie house.

About every six weeks, Bixler sends the Magic Lantern Cinema a 60-minute tape she records of from 10 to 15 of the top album cuts she is selling. In return, the theatre flashes a slide, showing the record/tape/accessories stores logo and some ad copy. The tape runs between showings of the movie.



RETAIL GOLD—Recordland staffers Marc Pericelli, left, and John Dunbar, from the chain's Niagara Falls unit, pose proudly with awards for participating in the Kool & the Gang "As One" album. The pair co-wrote the title song.

Michigan Chain Mulls Expansion

Optimism In The Air At Six-Unit Rock-A-Rolla In Flint

LOS ANGELES—Typifying the post-recession attitude of many small chains again pondering expansion, six-unit Rock-A-Rolla in Flint, Mich. is being targeted for revamped operations, according to founder Tom Dews.

The 33-year-old owner sees several possible directions. He may open full-line units as anchors in the cities where he now has units, as in Saginaw, where he has three. He is also contemplating a return to the 9 a.m.-midnight schedule he maintained when he had more help. And he may well close some units in order to go with stronger ones in the same general areas.

After four difficult years, Dews is high on the record/tape/accessories business in 1984. He feels the woes of the automotive industry, on which his stores depend, are almost over.

"It started at Christmas of 1982 and it's getting better all the time. I was one of those who had to borrow money from a bank at 22% to make it. By sometime in 1984, the last of that loan will likely be repaid," Dews says, adding, "I'll never do that again."

Dews looks at those four sparse years as a maturation period. He says he learned a great deal about cutting expenses and seeking out profit margins. "You get accustomed to not replacing an employee when he leaves. You buy from one-stops like Vinyl Vendors and Statewide Distributors.

Sure, you have to pay more when the order comes in COD. But by paying for it immediately, you don't strain your cash flow."

Despite his youth, the decade in which Dews has been in the industry has had its record highs and lows. "I was in my third year at Western Michigan Univ. in Kalamazoo, but I wasn't sure I wanted to continue in accounting," he recalls. "I walked into a Boogie Record store one day. It was just what I wanted."

Boogie was a franchise operation in June, 1974, when Dews opened his 450 square foot store in Flint, right across the street from a huge mall. With a \$5,000 expenditure, Dews did \$300 the first day and he's never done less than that in his first store, which he still operates. His mother, Joanne,

spelled him in the store; his father, Edwin, a worker at the Fisher Body plant in Grand Blanc, Mich., did his books.

"It was awesome," Dews says. "On payday, I would often get the paychecks of workers, sometimes as many as 10 in a week, who would instruct me to select an opening tape or LP library with the entire amount."

"Overall, though, we built our reputation on special orders. We try to get the special order in less than 48 hours. We succeed 95% of the time. Our two one-stops make it possible. I don't charge extra. I don't dock them if they fail to come in and pick up the record or tape."

Dews uses Billboard's charts in country, black rock and jazz to high-

(Continued on page 30)

Video Rental Card Raises AVA Profile

By EARL PAIGE

LOS ANGELES—When American Video Assn. came up with the idea for a national video rental card, it was just one of several new programs for the expanding 800-store buying group. Now, says AVA founder John Power, so many retailers want to offer the rental cards that AVA is embroiled in hassles.

Video Passport is a card that costs consumers \$29.95 a year. Card holders are entitled to the rental fee of any participating store's club schedule. Because individual stores' video club dues and fees vary widely across the country, Video Passport seemed to AVA management an excellent service.

Power says the first problem was how to restrict the number of stores offering to honor the national card. "We came up with the idea of one store per zip code. No maps, no complicated formulas. We would have a mix of both small and large stores and it would average out." An immediate wrinkle, however, is the chain store. "We're going to have to handle it on a case-by-case basis," Power says.

While Video Passport is obviously one more service aimed at giving AVA's traditionally smaller independent outlets an exclusive edge on competition and building AVA membership, Power indicates that the service is not restricted to AVA members who pay \$400 dues annually. Moreover, AVA does not charge stores to participate in Passport except the 70 cents per card.

Power says "around 980 stores" have so far signed up to participate. He claims AVA has shipped over 70,000 Passport cards.

AVA was formed in 1980 and is primarily concerned with aiding

(Continued on page 58)

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New LP/Tape Releases

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

POPULAR ARTISTS

BODINE
Three Times Running
 LP WEA International WEA 1803 (Jem) \$8.98
 CA WEA WEAC 1803 \$8.98

FOLEY, ELLEN
Spirit Of St. Louis
 LP Epic PE 36984 (CBS) no list
 CA PET 36984 no list

HALL & OATES
All Our Love
 LP Heritage Sound Recording Dist. HSRD 017 \$7.98

HARDKNOX
EP Rough Cut RC10001 \$5.98

THE HOOTERS
Amore
 LP Antenna H00 #3 \$6.98
 CA H00 83C \$7.98

MELZ, JOEY
American Made Rock & Roll
 LP Fraternity 1028 \$8.98

NEW ADVENTURES
Radiator
 LP WEA International WEA 1804 (Jem) \$8.98
 CA WEAC 1804 \$8.98

VARIOUS ARTISTS
Wild Style Soundtrack
 LP Animal APE 6005 SF (Jem) \$8.98
 CA APEC 6005 5T \$8.98

VARIOUS ARTISTS
The Best of Music & Rhythm
 LP PVC PVC 6902 (Jem) \$6.98
 CA PVCC 6902 \$6.98

COUNTRY

BANDY, MOE & JOE STAMPLEY
Hey Moe, Hey Joe
 LP Columbia PC 37003 (CBS) no list
 CA PCT 37003 no list

CHARLIE DANIELS BAND
Full Moon
 LP Epic PE 36571 (CBS) no list
 CA PET 36571 (CBS) no list

DUNCAN, JOHNNY, & JANIE FRICKE
Nice 'n' Easy
 LP Columbia PC 36780 (CBS) no list
 CA PCT 36780 no list

FRICKE, JANIE
 See Johnny Duncan

MANDRELL, BARBARA
Looking Back
 LP Columbia PC 37437 (CBS) no list
 CA PCT 37437 no list

McCLAIN, CHARLY
Who's Cheatin' Who
 LP Epic PE 36760 (CBS) no list
 CA PET 36760 no list

McDOWELL, RONNIE
Going, Going... Gone
 LP Epic PE 36821 (CBS) no list
 CA PET 36821 no list

MONROE, BILL
Bill Monroe & Friends
 LP MCA MCA 5435 \$8.98
 CA MCAC 5435 \$8.98

NELSON, WILLIE
Bandannaland
 LP Heritage Sound Recording Dist. HSRD 181920 \$7.98

NELSON, WILLIE
Always On My Mind
 CD Columbia CK 37951 (CBS) no list

Stardust
 CD Columbia CK 35305 (CBS) no list

NELSON, WILLIE
Somewhere Over The Rainbow
 LP Columbia PC 36883 (CBS) no list
 CA PCT 36883 no list

SKAGGS, RICKY
Highways and Heartaches
 CD Epic EK 37996 (CBS) no list

WATSON, GENE
Little By Little
 LP MCA 5440 \$8.98
 CA MCAC 5440 \$8.98

CLASSICAL

BARENBOIM, DANIEL
Rodrigo: Conc. de Aranjuez; Villa-Lobos: Guitar Conc. Williams: English Chamber Orch.
 CD CBS Masterworks MK 33208 no list

BATTLE, KATHLEEN, & MAUREEN FORRESTER
Mahler's Symph No. 2 in C
 Saint Louis Symphony Orch., Slatkin
 LP Telarc DG 10081/82 (2) no list

BARRY TUCKWELL WIND QUINTET
LP Nonesuch 78022-1 D \$8.98
CA 78022-4 D \$8.98

CHEN, LOUIS
Spring On A Moonlit River
 LP Nonesuch 72089-1 D \$5.98
 CA 72089-4 B \$5.98

ORKIS, LAMBERT
 See Lucy Shelton

SHELTON, LUCY & LAMBERT ORKIS
Gypsy Songs
 LP Nonesuch 79060-1 G \$11.98
 CA 79060-1 G \$11.98

SUBOTNICK, MORTON
Ascent Into Air/A Fluttering Of Wings
 Jullian String Quartet; Calarts 20th Century Players
 LP Nonesuch 78020-1 D \$8.98
 CA 78020-4 D \$8.98

MISCELLANEOUS

CHILDREN'S WORLD OF SPORTS
Horseback Riding
 LP Heritage Sound Recording Dist. HSRD 1891 \$4.98

VARIOUS ARTISTS
Doonesbury: A Musical
 LP MCA MCA 6129 \$8.98
 CA MCAC 6129 \$8.98

VARIOUS ARTISTS
Moore's Irish Memories
 LP Nonesuch 79059-1 G \$11.98
 CA 79059-4 G \$11.98

VARIOUS ARTISTS
James Bond 21st Anniversary
 LP Bainbridge BT 6253 \$8.98
 CA BTC 6253 \$8.98

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



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Retailing

Panel Debates Software Piracy Views On Problem's Magnitude Differ At CES Session

By FAYE ZUCKERMAN

LAS VEGAS—Home computer software piracy and pricing took center stage during a panel at the Winter Consumer Electronic Show when a Los Angeles-based retailer characterized software piracy as rampant and pricing as holding steady.

The retailer, Joel Gilgoff of GAMES, commented, "We see copies of disks from customers way before Atari even releases the title." He advised other retailers to "never" allow a customer to exchange a software title for a different title. "Maintain strict return policies," the retail firm president urged.

W.M. "Trip" Hawkins, president of Electronic Arts, a software manufacturer, countered that piracy has diminished in the last few years. "Two or three years ago piracy was a hobby-enthusiast activity," he said.

With many non-computer hobbyists owning computers, Hawkins implied that software piracy is less of an issue. Agreeing with Hawkins was Jordan Levy of Software Distribution Services, based in Buffalo, who noted that he sees little piracy. He described Gilgoff's Los Angeles marketplace as atypical.

In respect to computer software, all panelists agreed that prices have

remained steady, ranging from \$30 to \$50. Both computer software manufacturers on the panel, Hawkins Electronic Arts and Michael Katz of Epyx, attributed steady price points to the "quality" of software being marketed today.

"Good software can hold a decent price point," Hawkins noted. He cautioned, however, "If margins on software begin to erode, it would ruin the industry."

The video game industry witnessed such erosion when non-defunct companies with poor quality product started slashing prices, Levy pointed out, adding that even the discounted video games didn't sell.

Bill Brett of Parker Bros., which markets computer software and video games, pegged the popular price point for video games at about \$20. He noted that video game titles that have been translated from arcade machines continue to sell well.

It was pointed out that while 15 of the top 25 Billboard video game titles

are arcade conversions, few of the top 20 titles on the Billboard entertainment software chart relate to arcade machines. Brett intimated that interest in arcade-titled games for computers exists.

Software Distribution Services' Levy added that sales of educational and home management software are rapidly increasing. He pegged 1984 as "the year of software," predicting soaring software demand for Commodore, Atari, Apple and IBM computers.

Demand for Texas Instruments 99/4A computer continues to be strong, Levy observed. Few retailers are "bold" enough to take on that line of software, he added.

Furthermore, he continued, few software firms are willing to make products for the TI machine even though its penetration is estimated at more than one million. Both Epyx's Katz and Electronic Arts' Hawkins explained that it takes between eight

(Continued on page 74)

New Products



Recoton's stereo color processor is billed as a "videophile product the average consumer can use." The model V615 allows the user to make four tape copies simultaneously from one source and features low noise video and stereo audio distribution amplifiers plus a four position mode selector. The user is also able to adjust color levels, tint sharpness of tape copies. It retails for \$399.95.

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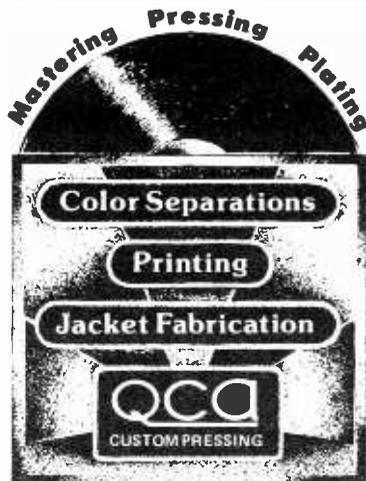
DA314

Print On Print

This column offers dealers a sampling of major new folio releases.

Cherry Lane Music has taken over distribution of the Proteus Books line in the U.S. The company publishes rock'n'roll and film titles, listing between \$3.95 and \$11.95. Cherry Lane, which expects sales in the \$2 million to \$3 million range in the first year, says the Proteus catalog will be handled in a manner similar to its music print material—that is, "24-hour turnaround, toll-free telephone sales and high discounts."

Columbia Pictures Publications has more "Dealer's Deal!" Pre-Pac browser boxes on selected titles. The self-contained stand-up display for counter tops is part of a deal offering a minimum 50% discount. With a new "Juice Newton/Dirty Looks" (\$9.95) personality folio, the company also has a six-pack of the release, offering the six at a 50% discount (\$29.85 instead of \$59.70). Another newcomer for Columbia is "Country Ladies Of The 80's" (\$8.95), a second volume featuring songs associated with Crystal Gayle, Janie Fricke, Barbara Mandrell, Dolly Parton, Dottie West, Sylvia, Terri Gibbs, Tanya Tucker and others.



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Billboard Computer Software

Survey for Week Ending 1/28/84

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

EDUCATION TOP 10

1	1	17	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	4	17	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.		●	◆	◆	●				
3	5	17	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★	★	●		★		
4	2	17	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	3	17	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.		●	◆	◆	●				
6	7	17	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.		●	●	◆	●				
7	6	8	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		●	●	●	●				
8	8	8	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
9	NEW ENTRY		COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●	●	●		●		
10	NEW ENTRY		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.		●	●	●	●				

HOME MANAGEMENT TOP 10

1	1	17	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	17	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	3	9	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
4	5	6	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
5	6	7	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
6	4	17	PFS:FILE	Software Publishing	Information Management System		●			●	●			
7	7	8	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	10	2	EAST SCRIPT	Commodore	Word Processing Package				●					
9	8	17	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
10	NEW ENTRY		QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package				◆					

Now Playing

CES Offers Look At '84 Software Titles

By FAYE ZUCKERMAN

The Winter Consumer Electronics Show, as usual, provided an arena for computer hardware and software firms to show off their spring lines. The following is a glimpse at new products expected to be launched during the first half of 1984.

In the music realm: Syntauri Corp. of Los Altos, Calif. demonstrated "Musiland," a series of games that sharpens composing, editing and designing skills. For Apple computers, "Musiland" costs about \$150, and the accompanying synthesizer retails for \$400.

"Studio 64" is a music operating system for Commodore 64 computers that allows the user to add self-made compositions to computer software. In essence, the program is a music word processor with notes scrolling across the screen as the music is played. It's available on disk or cassette, and lists for \$39.95; Sun Valley, Calif.-based Entech markets it.

Musical video production/computer software design group Dovetail has contracted with CBS Software to launch music software packages for computer families. The initial offering will include entertainment software that allows the user to compose music and combine compositions with game play. No price is set yet. The software packages will be made available for Apple, Atari, Commodore and IBM PCjr software.

Mattel showed its continued support for computer music. It has launched a full-sized, 49-key, six-note and polyphonic synthesizer for the Intellivision.

Additionally, "Melody Blaster," made by Mattel, simulates the game action of "Astrosmash," but instead of shooting asteroids, gamers zap musical notes descending in the same pattern as a popular song.

★ ★ ★

On the soft side: Datasoft debuted "Nibbler," Rock-ola's arcade game themed around insatiable appetites. The Chatsworth, Calif. company will roll out the game on Apple computers. Datasoft unveiled its entry into the educational software realm with "Heathcliffe: Fun With Spelling." The software featuring the comic strip character is slated for beginning readers and spellers.

Bartholomew stars in Creative Software's newest educational software, "Bumblebee." To be made available for Commodore, Atari and IBM computers, the program teaches computer programming concepts.

Ken Uston's Fun And Games, based in San Francisco, debuted "PuzzleMania," a series of brain-teasing puzzles. The game will be marketed through Epyx, which introduced seven new titles. "Summer Games," a simulation of Olympic events, and a baseball game in which players combine sports action with actual statistics and baseball strategizing, were the most talked-about new entries from the Sunnyvale, Calif.-based software company.

Illinois-based Micro Fun featured "Scraper Caper," a climbing game for Atari computers.

New York's Thorn EMI previewed "Computer War," said to be a takeoff on MGM's highly successful "War Games." The object of the game is to crack the code for the

(Continued on page 58)

SOFTWARE CHART ANALYSIS

Arcade Titles Making Comeback

By FAYE ZUCKERMAN

This week's entertainment software chart reveals a resurgence in the sales of action-arcade titles as Synapse's "Blue Max" darts to number seven and "Jumpman" by Epyx moves to eight. Text adventure game "Zork I" continues to hold the top spot, but arcade style sports game "Julius Erving & Larry Bird Go One-On-One," which jumps to 11 this week, is evidence of the growing popularity of sports games.

Another genre of entertainment software, known as simulation packages, also shows signs of popularity, as witnessed by Sublogic's "Flight Simulator," which vaults to the number five position from 15. It has been on the chart for two weeks.

This week's new entry, "Beach-Head," though described as a strategy arcade game, is actually a World War II simulation game, says David Ashby, vice president of sales for Access Software Inc. in Salt Lake City. It was written by the company's president Bruce Carver, a 35-year-old college-trained mechanical engineer.

Entering the chart at 19, "Beach-Head" has been selling through retail outlets since the end of October. The company estimates that nearly 50,000 copies have been sold.

According to Ashby, the company has been selling its products to small regional distributors and directly to

National Video Sets Canadian Expansion

LOS ANGELES—National Video, the U.S. video franchise chain, will expand into Eastern Canada via FNC Video Inc. Latter's vice president of operations, Harvey Korman, says the company presently holds the FNC franchise rights for the national video system in Ontario, where it's established 67 franchises. FNC Video plans to add 200 or more stores in Eastern Canada by 1986, adds Korman.

retail outlets. He has signed on with Softsel and Micro D, two of the biggest software distributors. He also reports that a major record store chain in California has been selling the title.

The object of the game is to capture a fortress on a South Pacific island during World War II. The player controls land and sea forces which must attain a naval victory to enter the island, fight off attacking aircraft while going up the beach-head, and finally capture the fortress being held by a "wicked" dictator.

The game's popularity stems from its three dimensional graphics, which give the illusion airplanes are coming at the player. Additionally, says Ashby, "The entire program was written in machine language, which means that planes and ships move extremely fast."

Sharp title movement was not limited to the entertainment computer software chart this week. The educational chart reveals Spinnaker's "In Search Of The Most Amazing Thing" dropping to number four as its "Kindercomp" moves into the number two slot. Another title for young children, "Early Games," darts to three, and "Spellcopter," by Designware comes on at 10.

"Spellcopter," for ages six to adult, is described as a "spelling adventure game" by Peter Rosenthal, vice president of sales and marketing for the San Francisco company. The object of the game is to collect letters and then correctly spell the missing word in a sentence. The player controls a helicopter that is piloted over a landscape setting to where the letters appear.

It is believed that Designware has sold nearly 40,000 copies of this title, though Rosenthal says that company sales figures are "proprietary." "Spellcopter," which sells for \$39.95, was created by Designware's in-house staff of computer authors.

Finally, a high school SAT preparation computer program by Harcourt, Brace & Jovanovich pops back onto the chart this week at nine. Included on this program are more than 1,000 vocabulary words appearing flashcard style, 260 math practice items and analyses of practice tests. Its suggested retail price is \$79.95.

Michigan Chain Mulls Expansion

• Continued from page 25

light the top 50 albums in each category in wall locations. The stores' design motif utilizes barn lumber, with a single store often requiring weathered wood from as many as three old farm buildings to create the intended effect.

Cassettes, which are now equal to LPs in sales, are stocked in glassed-in, locked wall cabinetry. The top 50 in each repertoire classification are displayed with fronts, while all other tapes are spined.

The Rock-A-Rolla stores are heavily into alternative merchandise. Dews stocks buttons, T-shirts, jerseys, rock jewelry, protective plastic bags for LPs and a large selection of magazines. He highlights accessories such as Maxell, TDK, Sony and Memorex blank tape; Disc washer record and tape care kits; Imperial and LeBo carrying and storage cases, and, recently introduced, some leather apparel.

Dews will often drive the 140 miles to Vinyl Vendors or the 65 miles to Statewide to pick up orders and deliver them to the six stores. He feels a top priority must be given to getting essential merchandise overnight into his outlets. His father, still active as an automotive worker, doubles as his supervisor, visiting about three stores weekly and checking them out. Each store manager does his own ordering.

In checking out 1983 volume, Dews found he was 60% ahead of 1982. For the first 16 days of 1984, Dews says, he is 85% out front over last year.

Dews' other outlets are: Saginaw, 1,500, 1,400 and 1,200 square feet; Flint, 1,400 square feet; and Owosso, 2,000 square feet. JOHN SIPPEL

Video Music Programming

MTV Adds & Rotation

As of 1/18/84

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:

Helix, "Don't Get Mad, Get Even," Capitol
 Billy Idol, "Rebel Yell," Chrysalis
 Juniper, "Lies," Allegiance
 Nelsons, "I Don't Mind," Chicada
 November Group, "Put Your Back Into It," Brain Eater
 Jeffrey Osborne, "Stay With Me Tonight," A&M
 Randy Andy, "The People," A&M
 Tina Turner, "Let's Stay Together," Capitol
 White Animals, "Don't Care," Dreadbeat
 Wire Train, "Never," 415/Columbia

HEAVY ROTATION (maximum 4 plays a day):

Rodney Dangerfield, "Rappin' Rodney," RCA
 Duran Duran, "Union Of The Snake," Capitol
 Don Felder, "Bad Girls," Asylum
 Genesis, "That's All," Atlantic
 Herbie Hancock, "Autodrive," Columbia
 Heaven, "Rock School," Columbia
 Daryl Hall & John Oates, "Say It Isn't So," RCA
 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
 Motley Crue, "Looks That Kill," Elektra
 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," Nempor/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
 Eurhythmics, "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.
 Manfred Mann, "Demolition Man," Arista
 Motels, "Remember The Nights," Capitol
 Nena, "99 Luftballons," Epic
 Ozzy Osbourne, "Bark At The Moon," Epic
 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

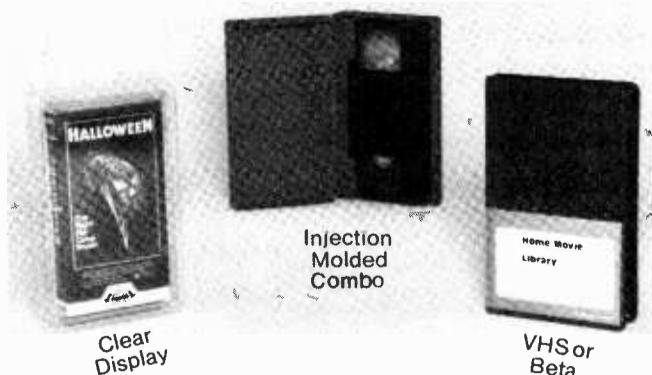
LIGHT ROTATION (maximum 2 plays a day):

Lloyd Allen, "I Keep Looking At You," Epic
 C.S. Angels, "Independence Day," Arista
 Armband, "I Need," IRS
 Big Country, "Fields Of Fire," Mercury
 Kim Carnes, "You Make My Heart Beat Faster," EMI America
 China Crisis, "Working With Steel And Fire," Virgin
 John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros./CBS
 Irene Cara, "The Dream," Network
 Jimmy Cliff, "Reggae Nights," Columbia
 Comateens, "Late Mistake," Virgin/Mercury
 Combo Audio, "Romanticide," EMI America
 Elvis Costello, "Let Them Talk," Columbia
 Crack The Sky, "Mr. D.J.," Criminal
 Echo & the Bunnymen, "Never Stop," Sire
 End Games, "Love Cares," Virgin/MCA
 English Beat, "Best Friends," IRS
 Fitz, "Audio/Video," Topflight
 Girlschool, "Play Dirty," Mercury
 Headpins, "Just One More Time," Solid Gold/MCA
 Honeys, "Running Away," Rhino
 Hyts, "Backstabber," Gold Mountain/A&M
 James Ingram/Michael McDonald, "Ya Mo B There," Qwest
 Danny Johnson, "Love Thang," Lipstick
 Let's Active, "Every Word Means No," IRS
 Enid Levine, "American Love," Columbia
 Little Heros, "Watch The World," Capitol
 Machinations, "Pressure Sway," Oz/A&M
 Mink DeVille, "Each Word Is A Beat," Atlantic
 Naked Eyes, "When The Lights Go Out," EMI America
 Olivia Newton-John, "Twist Of Fate," MCA
 Oda, "Power Of Love," No label
 Parachute Club, "Rise Up," RCA
 Baxter Robinson, "Silver Strand," RCA
 Sound Barrier, "It's A Rock 'N Roll World," MCA
 Souvenir, "Framed," MCA
 John Kay & Steppenwolf, "Hot Night In A Cold Town," Allegiance
 Suburbs, "Love Is The Law," Mercury
 Monte Video, "Shoop Shoop," Geffen
 Yello, "Lost Again," Elektra

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A close-up photograph of a silver Ampex Grand Master 456 tape reel. The reel is circular with a central hub and a top flange. It features a black rectangular label on the left side with the word "AMPEX" in white capital letters. On the right side, there is a smaller, light-colored rectangular label with "GRAND MASTER™" in small letters and "456" in large, bold letters below it. The reel is set against a background of several other similar reels, creating a sense of depth and repetition. The lighting is dramatic, highlighting the metallic texture of the reel.A close-up of the "GRAND MASTER™ 456" label from the Ampex tape reel. The label is rectangular and light-colored, with the text "GRAND MASTER™" in a small, sans-serif font at the top and "456" in a large, bold, sans-serif font below it. The label is positioned on the right side of the reel, adjacent to the central hub.

Confidence

Pro Equipment & Services

Fast Start For Image Recording Maslin, Van Nest Buy Plant, Equipment From Zentz

LOS ANGELES—Opening a new recording facility in this already competitive studio capital normally represents a major gamble, but the two veteran engineers behind Image Recording here have launched their operation with built-in advantages: Image's physical plant and much of its basic equipment were purchased from Allen Zentz, the veteran mastering and recording engineer, while its new owners, producer Harry Maslin and John Van Nest, engineer and general manager, have used the facility since it opened in the late '70s.

Van Nest notes that Maslin's interest in setting up a studio operation was a natural outgrowth of his schedule as a producer. "I'd managed the studio for a while," recalls Van Nest, "and Harry was one of our best clients, having brought in Air Supply, Melissa Manchester and other acts. He was tired of having to wait for other clients to finish using the room, and liked the idea of having ready access."

The Sycamore Ave. facility was assembled by Zentz in late 1978, and immediately attracted top clients. According to Van Nest, the first album project undertaken was no less than "Off The Wall," Michael Jackson's multiple platinum collaboration with producer Quincy Jones. As a result, Zentz "kept the recording profile so low-keyed that most people didn't even realize it was a studio."

Now Van Nest is hoping to reverse that process, building on the strengths of the original operation while upgrading equipment and expanding usable recording space. The main studio, measuring 20 by 40 feet with 20-foot ceilings, is admittedly less acoustically live than many cli-

ents prefer, so Image has responded to requests for a larger room (both for acoustical properties as well as to accommodate larger ensembles) by converting a 30- by 40-foot section of the main structure into a second studio.

That room, boasting 22-foot ceilings, is linked to the main studio control room with video monitors. Van Nest notes that the second room is also used as a live echo environment.

Meanwhile, the main room unchanged since completion in 1979, is targeted for expansion this year. Blueprints have been drawn whereby the existing isolation booth would be dismantled and the room expanded, breaking through one wall to build a new booth.

Zentz' original Harrison console, with 40 inputs and 32 outputs, has been retained, reportedly due to favorable client comments. Van Nest

confesses, however, that one likely factor in the room's reputation is probably the cabling, not the console itself: Zentz sidestepped using conventional wiring to install costlier Neumann cables throughout the building.

The original room's Telefunken tape machines have been replaced, however, with an MCI 24-track installed in their place. Plans to purchase a twin multi-track were shelved in the hopes that digital multi-track prices might dip sufficiently to make purchase or lease cost-effective.

Image also offers Ampex two-track recorders with both half-inch and quarter-inch stacks, and stocks a Sony F1 PCM digital processor, available to clients at no additional charge. Thus far, Van Nest says, the F1 is being used with a half-inch Beta VCR.

(Continued on page 58)



EMPORIUM IMPORT—Singer/songwriter Rhondda Jones of Wellington, New Zealand, is one of several international artists to record at the Sound Emporium Studios in Nashville. She is pictured here working on a forthcoming Epic album with producer and Sound Emporium president Jim Williamson.

Crown's Accessory Panels Make Mikes Directional

CHICAGO—Crown International of Elkhart, Ind., has added three boundary panels as accessories for its Pressure Zone Microphones (PZMs). By making the PZM directional, the new boundaries help eliminate feedback, audience noise and muddied room acoustics.

Crown's model A240 consists of a quarter-inch thick, two-foot square acrylic panel, to which a stand-mounted PZM can be attached. The A240 extends low-frequency response as well as gain-before-feedback. In addition, it causes the PZM to be sensitive to sounds approaching the front of the panel while rejecting sounds from the rear. The A240 includes an adjustable stand adapter, two microphone mounting clips for stereo recording and holes in the boundary panel allowing the PZM to

be "flown" on nylon lines.

The Isolector 1560 and 1590 boundaries consist of L-shaped acrylic panels to which a 6LP or 6S PZM can be attached, making the microphone directional. These boundaries are particularly appropriate for use on lecterns.

Model 1560 has a 60-degree angle between boundaries, while the model 1590 has a 90-degree angle. The 1560 is more directional than the 1590 and therefore more effective in reducing feedback. The 1590 offers the user more freedom of movement. In addition, the Isolector affects the frequency response of the microphone mounted upon it, which improves articulation by enhancing the speech range of frequencies.

MOIRA McCORMICK

Studio Track

NEW YORK

At **Greene Street Recording**, Shannon is finishing an EP for Emergency Records with **Mark Liggett**, **Chris Barbosa** and **Rod Hui** producing. Hui is also engineering, with assistance from **Joe Arnold**. . . **First Love** and the **S.O.S. Band** are in the studio, with producers **Bernard Maclean** and **Jason Bryant**, finishing a 12-inch single. Hui is behind the board.

Gene Cornish and **Dino Danelli** are producing **Barbara Yeager & Julie Barker** at **Nimbus Nine Recording**. . . **David Jackson** is producing the **Pedantiks** for ACME. **Christopher Howard** is engineering all projects, with assistance from **Michael Young** on the Barker EP. . . Howard also sharing engineering duties with **Frank Roszak** mixing additional music for the soundtrack of the anti-nuclear film "In Our Hands." Film co-producer **Stan Warnow** supervised the sessions for the June 12th Film Group.

At **Unique Recording**, **Billy Ocean** is completing an album project with producer **Keith Diamond** and engineer **Frank Heller**.

Recording their next album for **Slash** at **Secret Sound Studio** are the **Violent Femmes**. **Mark Van Hecke** is producing, with **John Tanner** and **Warren Burleigh** engineering. . . The **Executive Slacks** recording an EP for Dutch-based Red Records. **Youth** is producing, with **Tom Gartland** engineering and **Jim Lyon** assisting. . . **David Van Tieghem** is mixing his latest project for **Twyla Sharp Dance Foundation**. **Peter Gordon** is producing, with **Leanne Unger** engineering and **Gartland** assisting.

ELSEWHERE

In **Tallahassee, Fla.** at **Lake Bradford Studios**, **Tony Comer & Crosswinds** are finishing their latest album, with **Robert Thomas** and **Comer** co-producing. Thomas is at the controls for this project.

In **Charlotte, N.C.** at **HMC Studios**, the **Glen Miller Orchestra** is cutting tracks for a new double album for release on HMC Records. **Clem DeRosa** and **Alan Kaufman** are producing, with **David Floyd** engineering.

At **Granite City Studio** in **Mt. Airy, N.C.**,

Archie Bell is finishing a new album, with **Charlie Sattenfield** producing and **Roger Fortner** behind the board.

In **Muscle Shoals, Ala.** at **Muscle Shoals Sound Studios**, **Russ Bono** is in with producer **Jimmy Johnson** and engineer **Pete Greene**. . . **Barry Beckett** and **Russ Zavitson** are producing **Cindy Wheeler**, with **Green** behind the console. . . **Beckett** producing **Roger Murrain**, with **Greene** engineering. . . Producer **Ron Chancey** is mixing the **Oak Ridge Boys'** product, with **Les Ladd** at the board.

Also in **Muscle Shoals**, at **Fame Studios**, **Columbia** act **Larry Gatlin & the Gatlin Brothers Band** are working with producer **Rick Hall**. **Johnny Sandlin** is engineering, with **Alan Schulman** and **Don Parson** seconding.

Richard O'Bitts and **Jerry Wallace** are producing **Judy Keller** at **East Avalon Records** in **Muscle Shoals** with **Steve Moore**, **Mark Kimberlin** and **Wallace** at the board.

At **Solid Sound** in **Ann Arbor**, the **Hearn Sisters** are recording their debut album for the **Flange Organization** with producer **Bill Talbert** and engineer **Bill Poppy**.

At **F.O.R.** in **Burbank**, Chic vocalist **Luci Martin** is completing her debut solo EP with producers **Darryl Ross** and **Sheri Byers**. Engineering are **Bill Poppy** and **Steve Gursky**.

At **Beartracks Recording Studio** in **Suffern, N.Y.**, **Spyro Gyra** is mixing a live album that was recorded recently during a tour in Florida. **Jay Beckenstein** and **Rich Calandra** are producing, with **Michael Barry** engineering.

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

New Vid Facility in Nashville

NASHVILLE—This city received another boost in its efforts to become a major television and film center when **Post-Masters**, a new \$1.5 million post-production house, opened its doors here last week.

The firm offers full-service video post-production equipment with a one-camera remote truck containing complete lighting and audio packages. **Post-Masters**, which is located in a 5,100 square foot penthouse several blocks off **Music Row**, boasts the first **CMX** model 3400 in the U.S., five **Sony** one-inch tape machines, an **Ampex ADO** special effects unit and an **Ampex 4100** switcher.

President **Tom Brannon** and partner/vice president **Ted Johnson** spent more than two years to complete market research for the project and form a core group of investors. The makers of music videos will be a primary target as clients; the editing suite has been stereo tuned, and there

is also a small insert studio, ideal for scaled-down shoots and product shots.

Coming into the firm as senior editor is four-time Emmy nominee **Terry Climer**, whose credits include editing network specials for **Olivia Newton-John**, **Steve Martin** and **Donna Summer**. Prior to joining **Post-Masters**, Climer was a design engineer and products manager for **CMX-Orron** in California. Producer/director **Mike Duncan** will serve as operations manager. **John Yancey** has been named operations engineer and assistant editor. **Bill Roland**, formerly of **WSMV-TV** here, will serve as chief engineer.

Post-Masters is already involved with **Sony** on the development of several promotional video projects, **Brannon** says. He adds that he expects to be working closely with producers and directors doing video work in Nashville. **KIP KIRBY**



HEAR NO EVIL—Pictured at the No Evil Studios in Washington, D.C. are, from left, Kevin Dolan of the Catholics and the studio's Kevin Hayes and Dave Hanbury. The occasion is the mixing of the Catholics' track for the forthcoming compilation of D.C. bands produced at No Evil in association with WAVA there.

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Talent & Venues

Michael Jackson In Spotlight

Wins Seven Times At Annual American Music Awards

By PAUL GREIN

LOS ANGELES—Michael Jackson swept the 11th annual American Music Awards Monday (16), picking up seven awards plus the special Award of Merit. Jackson won in all but one of the categories in which he was entered, losing only the favorite soul single award to Lionel Richie's "All Night Long."

Jackson had won five American Music Awards in 1980 and '81 for his previous album, "Off The Wall," but all of those awards were in the soul categories. This year he also swept the pop categories. He won for favorite pop and soul male vocalist, pop and soul album for "Thriller" and pop and soul video for "Beat It." Jackson also won for favorite pop single for "Billie Jean."

In his eight acceptance speeches, Jackson thanked everyone from his producer, Quincy Jones, to such mentors as Berry Gordy Jr. and Diana Ross. He also thanked his mother and father, his brothers the Jacksons ("who I started with") and the disk jockeys of America. Noticeably absent in Jackson's comments was any reference to his record company, CBS.

The highlight of the show was the presentation to Jackson of the Award of Merit. Quincy Jones' comments were the most personal: "This is serious jelly." Diana Ross' remarks seemed almost an admonishment to Berry Gordy for his non-attendance: "I wish Berry Gordy were here tonight to be part of this. I'm sure he

remembers Michael's Emmy-nominated performance on the 'Motown 25' special."

But Kenny Rogers' comments best summed up the atmosphere in the Shrine Auditorium. Rogers called Jackson "without a doubt the most talked-about performer in the world."

Indeed, the pandemonium that ensued every time Jackson's name was mentioned or he was seen being escorted to his seat underscored the fact that Jackson has become the hottest pop music attraction since the Beatles in 1964.

All of which made Lionel Richie's upset win of the favorite soul single award all the more dramatic. Richie, who also hosted the two-hour show, seemed surprised saying, "This is unbelievable. You've caught me off guard tonight. Richie's win came early in the show, and served to inject an element of suspense in each of the subsequent categories in which Jackson was entered. If Jackson could be beaten once, it seemed possible that he could be beaten again—though as it turned out, he wasn't.

Alabama was also a big winner, being cited as favorite country group for the second straight year and also taking the award for favorite country album ("The Closer You Get") and favorite country video ("Dixieland Delight"). Willie Nelson won as favorite male vocalist in country for the second time, while Barbara Mandrell won as favorite female vocalist for

the fourth year in a row. Mandrell also hosted a touching tribute to three music figures who died in the past year: Marty Robbins, Muddy Waters and Karen Carpenter.

In other categories, Kenny Rogers & Dolly Parton's "Islands In The Stream" was named favorite country single, Gladys Knight & the Pips and Aretha Franklin won as favorite soul group and female vocalist for the third time, and Daryl Hall & John Oates and Pat Benatar won as favorite pop group and female vocalist for the second time.



Photo by Chuck Pulin
BIG DATE—Big Country plays Roseland in New York.

'Rock Palace' Skips The Clips

By ETHLIE ANN VARE

LOS ANGELES—Bucking the video-clip trend is "Rock Palace," a new live performance music show that premiered Jan. 14. The one-hour program follows "Saturday Night Live" on NBC's owned and operated stations and is being syndicated nationwide through Lexington Broadcasting Services.

"There are too many music video

shows on tv now," says "Rock Palace" producer Randy Phillips. "It's over-saturated." Executive producer Carolyn Raskin agrees: "I've always felt that television is about The Event. And that means live, including the errors and the ad libs."

Raskin and partner Toby Lubov of Company III Productions chose the Palace in Hollywood for the show's home venue, and are taping the first season there through March. "Rock Palace" has a 35-show contract, and will resume production in June. Acts already in the can include Heart, Sparks, Dio, Spandau Ballet, Mick Fleetwood, Oingo Boingo, Eddie Money, X, John Hiatt and Kim Carnes.

"We're making it a rock'n'roll variety show," says Raskin. "Every show has three or four acts, a host, an occasional comic, dancers, an interview if it works. I believe that 'variety' means 'keep it changing.' We're always looking for new things."

Taped in front of an audience of 400-500, "Rock Palace" is the only non-cable program outside of "SNL"

that uses neither lip-synching nor concept clips. It does, however, incorporate a video clip sensibility with its quick editing, heavy lighting, and energetic pacing.

"If you're going to keep a kid glued to the tv at one o'clock in the morning," says producer Phillips, "that show's got to move. It can't have holes or dead spots."

"Rock Palace" is sponsored by Atari and co-sponsored by Miller Beer. Because the show devours three bands a week, it requires a constant flow of acts. Phillips credits John Harrington, the show's talent coordinator (and talent buyer for the Palace itself), with facilitating the flow of on-air performers.

Raskin, a veteran of "Laugh-In," "Laugh Trax" and the Dinah Shore show, expects the prime audience for "Rock Palace" to be 15 to 25 years old, and is currently looking at radio outlets around the country for simulcasting the show. "Rock seems to be the only thing that's working today," she says. "It's the only kind of variety that gets ratings."

Philly Council Giving \$\$ To Robin Hood Dell

PHILADELPHIA—The City Council here has passed a \$1 million appropriation for major renovations at the black-oriented Robin Hood Dell East. The open-air venue, which has presented city-sponsored summer concerts for more than 50 years, recently shifted to a more contemporary booking policy. In the past year it has played host to such entertainers as Angela Boffill, Chaka Khan and Peabo Bryson.

Last summer represented the Dell East's best season, according to city officials. The venue reported a 31% increase in attendance over 1982, six sold-out shows and an average attendance of about 90% of capacity for the 23 scheduled concerts.

The Dell East can accommodate 10,000 patrons on benches and another 10,000 on the surrounding lawns. General admission at the venue is only \$1, with reserved seats priced at \$5 and the front rows going for \$10.

The summer concerts at the venue were primarily in the classical genre until 1976, when the \$7.5 million Dell West opened to provide a summer base for the Philadelphia Orchestra.

FANS DONATE FOOD

Rogers Acts On Hunger

LOS ANGELES—An appeal by Kenny Rogers for his fans to bring cans of food to his shows at the Long Beach Convention Center Jan. 10-11 brought in 10 tons of food. The food was collected at the door and was donated to the Long Beach Food Bank, which feeds upwards of 40,000 poor and hungry every week.

At presstime, Rogers was planning to repeat the food drive at two more shows. He was to have had a food collection at his concerts last Thursday and Friday (19-20) at the Portland (Ore.) Memorial Coliseum, and at the Tacoma (Wash.) Dome Sunday (22). The Inter-Agency Food Bank was the collection group at the Oregon date; Northwest Second Harvest was the group tapped for the Washington show.

If these food drives were as successful as the one at the Long Beach show, Rogers was said to be considering adding this feature to all his future shows.

Rogers took out an open letter to his fans in the Los Angeles Times and the Long Beach Press Telegram before the Long Beach shows urging them to bring a can of food. He also did radio interviews with top local personalities Rick Dees at KIIS and Michael Jackson at KABC to publicize the drive. Other stations were called on to run public service announcements.

With that publicity, 7,000 pounds of food was collected the first night at the Convention Center. Another 13,000 pounds was collected the second night, after the drive was covered heavily on local television channels.

Rogers first became interested in the cause of world hunger after the death in 1981 of Harry Chapin, a fellow Ken Kragen management client and hunger activist. The drive is being aided by Marty Rogol, director of the World Hunger Media Awards.

PAUL GREIN

Dance Trax

By BRIAN CHIN

Notes on the industry: We recall that prior to the 1974 Grammy Awards, a disco-style presentation of nominated music was held. Reports from the event said that Gloria Gaynor's "Never Can Say Goodbye," nominated in the r&b category, was the only record of the group that actually held the dance floor. We'd suggest that a similar event this year would certainly keep a steadier beat.

But before we gloat too much about the heavily dance-influenced crop for Grammy nominations, we'd direct our readers to a recent article by Paul Grein, which examined the resurgence of dance as top 40 music (Billboard, Jan. 7). We're overjoyed at the top 20 success of Madonna and Shamoon—the latter,

(Continued on page 36)

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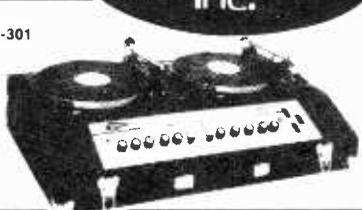
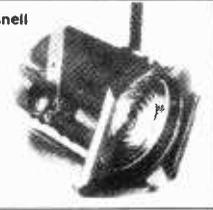
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1983 Grammy Award Nominations

Best R&B Vocal Performance, Female

"Feel My Soul"—Jennifer Holiday (Geffen/WB)

"I'm So Proud"—Deniece Williams (Columbia)

Best Country Vocal Performance, Female

"Baby I Lied"—Deborah Allen (RCA)

"A Little Good News"—Anne Murray (Capitol)

Best Country Performance by a Duo or Group With Vocal

"Houston Means I'm One Day Closer To You"—

Larry Gatlin & The Gatlin Bros. Band (Columbia)

Best New Country Song (Songwriter's Award)

"Baby I Lied"—Deborah Allen shared credit with
Rory Bourke and Rafe Van Hoy

© NARAS

Best Video Album

"Word of Mouth"—Tony Basil (Chrysalis)

Best Jazz Vocal Performance, Duo or Group

"Why Not!"—The Manhattan Transfer (Atlantic)

Best Vocal Arrangement for Two or More Voices (Vocal Arrangers Award)

"Code of Ethics"—The Manhattan Transfer
Alan Paul, arranger (Atlantic)

"Down South Camp Meetin'"—The Manhattan Transfer
Janis Siegel, arranger (Atlantic)

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AMUSEMENT BUSINESS

Survey For Week Ending 1/28/84

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses reported through Jan. 17.

- **GENESIS**—\$612,397, 46,453, \$13.50 & \$10, Avalon Attractions, The Forum, Inglewood, Calif., three sellouts, Jan. 12-14.
- **FRANK SINATRA, TOM DRESSER, BUDDY RICH**—\$376,565, 18,773, \$22.50 & \$17.50, Pace Concerts/Elliot Weisman, Reunion Arena, Dallas, sellout, Jan. 12.
- **OZZY OSBOURNE, MOTLEY CRUE, WAYSTED** Sic—\$199,154, 18,396 (24,000 capacity), \$11.50 & \$9.50, Electric Factory Concerts, Spectrum, Philadelphia, two shows, Jan. 15-16.
- **WILLIE NELSON & FAMILY**—\$161,731, 11,163 (12,604), \$15.75 & \$13.75, Pace Concerts, Summit, Houston, Dec. 31.
- **HEART, ROMANTICS**—\$157,685, 12,096 (12,604), \$13.75, Pace Concerts, Summit, Houston, Dec. 30.
- **GENESIS**—\$155,755, 10,611 (14,307), \$15 & \$12.50, Evening Star Prods./Avalon Attractions, ASU Assembly Center, Tempe, Ariz., Jan. 15.
- **GENESIS**—\$124,552 (\$151,331 Canadian), 10,873 (11,000), \$15 & \$14, Perryscope Concerts, Pacific Coliseum, Vancouver, B.C., Can., Jan. 9.
- **ZZ TOP**—\$115,965, 8,590 (9,713), \$13.50, Evening Star Prods./Beaver Prods., Tucson (Ariz.) Community Center, Jan. 15.
- **HEART, ROMANTICS**—\$113,602, 8,665 (9,663), \$13.50, Pace Concerts, Reunion Arena, Dallas, Dec. 31.
- **QUIET RIOT, SAGA, GIRLS SCHOOL**—\$79,075, 7,898 (10,000), \$11 & \$10, Sunshine Promotions, Roberts Stadium, Evansville, Ind., Jan. 13.
- **QUIET RIOT, SAGA, GIRLS SCHOOL**—\$76,222, 6,842 (8,000), \$11.50 & \$10.50, Contemporary Presentations, Memorial Auditorium, Des Moines, Iowa, Jan. 15.
- **QUIET RIOT, SAGA, GIRLS SCHOOL**—\$74,372, 6,594 (8,000), \$12.50 & \$11.50, Contemporary Presentations, Civic Auditorium, Omaha, Neb., Jan. 16.
- **HEART, ROMANTICS**—\$69,641, 6,459, \$11, Pace Concerts/Stardate, Beaumont (Texas) Civic Center, sellout, Dec. 29.
- **HEART, ROMANTICS**—\$63,740, 5,459 (8,589), \$12.50 & \$11.50, Pace Concerts, Convention Center Arena, San Antonio, Dec. 28.
- **KISS, VANDENBERG, RIOT**—\$59,640, 5,852 (9,900), \$10.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Jan. 11.
- **DAVID COPPERFIELD**—\$59,587, 4,616, \$15, \$12.50 & \$10, Brass Ring Prods., DeVos Hall, Grand Rapids, Mich., two sellouts, Jan. 12.
- **KISS, VANDENBERG, RIOT**—\$54,474, 5,188 (9,961), \$10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Jan. 7.
- **KINKS, ROMANTICS**—\$51,911, 4,773 (6,750), \$11.50, Jam Prods./Stellar Entertainment, Louisville (Ky.) Gardens, Jan. 14.
- **BLUE OYSTER CULT, ALDO NOVA, DOKKEN**—\$43,291, 4,557 (7,589), \$10 & \$9.50, Sunshine Promotions, Ohio Center, Columbus, Jan. 10.
- **DEAD KENNEDYS, T.S.O.L.**—\$22,750, 2,752 (3,000), \$8.50 & \$7, Golden Voice, Starlight Ballroom, N. Hollywood, Calif., Dec. 31.
- **DAVID FRIZZELL, SHELLEY WEST, MEMORIES, SOUTHERN SERENADE**—\$21,825, 1,811 (3,000), \$15 & \$12, in-house, Old Mill Expo Center, O'Claire, Wis., Dec. 31.
- **SUICIDAL TENDENCIES, TOY DOLLS, THE BIG BOYS**—\$18,475, 2,100, \$8.50 & \$7.50, Golden Voices, Perkins Palace, Pasadena, Calif., sellout, Jan. 14.

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

Dance Trax

• Continued from page 34

because of its origins as an indie-label release, should be considered as groundbreaking a phenomenon as the chart breakthroughs of disco hits on TK and Casablanca in the '70s. But some of the radio programmers' comments in that piece resonated unsettlingly with the kind of blanket generalizations and bandwagoning that contributed to disco's 1979 burnout.

We smiled—or grimaced—at the programmers' suggestions that Barry Manilow, Irene Cara and Olivia Newton-John were all vulnerable as a result of format shifting; they are all on this week's Dance Top 80.

We welcome acceptance, but we hope that formatters won't go overboard on the genre. First of all, it's wrong to think that disco-goers don't make cult hits of ballads as well as jump songs—e.g. the current singles by New Edition and Patti Labelle. Even "Total Eclipse Of The Heart" enjoyed local black sales when it hit top 40 and urban contemporary formats here in New York. We also continue to protest the lockout of rap from top 40.

Secondly, we're already experiencing an explosion of fair-to-middling releases looking to slot themselves into this growth segment, and it's not likely that padding playlists with more dance/rock fusion just for its own sake will be beneficial. It would be healthier for tight playlists to shake out mediocre records than to drag them along indiscriminately.

★ ★ ★

So We Were Wrong Dept.: Tina Turner's "Let's Stay Together," pop chart watchers will note, is indeed released domestically, and a 12-inch is already available at retail. The 5:14 version has a longer lead-out; it's backed by a stinging, danceable rocker, "I Wrote A Letter." Turner's nearly completed album is scheduled for April release... It was John Potoker, of Sigma sound, who co-edited Laid Back's "White Horse"; Barracuda's charting "Ain't No Big Deal" was produced by Stephen Bray and Alec Head; Steve Thompson mixed.

Talent In Action

OINGO BOINGO

The Palace, Los Angeles
Tickets: \$13.50

The Mystic Knights of the Oingo Boingo long ago ditched the front half of their name and their unwieldy stage circus. But no amount of airplay is going to label this revved-up octet as anything close to mainstream; they're more like the fever dream of a guilty soul.

This belated New Year's show Jan. 10, the first of four packed nights at the Palace, exemplified the energetic, neurotic music of the A&M act. Even the lighting, though excellent, was painfully bright and contrasty. And holding the green-and-purple spotlight like a magnet was lead singer Danny Elfman, a charismatic performer and one of the only heads of orange hair in Hollywood that's probably natural.

Elfman, wearing an oversized white suit and bobbing like a short-circuited android, led the Oingos through a 140-minute show that included two encores and an intermission. With three horns filling out the sound and Steve Bartek on classy wah-wah guitar, the band breezed through "Who Do You Want To Be," "My Private Life," "Nothing Bad Ever Happens," "House Of Pain" and the rest of their paeans to future shock. In Act II, Elfman introduced some new material ("I Stand Defeated," "Lightning Never Strikes Twice") and worked the crowd into a slam-dancing uproar with a hyperkinetic "Only A Lad."

While Oingo Boingo is often criticized for doing all their songs at 78 rpm, the fact is that when they tried to work in some slower material, half the balcony left. This collection of crazies is at its best when it recklessly and irreverently trashes everything we hold dear, from melody to society and back again.

ETHLIE ANN VARE

BLUES PROJECT

Bottom Line, New York
Tickets: \$10

"The Cafe Au Go Go proudly presents the Blues Project," said the Bottom Line's announcer, introducing the semi-legendary New York band. Was he having a momentary memory lapse? No, and the handful in the audience who laughed at the intro knew why he said it. In the mid-'60s there was possibly no other band and no other club that better summed up the underground music scene in New York, and it was good to have the Blues Project back in that kind of intimate atmosphere once again.

This early show on Dec. 20 (the third of a four-night engagement) was as satisfying as any that the quintet—Al Kooper, Danny Kalb, Steve Katz, Andy Kulberg and Roy Blumenfeld—played at the Au Go Go in its heyday; they communicated musically here in a manner that only seasoned vets intimately in tune with one another can. And although Al Kooper was off by a couple of years when he announced that this was the Project's 20th anniversary reunion, it was remarkable that the five musicians displayed chops as strong as they had when they had years younger.

From the start, with Muddy Waters' "Goin' Down Louisiana," the song which opened their debut album, it was obvious that the Blues Project of 1983 did not plan to update their sound, only to perfect it. Kalb's stinging guitar leads

and Kooper's soulful organ and piano could have been lifted right off of that first LP. The rhythm section of drummer Blumenfeld and bassist Kulberg was solid and imaginative throughout the set, and Katz's rhythm guitar and harmonica flourishes added depth and melody. These guys know their way around their instruments. And all three vocalists were in fine shape as well.

Some interesting tradeoffs helped keep things lively, such as Kooper's move to guitar to duel with Kalb and Kulberg's classical flute work on "Flute Thing" from "Projections," the group's best known album. Their biggest "hit," "No Time Like The Right Time," brought back memories of early progressive FM radio, and Kooper's beautifully melodic "Fly Away" proved that folk-rock lives in the '80s.

But it was the harder blues numbers that really earned them their ovations. A younger music fan might not understand why this audience was going wild over Kalb's soaring, lyrical guitar lines or Blumenfeld's drum solo, but it had something to do with mutual respect between band members and audience. Perhaps Rodney Dangerfield should join these guys.

JEFF TAMARKIN

THE RAYBEATS

Irving Plaza, New York
Admission: \$8

The Raybeats are an instrumental trio from the Midwest who sound like a '60s surf band spit and polished for the '80s. Their show here Jan. 6 confirmed past comparisons to the Ventures and Booker T & the MG's, but the Raybeats are definitely a hot contemporary band dedicated to a rocking dance beat and intricate, flawlessly executed melodies.

Pat Irwin is impressive on both keyboards and sax, adding a jazzy touch that is the key element in the group's contemporary appeal. Jody Harris has an endearing stage persona with a humble, tongue-in-cheek sense of humor and a lickety-split guitar style. Drummer Don Christensen pushes the swelling rhythms along with crisp accuracy.

Drawing on cuts from their 1982 debut album "Guitar Beat" and their current Shanachie release "It's Only A Movie," the Raybeats kept the young crowd hopping with an exhausting hour-plus set. The trio represents a new direction for Shanachie, formerly devoted to traditional Irish music and reggae.

KIM FREEMAN

BUSTER POINDEXTER

Tramps, New York
Admission: \$4

If the lounge singer with the slicked-back hair, red bow tie and red hankie stuck into the pocket of his black silk jacket bore more than a slight resemblance to rocker David Johansen, that was no accident; for the past couple of months Johansen has been spending up to three nights a week moonlighting as a blues/r&b/jazz vocalist backed by a trio in this tiny New York club. And one thing is for sure: if he ever gets tired of his rock'n'roll, Johansen/Poindexter has a future in Vegas.

Actually, you'd be hard-pressed to find a Vegas act capable of such versatility. In a recent set, Poindexter slipped easily from a Fats Domino-styled New Orleans jumpin' rhythm tune to Billie Holiday/Bessie Smith jazz to Latin and calypso tunes. And his gruff vocal delivery, combined with his band's loose, hardly serious approach, would probably drive most Vegas patrons back to the slot machines. Johansen's voice was perfectly suited for this music, however, and his relaxed, good-natured manner and general joviality spread quickly throughout the room.

Backed by the piano-bass-drums trio the Banshees of Blue, Johansen/Poindexter ran through such classics as the Robins' 1956 r&b hit "Smokey Joe's Cafe" and a rousing Dixieland/gospel singalong, "Who Threw The Whiskey In The Well?" in addition to quite a few total obscurities. He displayed acting ability with his expressive mannerisms. Indeed, watching him with drink (or maracas) in hand one could easily forget that the well-dressed barfly sitting on a

(Continued on page 38)

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DOUBLE TROUBLE INDEED—Mick Jagger, right, visits Stevie Ray Vaughan after the latter's show at New York's Beacon Theatre with his band Double Trouble.



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Talent & Venues

BEST NEW ARTIST NOMINEE

Men Without Hats: No Image

• Continued from page 6

band is very different than in the States. That's because we had more time to direct it the way we wanted it since we didn't get the overnight success we did in the States."

While "The Safety Dance" broke in dance clubs, and in fact was a No. 1 dance hit months before it crossed into the top three on Billboard's pop chart, Durand is reluctant to call Men Without Hats a dance band. "They're not a dance band per se," he says. "They're adaptable to the dance scene. I expect the range of formats on the second album to stay the same."

Men Without Hats toured in the U.S. and Canada last July and August and again last October, concentrating on 750- to 3,000-seaters. The group plans to go out again in May and June, again headlining clubs and small halls.

Durand says Men Without Hats was originally signed to a five-year contract by Backstreet Records. The deal, which Durand describes as a production deal and not an artist deal, was assumed by MCA when Backstreet folded. Of MCA, he says, "We really want to keep their input to a minimum."

MCA funded both of Men Without Hats' first two videos, "The Safety Dance" and "I Like." But, Durand says, "In the future we'll produce the videos ourselves and sell them to the record company if they

want them." Both of the first two clips were directed by Tim Pope, with whom Men Without Hats are likely to team again.

Durand first came to represent Ivan, the leader of Men Without Hats, when Ivan was in a Montreal-based punk band, Heaven 17. At that time, Durand says, he offered Ivan two pieces of advice. "I told him to write poppier songs that would be more suited to the radio. And I urged him not to try to copy what was happening in England with all of the fashion, not to try to be a second Adam Ant or a new Madness."

Durand acknowledges that a lot of pundits are predicting that synthesizer-based music will tail off in popularity this year, as guitar-oriented rock'n'roll makes a comeback. But he's not too worried about it. "As long as the music is happening, I don't think it matters," he says. "You could have a synthesizer doing the guitar part and then what would they say?"

"I think we have a unique sound. I don't think we sound like Kraftwerk at all. They do everything possible to sound electronic; we do everything possible not to sound electronic. If programmers look at the back of the record to see what all the instruments are before they even play it, that's their problem. That might become our problem, but I'm not concerned with it."

Talent In Action

• Continued from page 36

stool normally makes his living singing blistering rock—and once fronted a band dressed in drag.

JEFF TAMARKIN

SKIP CASTRO BAND

Lone Star Cafe, New York
Admission: \$7

While they've opened for such acts as George Thorogood, the Dixie Dregs and NRBQ, what's refreshing about this Charlottesville, Va. quartet is an appealing lack of professionalism. Musically, each member is well versed in r&b and rockabilly, and together the Skip Castro Band displayed a reckless enthusiasm that caught an unsuspecting crowd by surprise here Jan. 9.

The group worked from a traditional r&b base, fusing rockabilly tempos with a bit of boogie-woogie to create their own upbeat style. Danny Beirne is a versatile keyboard player who was equally comfortable knocking out barrelhouse runs or leading the group's few quiet numbers. Guitarist Bo Randall's riffs provided a cutting rock edge, while bassist Charlie Pastorfield and drummer Corky Schoonover kept the rhythm swinging.

The set's loose format allowed for several rousing instrumental breaks, and Pastorfield, Randall and Beirne are all above-average singers who swapped leads and harmonies during the hour set. With two records on their own Midnight label, this is a hard-working band that

seems destined to make it and determined to have a good time on the way.

KIM FREEMAN

THE NEATS

Peppermint Lounge, New York
Admission: \$10

Undaunted by a poor sound system and a 2:30 a.m. time slot, the Neats launched a musical war that won over the red-eyed audience at the Pep Jan. 14. The four-year-old Boston-based quartet fused folk with psychedelia for an hour's worth of riveting, no-frills rock.

Lead singer Eric Martin has a blue collar style that is convincing in the context of the group's hypnotic melodies and often chanted lyrics. During most of the set, Martin teamed up with Phil Caruso for a twin guitar attack, based on hard driving, repeated rhythms that created soothing layers of sound. Bassist Jerry Chanell and drummer Terry Hanley provided a solid, high-tempo structure for the guitar duo.

The Neats have released two records on the Ace Of Hearts label, which reflect their moody, muscle-bound sound.

KIM FREEMAN

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New 12"—Chi Chi Liah (rx), Work Force, Elaine Charles (rx), Nancy Martinez (La Vie En Rose), Flirts (new), Costanza, Lace, Star Flight, Visual, Shirley Lewis, Second Image, Fascination, Trans-Lux, Major Harris, Yvonne K., Body Games, Kano, Gazuzu, Davina, Vicki Sue Robinson, Sharon Mitchell, Bryan Loren, Charles Earland, Two Sisters (Destiny), Gay Men, Vicki Benson, Gillian Lane (new), Tapps (new), New Paradise, Inner System, Bobby O Medley, Tanja Jackson, Art of Noise, Vera (new), Koto (new), Master Genius, Dee D Jackson, Liquid Liquid.

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JANUARY 28, 1984, BILLBOARD

Billboard Dance/Disco Top 80

Survey For Week Ending 1/28/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	10	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	41	41	7	LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (12 Inch) 4V9-42734
2	2	12	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	42	53	2	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053
3	6	6	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	43	59	2	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265
4	5	8	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	44	18	14	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)
5	3	8	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	45	35	18	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540
6	13	6	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	46	56	6	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHLPL 1001
7	7	8	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	47	55	4	LOVE CARES—Endgames—MCA (12 Inch)
8	10	7	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	48	NEW ENTRY		THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96
9	22	15	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	49	19	13	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeze—Streetwise (12 Inch) SWRL 2215
10	11	9	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	50	54	4	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
11	7	12	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	51	70	2	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140
12	20	4	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	52	40	6	WE ALL NEED LOVE—Ebony—Quality (12 Inch) QUS 048
13	14	7	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979	53	31	9	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080
14	9	11	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	54	52	4	LOVE CATS—The Cure—Sire (12 Inch) 20161-0A
15	24	6	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695	55	NEW ENTRY		ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164
16	16	7	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	56	NEW ENTRY		TONIGHT—Steve Harvey—London (12 Inch) 810277-1
17	17	7	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	57	63	3	AIN'T NO BIG DEAL—Barracuda—Epic (12 Inch)
18	26	6	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683	58	44	15	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465
19	4	9	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	59	NEW ENTRY		PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089
20	15	10	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD—The Rolling Stones—Rolling Stones (LP Cuts) 90120	60	NEW ENTRY		GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146
21	38	6	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	61	NEW ENTRY		DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1
22	29	4	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	62	67	2	DR. LOVE (Remix)—First Choice—Salsoul (12 Inch) SG 419
23	25	10	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	63	69	2	TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
24	42	3	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506	64	NEW ENTRY		HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711
25	12	13	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	65	NEW ENTRY		BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312
26	27	6	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103	66	57	10	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
27	46	3	NUMBER ONE—Aida—Vanguard (12 Inch)	67	NEW ENTRY		WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172
28	39	6	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741	68	36	8	MAGNETIC—Earth, Wind & Fire—Columbia (12 Inch) 44-04211
29	30	4	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980	69	NEW ENTRY		GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211
30	64	2	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	70	NEW ENTRY		YOU'RE LOOKING HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168
31	48	3	20 QUESTIONS—Tick Tock—RCA (12 Inch)	71	28	11	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156
32	32	7	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)	72	43	8	AFTER THE FALL—Kathy Wilson And Kwil—BMO/Columbia (12 Inch) 4W9-04195
33	34	6	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)	73	47	10	UNISON—Junior—Casablanca (12 Inch) 814725-1
34	51	2	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	74	61	4	BLUE EYED TECHNOLOGY (REMIX)—France Joli—Epic (12 Inch)
35	21	13	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	75	73	9	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
36	37	9	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200	76	45	10	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203
37	23	10	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	77	62	14	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68
38	58	2	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	78	50	14	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169
39	60	2	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109	79	71	9	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
40	33	7	UNION OF THE SNAKE—Duran Duran—Capitol (12 Inch) 8567	80	49	9	FINGER ON IT—Robbie Rae—Quality (12 Inch) QUS 049

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Video

L.A. Alive With Sight Of Music Clip Programming Saturates Local Television Stations

By ETHLIE ANN VARE

LOS ANGELES—At the crossroads of the television and record industries, music video programming is saturating local airwaves. Excepting two programs currently on hiatus, every tv station in Los Angeles has at least one rock video show on the air. "And if they don't now, they will soon," says Gary Hunt, producer of "Top 40 Videos."

Each show has a different approach to its programming concept and choice of time slot, and each is betting that it is hooked into the right formula. "Everybody's just guessing," says Hunt. "No one really knows what works."

Hunt-Jaffe Productions' "Top 40 Videos" airs weeknights at 11 on KCOP (Channel 13). The late-night spot was chosen to counterprogram the local news, and Hunt says the show is geared to a 17- to 40-year-old audience. The 30-minute program shows one popular rock video clip after another, with an off-camera announcer introducing the songs.

"Our contention is that people really just want to see the videos," says Hunt. "If we put a comedian in there, it would interrupt the flow of

the show." "Top 40 Videos" is currently negotiating with KHTZ for simulcast, and is being syndicated by Columbia Pictures Television, Hunt says.

Taking a diametrically opposing viewpoint is "The Top," set to premiere on KTLA (Channel 5) Jan. 27. The one-hour program is set for a 7 p.m. time slot, and will throw everything but the kitchen sink into its video mix: comedians, live performances, conceptual art, audience participation.

"There's upwards of 130 video clip shows," says "The Top" director David Jove of AAA Amen TV Productions. "If they want them to last, they're going to have to do something more than show videos."

The first "Top" program, produced by Paul Flattery and Harold Ramis, features appearances by Chevy Chase and Rodney Dangerfield alongside the Romantics, the Hollies and Cyndi Lauper lip-synching their hits.

"Coming out of rock videos into a wall is a bore," says Jove. "The production values are so high on these videos that to come back to no production value at all is really unbal-

anced. The interstitial material has to be as exciting as the videos themselves."

"Video One," the KHJ (Channel 9) entry, is an hour-long program airing weekdays at 5 p.m. Producer/host Tony Monziotti of Tele-Ventures Corp. says the key to his success is the show's time slot.

"What school kid is up at 11 o'clock to watch 'Top 40 Videos' on a weeknight?" he asks. "And what self-respecting teenager is home at 11 p.m. on a Friday night? They're home after school. That's when we get them."

"Video One" intersperses the clips with short subjects by independent filmmakers, movie trailers, and a "garage band" segment that features videos of unsigned bands. It is also being offered for syndication.

One of the pioneering local rock video shows has no plans to syndicate outside the L.A. market. "Goodnight L.A." is a production of KABC (Channel 7), airing from 12:30-2 a.m. Friday night/Saturday morning. The show is simulcast over rock radio station KLOS.

"So many of these other shows are

(Continued on page 44)



SLADE STILL IN STYLE—British recording group Slade is getting plenty of mileage from their song "Cum On Feel The Noize." Quiet Riot took it to the top of the charts last year, and here it's featured on Merry Go Round Enterprises' video-style clothing commercials on MTV. Slade re-recorded the song as "Cum On Feel The Fashion Noize" for the commercial.

FOR UPCOMING U.S. TOUR

MTV Links With Pretenders

NEW YORK—MTV is undertaking an extensive promotion campaign for the Pretenders' 52-date U.S. tour, which begins Feb. 15 at the NBC Arena in Honolulu and ends May 1 in New York at Radio City Music Hall. The group is touring the States for the first time in over two years, supporting their just-released Warner Bros. album "Learning To Crawl."

MTV will provide the same support given to the Police's 1983 tour plus three new elements: a national on-sale ticket date, a Pretenders concert to air on the channel in March and a consistent MTV/Pretenders logo on all advertising materials, and radio tie-ins in select markets.

Preceded by two weeks of teaser spots and the premiere of the group's "Middle Of The Road" video and album graphics, the campaign officially got under way Jan. 14 with the ex-

clusive release of all tour dates, venues and ticket outlets. Group members made the announcement from their London rehearsal studio with MTV VJ Mark Goodman, and tickets went on sale 30 minutes later.

According to John Sykes, MTV's vice president of promotion, concert dates in Philadelphia, Cleveland, New York and San Francisco sold out immediately. "This proves a tour can be broken nationally," he says. "Because all the promotion started at the same time, we were able to see the impact."

Local promoters have chipped in for a nationwide commercial campaign on the channel, and MTV VJs will make live reports from selected dates as the tour progresses. The Pretenders will also appear on MTV's monthly interview show "Liner Notes" at a date to be announced.

KIM FREEMAN

JANUARY 28, 1984, BILLBOARD

Billboard Videodisk Top 20

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Survey For Week Ending 1/28/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	4	7	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
3	2	5	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
4	3	4	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
5	12	12	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
6	9	5	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
7	7	15	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
8	10	5	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
9	17	16	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
10	NEW ENTRY		FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
11	6	8	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
12	5	3	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
13	16	16	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Colomby Kaki Hunter	1981	R	CED	19.98
14	NEW ENTRY		THE SURVIVORS	Columbia Pictures RCA Video Disc 03057	Walter Matthau Robin Williams	1983	R	CED	24.98
15	14	7	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
16	NEW ENTRY		HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
17	8	5	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
18	15	12	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
19	11	3	XTRO	Thorn/EMI 1632	Bernice Steger Philip Sayer	1983	R	CED	29.95
20	18	10	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95

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

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.

AMERICAN EMPIRE
Richard Dix, Preston Foster
Beta & VHS Video Yesteryear..... \$49.95

ATOM AGE VAMPIRE
Alberto Lupo, Susanne Loret
Beta & VHS Video Yesteryear..... \$49.95

ITA Seminar Set For March

NEW YORK—The International Tape/Disc Assn.'s 14th annual seminar, "Audio/Video Update 1984," will be held March 18-21 at the Hilton Riviera Hotel in Palm Springs, Calif.

Sessions will spotlight developments in technology, marketing and merchandising of audio and video hardware, blank and prerecorded tape, videodisks, floppy disks and video duplication. In addition, the interrelationship between home video, stereo tv, cable, direct broadcast satellite and high definition tv will be explored.

Topics include 8mm video, the convergence of video and photographic technologies and markets, VCR rentals, music video programming and video piracy.

For further information, contact the ITA at 10 Columbus Circle, New York, N.Y. 10019.

ATTACK OF THE ROBOTS
Eddie Constantino, Fernando Rey
Beta & VHS Video Yesteryear..... \$49.95

THE BELLS
Lionel Barrymore, Boris Karloff
Beta & VHS Video Yesteryear..... \$49.95

BLACK DRAGONS
Bela Lugosi, Clayton Moore
Beta & VHS Video Yesteryear..... \$39.95

THE BOYS FROM BROOKLYN
Bela Lugosi, Duke Mitchell
Beta & VHS Video Yesteryear..... \$49.95

BILLY THE KID VERSUS DRACULA
John Carradine
Beta & VHS Video Yesteryear..... \$49.95

BRINK OF LIFE
Eva Dahlbeck, Ingrid Thulin
Beta & VHS Video Yesteryear..... \$49.95

THE BUTLER'S DILEMMA
Richard Hearne, Francis Sullivan
Beta & VHS Video Yesteryear..... \$49.95

(Continued on page 58)



Photo by Chuck Pulin

MICHAEL'S UNDERSTUDY—Steve Martin puts the pressure on Michael Jackson while doing his version of "Billie Jean" during the debut of NBC-TV's "The New Show," which airs Fridays at 10 p.m.

Video

Little European Impact Seen For Kodak 8mm Hardware

By JIM SAMPSON

MUNICH—European observers have reacted calmly to news of Kodak's impending 8mm video hardware. Most of them see the step as a response to badly slumping 8mm home movie sales rather than a threat to conventional VCR formats.

In West Germany, sales of Super 8 cameras and projectors have fallen more than 50% since 1980, while 8mm film demand has dropped by around 35%. Although Kodak denies this decline was the sole motivation for entering the video market, the firm's profit margins have been steadily eroded over the last 10 years, from 15.7% in 1972 to 10.7% in 1982, while at the same time aggressive marketing by rival phonographic

suppliers has cut Kodak's share of the lucrative color film and photographic paper sectors, once its main profit center.

The 8mm camera/recorders supplied by Matsushita Electric will not be available until late this year. Matsushita president Toshihiko Hamashita has said that he does not believe they will replace current half-inch VCRs, and that Matsushita will "carefully watch surrounding circumstances" before making any decision to market 8mm video under its own brand name.

Kodavision hardware is expected

to be introduced at the Phonokina event in Cologne this September, a month after Philips launches a rival 8mm package at the Dusseldorf Hi Fi Show. Active consumer marketing by both companies will begin shortly after that, though neither can give a firm date when actual saleable product will reach the stores.

Claus Harder, Philips' spokesman in Hamburg, says the company welcomes any partner that supports the new system. But he stresses that there will be no coordination between Philips and Kodak, as that would vi-

olate antitrust legislation in West Germany.

However, Philips, which had previously made no announcement of marketing plans for a home 8mm player or accessory tuner for time-shift recording, now says that, since Kodak will offer these products, it too will market them in Europe.

The portable video market in which 8mm will compete now accounts for about 10% of West Germany's video hardware sales, or some 120,000 units in 1983. Philips, which will manufacture its own machines, probably at its Vienna plant, is main-

taining a sharp distinction between this sector and the domestic VCR market, where it remains committed to the V2000 system.

Other contenders in the portable sector include JVC's VHS-C and Sony's Camcorder. Both are adaptations of existing formats rather than 8mm designs.

Retail price of the basic camera/recorder is expected to be around \$1,200 in the U.K., with the complete system including replay unit and tuner-timer costing between \$1,800-\$2,100.

Video Reviews

VARIOUS ARTISTS—"Ready, Steady Go," Picture Music International/Thorn EMI TVE 90 1959 2. 85 minutes, U.K. retail price \$19.95 (roughly \$28).

This program is a nostalgia-wallowing rerun of highlights from "Ready, Steady Go," a Friday evening commercial television series which dominated British small-screen pop entertainment through much of the '60s. The show was influential not only for its music but for the fashion, hair styles and dance steps of the studio audience, membership in which was a highly prized and prestigious achievement.

Dave Clark of the Dave Clark Five bought the rights to the old Rediffusion productions. This package, first of a scheduled series, suggests it was a shrewd investment.

Fifteen songs are involved, including the Beatles' "Can't Buy Me Love" and "You Can't Do That" and the Rolling Stones' "Paint It Black" and "Under My Thumb." Virtually all were British top 10 singles, such as "Yeh Yeh" by Georgie Fame & the Blue Flames, which just missed the U.S. top 20, and Cilla Black's "You're My World."

It's a black-and-white presentation, with interview snippets scattered through the lip-synched music. A moment of pop history is laid down early on when Keith Fordyce, the program host with Cathy McGowan, makes a special Billboard presentation to the Beatles for the group's unique 1964 achievement in having top three records in the Billboard Hot 100 in the same week. The commemorative plaque was shaped in the outline of a Beatle "mop-top" hair-style.

The whole production, neatly pieced together, fits the mood of the time and today's mood of enthusiasm for pop nostalgia. The Animals, for instance, make a debut appearance on "RSG," regretting the fact that all new groups then were inevitably compared with the Beatles.

Also included is footage of Them, featuring Van Morrison, and Billy Fury, who died last year and whose last major chart appearance was in 1966. Other artists featured: the Who, Peter Cook & Dudley Moore, Dusty Springfield, Lulu, the Searchers, Sandie Shaw and Gerry & the Pacemakers.

U.S. release is definitely planned, says Thorn EMI, but no specific date has been fixed. A second volume has been edited by Dave Clark International for release in the U.K. this spring. **PETER JONES**

We play more often on MTV than Billy Joel, David Bowie and Men at Work combined.

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3M hears you...

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OLIVIA'S UP AGAIN.

Olivia Newton-John's *Olivia In Concert* video just won the Grammy nomination for Best Video of the Year. Last year her *Olivia Physical* video took home the Grammy for the same category. And now her *Twist of Fate* video is on the way, and sure to be another hit.

So, on behalf of MCA Home Video, we'd like to say, "Way to go, Olivia! Your success in the video market is phenomenal! And, thanks for making all of us in the video business a part of that success."



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Video Music Monitor

• **Motown Family Robinson?:** Rick James and Smokey Robinson teamed up in front of the cameras to film "Ebony Eyes" for Bill Parker Productions. James wrote the song, which appears on his Motown LP "Cold Blooded," about Robinson's singing style. The piece, produced by Peter Allen, directed by Bill Parker and line-produced by Christopher McKinnon, involves the two vocalists' being stranded on a remote island and rescued by the women in their lives.

• **Christmas 1914:** Director Keith Macmillan of KEEFCO recreated a World War I scene for Paul McCartney's "Pipes Of Peace" video. English and German troops partied together between the front lines during an unofficial truce, shot at Chobham Common, southeast of London.

• **Cultural:** KEEFCO also recently shot Culture Club in concert at London's Hammersmith Odeon. Keith Macmillan directed 11 cameras as the band performed songs from the "Colour By Numbers" album on Epic/Virgin Records.

• **Keeping Up With... Dove Films,** a commercial production company, captured the Jones Girls

Jo Jones & King Representing Toei

NEW YORK—Jo Jones & King, a licensing company based here, is representing Toei Video Co. Ltd. of Tokyo, a distributor of rock and jazz programming to the home video market. Jo Manuel of the company has been working with Hidenori Hayashi of TAMT Co., Toei's acquisition arm for music programming.

"We are looking to acquire top artists and are very interested in discussing co-productions," says Manuel. Jo Jones & King recently licensed the heavy metal group Saxon to TAMT on behalf of PolyGram Video of London. TAMT has also acquired "Deep Purple's Best Of Both Worlds" and "Black And Blue" featuring Black Sabbath and Blue Oyster Cult through Jo Jones & King.

Swiss Software Rental: American Titles Dominate

By PIERRE HAESLER

ZURICH—Product from the major American video producers now accounts for more than 65% of Swiss software rental business. Of the 50 most rented titles, almost 40 are U.S. movies, with "Escape From New York" and "The Dirty Dozen" heading the list.

Both come from the Warner Home Video/UA rental-only catalog, which is handled, along with RCA/Columbia Pictures product, by Videophon in this territory. Says Videophon managing director Hans Flury, "Because of these strong catalogs, we have achieved a market share of around 35%. I would estimate that CIC has a further 10% and CBS/Fox, MGM/UA and others probably 20% between them, so that the Americans, who only entered the Swiss rental market in 1981, have reached, within two years, a total market share of over 65%."

With top-line product still costing \$75 or more to buy outright, the software rental trade is expected to increase 25%-30% this year, though the sales success of budget-priced releases like CIC's "Once Upon A Time In The West" and "Jane Fonda's Workout" indicates a potential sales market at prices at or below the \$50 mark. Thorn EMI Video marketing manager Mario Magistris also

on video for RCA. "2 Win You Back," from the album "On Target," was directed by Clare Baren and produced by Rodney Hooks.

• **Flashy Simon:** Paul Simon is the most recent artist to be spotlighted in Cinemax's "Album Flash" series. Produced by Bob Kaminsky for DIR Broadcasting, the show was shot by an eight-camera mobile unit supplied by E.J. Stewart Video.

• **A Classic:** "The Seventh Tchaikovsky Competition From Moscow," produced by Johnston Films in New York, won the 1983 Award for Cable Excellence (ACE) for best program in the category of general entertainment: music. It was produced in association with Armand Hammer Productions and will be telecast on PBS this spring.

• **Amateur Night:** On Wednesday (18) night, Boston-area club Spit screened four hours of video clips by local artists. "Rock!... And Roll The Video" featured performances by Bam Bam, Berlin Airlift, Digney Fignus, the Lifters, November Group, Peter Dayton, Sex Execs, Zodio Doze and others.

• **Extension:** The Videotape Production Assn. has extended the deadline for entries to its 1984 Monitor Awards. For the first time, this year's competition features a category for music video.

• **Concert Contest:** A Christine McVie concert taped last month at the Country Club in Los Angeles will air Jan. 28. The performance was by invitation only, with a large portion of the tickets given away via a local MTV contest. Most of the material was from the forthcoming "Christine McVie" album, her first solo effort since joining Fleetwood Mac in 1970. A video for the first single, "Got A Hold On Me," was produced by Jon Roseman and directed by Mike Brady.

• **Hotline:** MTV has instituted an Affiliate Hotline to provide information on programming and marketing information. The number, updated the first and 15th of every month, is (212) MTV-6111.

predicts increasing sales of low-priced music video releases from Duran Duran, Kate Bush, Genesis, the Police, Bob Marley, Sheena Easton and others.

Rental still dominates, however, and rental outlets continue to proliferate. Estimates suggest that there are currently 500 in business, perhaps 100 of them true video dealers, and most have also set up mailing operations. Hardware dealers, most of whom started videocassette rental when video was first introduced, have one after another pulled out as the separation of hardware from software distribution got under way.

Rental charges average \$3-\$5 per day, and last year's turnover reached around \$12 million, with some 100,000 people renting an average of 25 titles each. The rental trade is almost entirely confined to VHS copies.

Market research covering the first six months of 1983 confirms the overwhelming dominance of the VHS format: 92 of every 100 VCRs sold were VHS machines, and rumors persist that Philips will eventually cease production of its V2000 system, which accounted for only 6% of sales. Overall, some 300,000 recorders are now in use in Swiss households, a penetration of around 12.5%.

Billboard Videocassette Top 40

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Survey For Week Ending 1/28/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	2	4	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	89	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	18	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
5	5	5	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
6	6	5	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
7	11	11	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
8	16	31	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
9	12	8	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
10	13	11	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
11	14	4	A HARD DAYS NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
12	8	8	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
13	7	5	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
14	18	14	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
15	17	27	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
16	NEW ENTRY		CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
17	9	4	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
18	22	4	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
19	20	4	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
20	33	11	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
21	15	49	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
22	10	5	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
23	21	9	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
24	29	62	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
25	27	16	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
26	40	16	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
27	19	8	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
28	31	4	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
29	32	13	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
30	39	8	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
31	23	8	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
32	30	8	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
33	24	8	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
34	25	6	A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
35	26	17	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
36	34	13	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
37	37	10	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
38	35	16	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
39	28	12	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
40	36	15	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95

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Billboard Videocassette Top 40

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3	3	6	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
4	8	5	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
5	4	12	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
6	7	18	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
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8	5	9	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
9	9	15	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
10	12	8	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
11	11	10	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
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13	13	5	JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
14	14	8	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
15	10	31	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
16	20	2	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
17	16	8	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
18	17	11	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
19	18	7	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
20	23	9	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
21	21	39	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
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23	26	13	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
24	19	13	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
25	33	13	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
26	27	16	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
27	22	8	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
28	28	18	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
29	25	19	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
30	39	31	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
31	32	21	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
32	24	25	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
33	31	49	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
34	35	15	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
35	30	20	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
36	40	16	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
37	36	29	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
38	29	16	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
39	38	12	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
40	34	14	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta

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Video

Fast Forward A Dream Machine For 1984

By KEN WINSLOW

The real Home Entertainment marriage of audio and video is still stuck at the courtship stage. A fully functionally integrated audio/video product has yet to hit the market.

The bandwidth, dynamic range, signal to noise, head and transport specifications of tape devices for recording audio or playback of video and/or audio continue to improve. At the same time, half-inch Beta and VHS tapes are steadily creeping down in price.

The time has come to look at the design philosophy that forces tape technology buyers starting out in audio and in video into separate cassette formats—particularly the high end buyer.

Clip Programs Saturate L.A.

• Continued from page 40

interchangeable," says producer Bob Burris. "People look to us for something unexpected."

"Goodnight L.A." utilizes newsreel footage, jazz and country clips, animated short subjects and underground videos. "We will also use an occasional live performance," adds executive producer David Kellogg, "but it has to be really entertaining. We're not into watching people hold their guitars."

Emphasizing live performance over video clips is "Rock Palace" (separate story, page 35) running late Saturday night on KNBC. The local NBC affiliate also shows network heavy-hitter "Friday Night Videos," produced in New York. Showtime's "Rock Of The '80s" is another show that stresses live bands.

"Prime Time Videos," currently waiting for the go-ahead to produce another series of 60-minute programs for KTTV (Channel 11), was the only rock video show at the prime 9 p.m. time slot. According to producer Melody Jackson, the strength of the show was its tie-in with Metro-media relative KMET-FM. The show had KMET disk jockeys as hosts, and gave a strong local slant to its programming.

Also waiting on the shelf is KNXT (Channel 2)'s "MV Network." The program originated as a local production, "MV3," and was picked up by CBS for a trial. Shown at 7 p.m. on Saturday, it included hosts, dancing, rock news and star interviews.

Peter Schlesinger, manager of KCOP-TV program operation and development, says that the Assn. of Independent Television Stations (INTV) convention and the upcoming National Assn. of Television Programming Executives (NATPE) meeting will showcase a glut of video clip offerings.

There is plenty of evidence that the broadband signal handling capabilities of half-inch videotape systems can offer fantastic audio, as Beta Hi-Fi and PCM digital decks now demonstrate. It's time to start to package together these top-grade audio capabilities into a single video and/or audio-only recorder/player using half-inch videocassette.

In order to offer high quality, audio signal routing will continue through the rotating video drum assembly, as Beta Hi-Fi and VHS Hi-Fi now on the market in Japan have shown to work so well.

We are not proposing a new format, but rather a new packaging concept that would take the final steps in bringing audio and video together for the consumer who wants this capability.

To be sure, there are and will always be cost and configuration reasons to preserve current separately dedicated audiocassette and videocassette recording and/or playback formats.

We think it is time for manufacturers to begin to introduce an all-purpose combined video and/or audio half-inch format-based recorder/player as a centerpiece for consumer home entertainment systems.

Beta Hi-Fi decks have brought good audio to video but have so far omitted the kind of audio input monitoring, metering and control capabilities that the audio manufacturers have so well refined for a consumer whose current prime interest lies in hi-fi audio recording and playback, and who can be expected to develop similar recording and playback interests in video if given the appropriate equipment.

Our concept of a thoroughly integrated recorder/player design would be a half-inch Beta or VHS transport offering the consumer the capabilities of a television broadcast or cable tv channel RF recorder; a video/audio recorder able to handle split signals from the same source (the separate audio and video outputs of a tv tuner) or different sources (a tv tuner for video, an AM/FM tuner for audio); or just broadband, audio-only recording of an FM or digital nature.

But in keeping with the audio-only recording capability described for the unit, along with the VHF, UHF and all the cable tv channels, the dream unit would also be able to tune the FM and AM radio bands and offer synthesized station presets, loudness, frequency filtering/emphasis plus supporting metering, monitoring and mixing capabilities.

Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.

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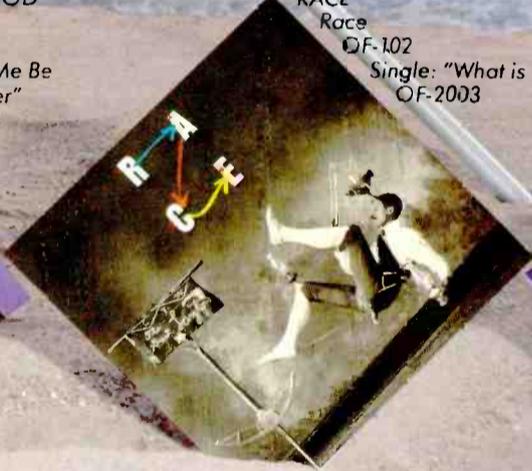
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Garland Green
OF-100
Single: "Don't Tell Me"
OF-1001



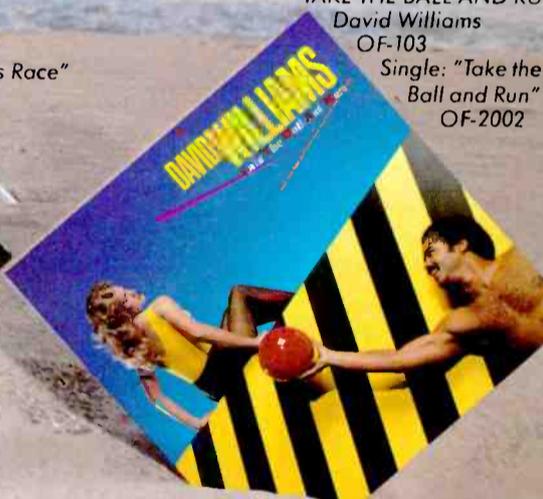
SOMETHING GOOD
Tyrone Davis
OF-101
Single: "Let Me Be
Your Pacifier"
OF-2004



RACE
Race
OF-102
Single: "What is Race"
OF-2003



"TAKE THE BALL AND RUN"
David Williams
OF-103
Single: "Take the
Ball and Run"
OF-2002



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FOREMOST HOME INDUSTRY LEADERS



May 13-17, 1984

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REGISTRATION FORM

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- \$700.00 (£466.00) - INDIVIDUAL REGISTRATION
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Cancellations must be made prior to April 13th and are subject to a 10% cancellation fee. Absolutely no cancellations accepted after April 13th. Registrant substitutions may be made. Registration does not include airfare or hotel accommodations.

Billboard.

Billboard[®] Computer Software

For Week Ending January 28, 1984

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

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

EDUCATION TOP 10

1	1	17	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	4	17	KINDERCOMP	Spinner	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.		•	◆	◆	•				
3	5	17	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 2 educational, entertaining games		•	◆	◆	•				

Classical

Telarc Maps Record Store Sales Strategy

NEW YORK—Telarc Records is plotting a "more positive" course with respect to traditional record retailers, even as it seeks to retain its established footing in the audio specialty market.

Jack Renner, president of the audiophile label, points to the first-time appointment of a vice president of marketing and sales (Billboard, Jan. 21) as the initial step in a program of expansion that will see a gradual buildup of the company's release rate and a new focus on projects with internationally recognized artists.

David Jensen, Telarc's new sales chief, will be spending most of his time in the field contacting dealers and the label's reps, says Renner. Release schedules will be increased beyond the current rate of 15 to 18 a year, and recording activities will be extended into Europe. All the company's 50 albums have been produced in the U.S.

While current sales still favor audio specialty outlets over record stores by about a 60/40 ratio, the split should even out within the next few months, Renner predicts. He notes that an advertising support program is being explored that should help accelerate penetration of the conventional record market.

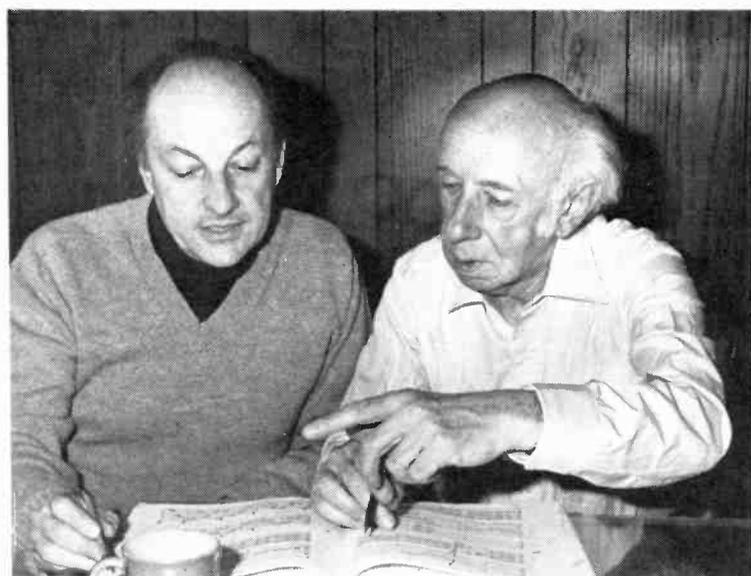
"Sound quality will remain our hallmark," says Renner. "But we want to reach more non-audiophile classical record buyers."

Thirty Compact Discs have already been released here by Telarc, with the new technology a key element in the label's plans. CDs are currently outselling LPs by a 70/30 ratio, with supply aided by a lifting of allocation restrictions. "We can now order all we need," Renner says. Telarc CDs are manufactured in Japan by CBS/Sony and Technics.

Fewer Ads, Staff Changes at WQXR

NEW YORK—WQXR here has cut its commercial airtime by about 15% to meet a demand from listeners for greater periods of uninterrupted music. Station president Warren Bodow says the new policy, which went into effect Jan. 1, comes after an audience attitude survey, and has been made possible by a strong demand for time by advertisers despite a raise in rates.

The station has also set some staff changes and reassignments that will see Bob Sherman's title of program director retired, with Sherman to be-



CHECKING THE SCORE—Morton Gould, right, and producer Tom Frost monitor a playback of a Gould anniversary album presenting two Gould recording premieres, "Burchfield Gallery" and "Apple Waitzes." The composer directed the American Symphony Orchestra. The album is due out on RCA.

AfCM, Mutual Link For Second Grammy Broadcast

NEW YORK—Classical Grammy winners will be featured in a special two-hour radio show lofted on satellite by Mutual Broadcasting in a special deal worked out with the Assn. for Classical Music (AfCM).

The show, which will be produced immediately after the winners are announced next month, will be a joint production with WNCN here, the radio station which participated in the first classical Grammy airtel last year.

The radio program is one of the prime projects of the fledgling association, which now expects to step up its activities with the appointment of its first paid executive. Sylvia Craft, who was formerly director of press and promotion for G. Schirmer, has been named executive director.

AfCM chairman Martin Bookspan will again host the radio show, inter-

viewing Grammy winners and introducing award winning recordings. Arrangement for commercials is expected to return some revenues to the association to help finance future activities.

Like the group's show a year ago, the event is designed to call adequate attention to classical artists winning Grammys. There has been recurring criticism that the annual television Grammy Awards Show provides only token recognition of classics.

Gerald Widoff, artist manager and AfCM president, says that the show will be preceded by a party here to honor all Grammy nominees. This gathering will be open to association members, record companies and the press in a bid to spur greater public attention for classics.

Another project on the AfCM agenda is the launch of a National Classical Music Week in the spring of 1985, the first of an annual drumbeat for classics that would involve the educational, concert and allied communities. Eventually, says Widoff, the association hopes to develop a series of awards of its own to recognize the efforts of those contributing to the advancement of classics.

The next full membership meeting of AfCM will be held in June, says Widoff, who pegs the current membership roster at about 300. The board of Governors, however, holds regular monthly meetings.

BIG PUSH FOR SOLTÍ

NEW YORK—London Records has cut \$1 from the normal suggested list price of Sir Georg Solti's newest LP, a performance of the Dvorak's "New World" Symphony, as part of a special promotion honoring the conductor's six current nominations for Grammy Awards.

The digitally recorded album carries a \$10.98 list and until the end of this month will be available to retailers at an extra discount of 6.5%. It's the only disk given this incentive in the label's current release.

A poster saluting Solti's Grammy-winning recordings is being prepared for rush delivery to the trade, according to Janet Shapiro, promotion executive. The conductor has won 19 Grammys to date, more than any other classical artist.

Classical Notes

Richard Goode has made a dent in his massive project for the Book-of-the-Month Club with the first three LPs of his planned complete traversal of the Beethoven piano sonatas already in the can. Max Wilcox is producing... Telarc's recording last month of Handel's "Messiah" in Atlanta will be issued on three LPs and two Compact Discs. And the label's new taping of the Brahms "German Requiem" will be accommodated complete on only a single CD, further evidence of the format's daunting storage capacity.

A three-week coast-to-coast tour by the Vienna Philharmonic starting next month under the direction of Leonard Bernstein is expected to give a strong promotional prod to the growing recorded catalog of this combination.

Elizabeth Schwarzkopf's master classes at the Mannes College of Music in New York were cancelled due to illness.

Celloist Stephen Kates has been elected president of the New York Violoncello Society. Composer Donald Erb, president of the

board of the American Music Center, has announced the appointment of Robin Kirck as associate director. The organization, based in New York, is dedicated to promoting the creation, performance and recording of new works. Kirk Nurock's 12-minute Opus K-9, "Howl," was performed by 20 humans and three dogs at New York's Merkin Concert Hall Dec. 15.

Murray Perahia, who has just extended his exclusive recording agreement with CBS Records for another five years, has an ambitious number of projects in the works. For one, he will be doing the complete cycle of the Beethoven piano concertos with the Concertgebouw led by Bernard Haitink. The Second Concerto is already in the can. And next month he will complete his integral survey of the Mozart piano concertos at sessions in London with the English Chamber Orchestra. He conducts as well as performs the solo parts in these concertos. Five LPs still remain to be released in the series.

Billboard® Best Selling Classical LPs™

Survey For Week Ending 1/28/84
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	217	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	50
2	2	67	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	5	14	MATTINATA Pavarotti, London OS 26669	
4	3	26	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
5	8	10	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
6	12	14	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
7	16	5	VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942	
8	4	40	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
9	NEW ENTRY		PUCCINI: La Rondine Te Kanawa, Domingo (Maazel) CBS I2M 37852	
10	35	63	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
11	9	54	PERHAPS LOVE Placido Domingo, CBS FM 37243	
12	7	17	NOCTURNE James Galway, RCA ARL1-4810	
13	13	417	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
14	27	5	THE DANCE RECORD OF THE YEAR Hugo Strasser, Angel S 38047	
15	15	43	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
16	NEW ENTRY		MAHLER: 3rd Symphony Chicago Symphony (Solti), London LDR 72014	
17	10	14	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
18	6	103	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
19	32	35	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
20	NEW ENTRY		MAHLER: 6th Symphony London Philharmonic (Tennstedt), Angel DSB 3945	
21	17	5	WAGNER: Overtures Berlin Philharmonic (Tennstedt), Angel DS 37900	
22	NEW ENTRY		SPIRITUALS Barbara Hendricks, Angel DS 38024	
23	21	5	AMERICAN FESTIVAL Milwaukee Symp. (Lukas Foss), Pro Arte PAD 102	
24	NEW ENTRY		BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003	
25	22	35	VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks IM 37298	
26	11	10	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W I3M 37867	
27	14	5	HANDEL: Arias Marilyn Horne, Erato NUM 75047	
28	18	10	TWO TO TANGO: The Tango Project II Schimmel, Sahl, Kurtis, Nonesuch D 79057	
29	28	26	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
30	33	10	JANACEK: Jenufa Soderstrom (Mackerras), London LDR 73009	
31	26	43	MY LIFE FOR A SONG Domingo, CBS 37799	
32	NEW ENTRY		BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telefunken 642956	
33	20	43	GLASS: The Photographer Glass, CBS FM 37849	
34	23	5	HANDEL: Messiah (Gardiner), Philips 6769 107	
35	24	22	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
36	19	26	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267	
37	30	10	BIZET: Carmen Baitsa, Carreras, van Dam, Ricciarelli, Berlin Philh. (Karajan), DG 2741 025	
38	29	39	GLADRAGS Labecque Sisters, Angel DS 37980	
39	34	47	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798	
40	40	44	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574	

Billboard® TOP LPs & TAPE®

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

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart
1	1	58	26	37	32	MICHAEL JACKSON Thriller Epic QE 38112 CBS	▲		BLP 3	COOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	8.98	BLP 5
2	2	12		38	38	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 1	BOB DYLAN Infidels Columbia QC-38819	CBS		
3	4	13		39	30	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS	▲			JOURNEY Frontiers Columbia QC 38504	CBS		
4	3	18		40	45	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98		BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	8.98	
5	5	9		41	42	YES 90125 Atco 90125	▲	9.98		LUTHER VANDROSS Busy Body Epic FE 39136	CBS		BLP 8
6	6	31		42	52	THE POLICE Synchronicity A&M SP3735	▲	8.98		JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	BLP 9
7	9	11		43	47	DARYL HALL & JOHN OATES Rock 'N' Soul, Part I RCA CPL1-4858	▲	9.98		DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA	8.98	BLP 4
8	8	24		44	44	BILLY JOEL An Innocent Man Columbia QC 38837	▲			RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	8.98	
9	12	13		45	36	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	9.98		KISS Lick It Up Mercury 814297-1 (Polygram)	POL	8.98	
10	10	8		46	48	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		PRINCE 1999 Warner Bros. 1-23720	WEA	10.98	BLP 40
11	7	41		47	49	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	▲			BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS		
12	13	41		48	46	ZZ TOP Eliminator Warner Bros. 1-23774	▲	8.98		RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA	8.98	BLP 29
13	14	14		49	41	GENESIS Genesis Atlantic 80116	▲	9.98		RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA	8.98	
14	15	52		50	53	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	▲	8.98		DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	
15	11	10		51	40	BARBRA STREISAND Yentl Columbia JS 39152	▲			STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98	
16	21	15		52	55	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	●			PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	8.98	
17	17	15		53	50	SOUNDTRACK The Big Chill Motown 60627ML (MCA)	●	8.98	BLP 47	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	8.98	
				54	50	MADONNA				MADONNA			
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Jazz

Artie Shaw Band Back In Action Clarinetist Dick Johnson Fronting Reborn Ensemble

By FRED BOUCHARD

BOSTON—When Artie Shaw gave the downbeat to "Stardust" at the Glen Island Casino recently, it was as if some missing links to the big band era had been discovered again.

The New Rochelle, N.Y. supper club shone in pristine splendor, 73-year-old Shaw looked fit as a Stradivarius (as did his many contemporaries among the overflow crowd of 700), and the classic chart sounded limpid and bright. Yet taking Shaw's patented clarinet solo was Dick Johnson, an energetic reedman from Brockton, Mass., who will now front the band.

Glenn Miller, the Dorsey Brothers and Duke Ellington have all been born again in music, but it seemed as if Shaw, ever the recalcitrant individualist, would hold out forever. Pleas from all quarters, especially big band booking mogul Willard Alexander, fell on deaf ears for a full three decades. Shaw's charts had been donated to the archives at Boston Univ.; the full-throated Shaw clarinet had become a lampstand; Shaw himself was writing and teaching out of Newbury Park, Calif., distributing films, and turning to stints at dairy farming and skeet shooting.

But Shaw's head was turned once again toward music during the past years by a perception that audiences were more sophisticated, and by a conviction that Dick Johnson was a talent to be reckoned with. "It's not a question of whether big bands are back," explains the voluble Shaw. "The question is rather, 'Are audiences ready to support them for 40-45 weeks a year?'"

The prognosis is good thus far: three sold-out houses for the December Glen Island dates, private party bookings throughout much of this past month, and an initial coast-to-coast tour planned over the winter, with a return to Boston to open up the Boston Globe Jazz Festival on March 16.

Shaw first heard Johnson in December, 1980, when agent Bill Curtis

Fields Readies First Reissues From Savoy

LOS ANGELES—The first Savoy Jazz reissues under label executive Joe Fields' aegis will be released through independent distributors next month. The move follows acquisition of the vintage Savoy jazz line, built by the late Herman Lubinsky, firmed by Fields several weeks ago.

Under terms of a buyout from Bertlesmann's Ariola arm, Fields now oversees the entire Savoy catalog, for which he's setting up global representation.

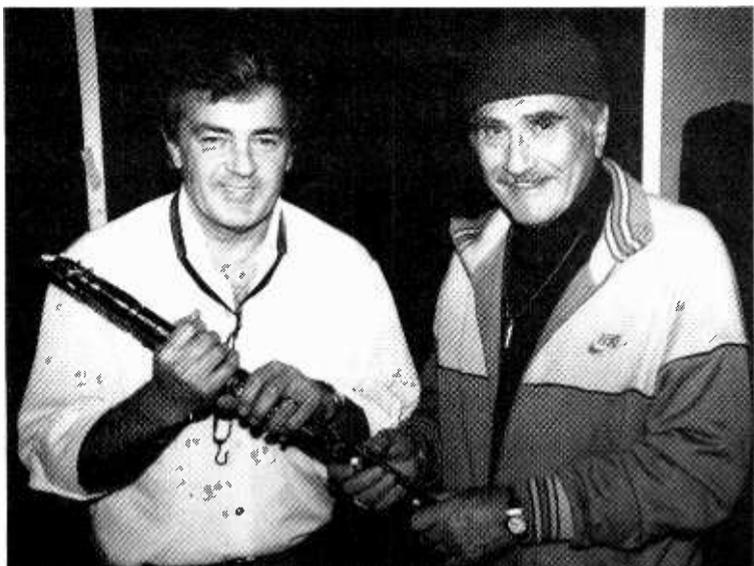
First albums will feature such artists as Curtis Fuller, Johnny Hartman, Frank Wess, Sonny Terry & Brownie McGhee, Hank Jones and others. Also due is an anthology titled "Seventh Ave. Stompers."

Plans call for about 40 releases on Savoy Jazz this year. Fields, who's being assisted on the project by veteran producer Bob Porter, estimates that there is potential for more than 600 albums from the cache of jazz masters produced under Lubinsky's supervision from the late '30s through the late '60s.

Although the first Savoy Jazz releases will be available on LP only, Fields will begin releasing cassette versions of some titles later this year.

JOHN SIPPEL

www.americanradiohistory.com



SHAW'S SUCCESSOR—Artie Shaw, right, passes the clarinet to Dick Johnson, new leader for the revived Shaw Orchestra.

NEW OVERSEAS DEALS

GRP Label Branching Out

NEW YORK—New international licensing deals, key signings of developing artists, entry into the Compact Disc arena (separate story, page 4) and new emphasis on dance-oriented crossover projects are underway at GRP Records, the independent label helmed here by co-founders Larry Rosen and Dave Grusin.

First overseas deals include agreements with Japan's JVC and RPM Records in South Africa, with a GRP delegation now headed for Midem to set up licensing ties for European and Latin American territories. JVC will also manufacture CD product for GRP.

Newly signed to the label and slated for debut releases during 1984 are the team of Amanda Homi and Brian Jarvis, a singing and songwriting duo

aimed at generating pop and urban contemporary sales, and vocalist/pianist Diane Schuur. As for the intended thrust into the dance market, Rosen and Grusin are reportedly meeting with top independent producers here to find suitable projects for worldwide release through GRP. The overseas emphasis is also expected to yield another Grusin-led international tour, this time to Europe. Grusin's 1979 and 1982 Japanese tours both led to nationwide television airings.

Formed in 1976, GRP was initially structured as a production company until two years later, when Arista Records proffered a distribution deal. Last year the company elected to depart the Arista fold, setting up a network of independent distributors around the U.S.

Palo Alto Branching Out With Two New Labels

PALO ALTO, Calif.—Palo Alto Records here is launching two new subsidiary labels this year. One's a midline series for in-house productions and selected reissues, the other is devoted to progressive fusion and urban contemporary product.

Plans for both are still being finalized. But the label has disclosed that its midline spinoff, Tall Tree, will commence in July with a new album by Don Menza and five reissued titles licensed from Capitol. Among the latter are "In Person" with Cannonball Adderley, Nancy Wilson and Lou Rawls; "The Woody Herman Band"; "The Non-Original Cast of 'My Fair Lady,'" featuring Shelly Manne; George Shearing's "Out Of The Woods," and an album teaming Dizzy Gillespie and Babs Gonzales. Six more Tall Tree albums are planned for fall release, with future releases on the label to then appear intermittently.

Palo Alto's yet-unnamed progressive/urban venture will reach the market sooner. First release will be an album by George Howard, a soprano saxophone stylist whose Palo Alto debut was released last year. Howard's new album, recently wrapped in Los Angeles, will include vocalist Gwen Guthrie, guitarist David Williams, drummer Ndugu Chancler and bassist Nathan East.

Although 12-inch single product is likely from the new label, a Palo Alto spokesperson notes that the primary motive for the line is to create a separate label home for crossover-oriented projects, thus allowing Palo Alto itself to serve as the base for more

straightforward jazz, its strong suit from the line's inception.

Product on the progressive/urban label will thus focus on albums, with an emphasis on softer, dance-oriented fusion material, rather than harder street-oriented funk and dance works. Also due to record an album for the line is vocalist Dianne Reeves, who's recorded previously for Palo Alto.

January releases on Palo Alto itself include albums from Richie Cole, Victor Feldman and Dusan Bogdanovic.

Big Plans For North Sea Festival

AMSTERDAM—The ninth North Sea Jazz Festival, promoted by Paul Acket, is set for the Congress Center in The Hague, Holland, July 13-15, with the international artist roster likely to include Sarah Vaughan, Miriam Makeba, Dave Brubeck and Lionel Hampton.

Also planned is the European "comeback" of trombonist J.J. Johnson with an all-star group including Shelly Manne, Cedar Walton and Nat Adderley. And the 10th anniversary of the death of Duke Ellington will be marked by a concert by the Duke Ellington Orchestra, fronted by Mercer Ellington.

Another presentation, in commemoration of the 50th anniversary of the debut of the Quintet of the Hot Club of France, will star violinist Stephane Grappelli, who, with the late Django Reinhardt, played at the group's first concert in 1934.

gave Shaw Johnson's duo album with old chum Dave McKenna, seeking an endorsement for the clarinetist. Shaw fired back, "He's the best I've ever heard. Bar nobody." When Shaw subsequently made his own move, reactivating his band through the Alexander agency, Johnson got the nod to assemble and lead the ensemble.

When Shaw came to Boston to rehearse the band at the Back Bay Hilton's Satin Doll Room, WGBH studios and a trial concert at the Univ. of New Hampshire, he flabbergasted the musicians with his big ears, memory for detail, wit and wisdom. "Artie's always been way ahead of everyone with harmony," enthused Johnson. "He whipped the saxes into shape like they'd been playing together for years." Trumpeter Lou Colombo, Johnson's Cape Cod compere in the Gramercy Five, agreed, adding, "Every hour was an

education."

Johnson, 58, has worked his own bands locally here, notably a flexible septet, Swing Shift, that reflects Shaw's concern for playing concerts as well as dances. Neither Shaw nor Johnson want the new aggregation to be a "nostalgia" band: Shaw approves Johnson's bop-flavored charts, and both will seek new repertoire to complement vintage hits like "Moonray," "Summit Ridge Drive," "Copenhagen" and "I Surrender Dear."

Shaw, who initially suggested his work would be finished after the rehearsals, has decided instead to hit the road for a while to help smooth the way for Johnson by conducting and troubleshooting. There's as yet no talk of recording the new Shaw Orchestra, but Shaw notes his collected work will be made available through the Book Of The Month Club this year.

Survey For Week Ending 1/28/84											
Billboard® Best Selling Jazz LPs™						Jazz LPs™					
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	4	10	DAVID SANBORN Backstreet, Warner Bros. 23906-1	27	28	14	PIECES OF A DREAM Imagine This, Elektra 60270	27	28	14	PIECES OF A DREAM Imagine This, Elektra 60270
2	2	20	HERBIE HANCOCK Future Shock, Columbia FC 38814	29	25	12	JAMAALADEEN TACUMA Show Stopper, Gramavision GR 8301 (Polygram)	28	28	14	JAMAALADEEN TACUMA Show Stopper, Gramavision GR 8301 (Polygram)
3	3	59	GEORGE WINSTON December, Windham Hill C-1025	30	31	32	LARRY CARLTON Friends, Warner Bros. 1-23834	30	31	32	LARRY CARLTON Friends, Warner Bros. 1-23834
4	1	30	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744	31	32	16	KEITH JARRETT Standards, Vol. 1 ECM-1-23793, Warner Bros.	31	32	16	KEITH JARRETT Standards, Vol. 1 ECM-1-23793, Warner Bros.
5	8	8	LINDA RONSTADT What's New, Asylum 60260 (Elektra)	32	34	6	FREDDIE HUBBARD Sweet Return, Atlantic 80108 1	32	34	6	FREDDIE HUBBARD Sweet Return, Atlantic 80108 1
6	6	14	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	33	29	18	HERB ALPERT Blow Your Own Horn, A&M LP 4949	33	29	18	HERB ALPERT Blow Your Own Horn, A&M LP 4949
7	10	42	GEORGE WINSTON Autumn, Windham Hill C 1011	34	30	28	JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA Mission Fire & Grace Columbia FC 38645	34	30	28	JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA Mission Fire & Grace Columbia FC 38645
8	5	16	BOB JAMES Foxy, Columbia FC 38801	35	33	34	MILES DAVIS Star People, Columbia FC 38657	35	33	34	MILES DAVIS Star People, Columbia FC 38657
9	7	40	JARREAU ● Jarreau, Warner Bros. 1-23801	36	36	81	DAVID SANBORN As We Speak, Warner Bros. 1-23650	36	36	81	DAVID SANBORN As We Speak, Warner Bros. 1-23650
10	9	12	TOM SCOTT Target, Atlantic 80106	37	40	6	WILL ACKERMAN First Light, Windham Hill WH 1028 (A&M)	37	40	6	WILL ACKERMAN First Light, Windham Hill WH 1028 (A&M)
11	11	82	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	38	38	86	PAT METHENY GROUP Olftrap, ECM ECM 1-1216 (Warner Bros.)	38	38	86	PAT METHENY GROUP Olftrap, ECM ECM 1-1216 (Warner Bros.)
12	12	30	PAT METHENY GROUP Travels, ECM 23791 1 (Warner Bros.)	39	44	32	TANIA MARIA Come With Me, Concord Jazz CJ 200	39	44	32	TANIA MARIA Come With Me, Concord Jazz CJ 200
13	14	22	JEAN-LUC PONTY Individual Choice, Atlantic 80098	40	35	166	GROVER WASHINGTON JR. Wavelength, Elektra 6E 305	40	35	166	GROVER WASHINGTON JR. Wavelength, Elektra 6E 305
14	13	38	EARL KLUGH Low Ride, Capitol ST 12253	41	43	59	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	41	43	59	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215
15	16	16	SHADOWFAX Shadowdance, Windham Hill WH 1029 (A&M)	42	37	63	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	42	37	63	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247
16	18	30	WYNTON MARSALIS Think Of One, Columbia FC 38641	43	39	30	RAMSEY LEWIS His Fleurs, Columbia FC 38787	43	39	30	RAMSEY LEWIS His Fleurs, Columbia FC 38787
17	15	24	SPYRO GYRA City Kids, MCA 5431	44	45	48	DAVE GRUSIN AND THE NEW YORK L.A. DREAM BAND Dave Grusin And The New York L.A. Dream Band (RP A 1001)	44	45	48	DAVE GRUSIN AND THE NEW YORK L.A. DREAM BAND Dave Grusin And The New York L.A. Dream Band (RP A 1001)
18	17	14	AL DIMEOLA Scenario, Columbia FC 38944	45	46	3	MILES DAVIS Heard Round The World, Columbia FC 38507	45	46	3	MILES DAVIS Heard Round The World, Columbia FC 38507
19	20	8	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934	46	47	113	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577	46	47	113	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
20	21	24	HIROSHIMA Third Generation, Epic FE 38708	47	48	3	MARK ISHAM Vapor Drawings, Windham Hill WH 1027 (A&M)	47	48	3	MARK ISHAM Vapor Drawings, Windham Hill WH 1027 (A&M)
21	27	6	SADAO WATANABE F.I.U. The Night, Musician 60297 (Elektra)	48	42	10	HUBERT LAWS Make It Last, Columbia FC 38850	48	42	10	HUBERT LAWS Make It Last, Columbia FC 38850
22	19	17	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104 1	49	41	6	JIMMY SMITH Keep On Comin' Vol. One, Musician 60300 (Elektra)	49	41	6	JIMMY SMITH Keep On Comin' Vol. One, Musician 60300 (Elektra)
23	22	14	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)	50	49	136	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM 1-1190 (Warner Bros.)	50	49	136	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM 1-1190 (Warner Bros.)
24	23	24	RONNIE LAWS Mr. Nice Guy, Capitol ST 12261								
25	26	126	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576								
26	24	10	RANDY CRAWFORD Nightline, Warner Bros. 23976 1								

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● 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).

Happy Birthday
Francis Dreyfus & Co
20th

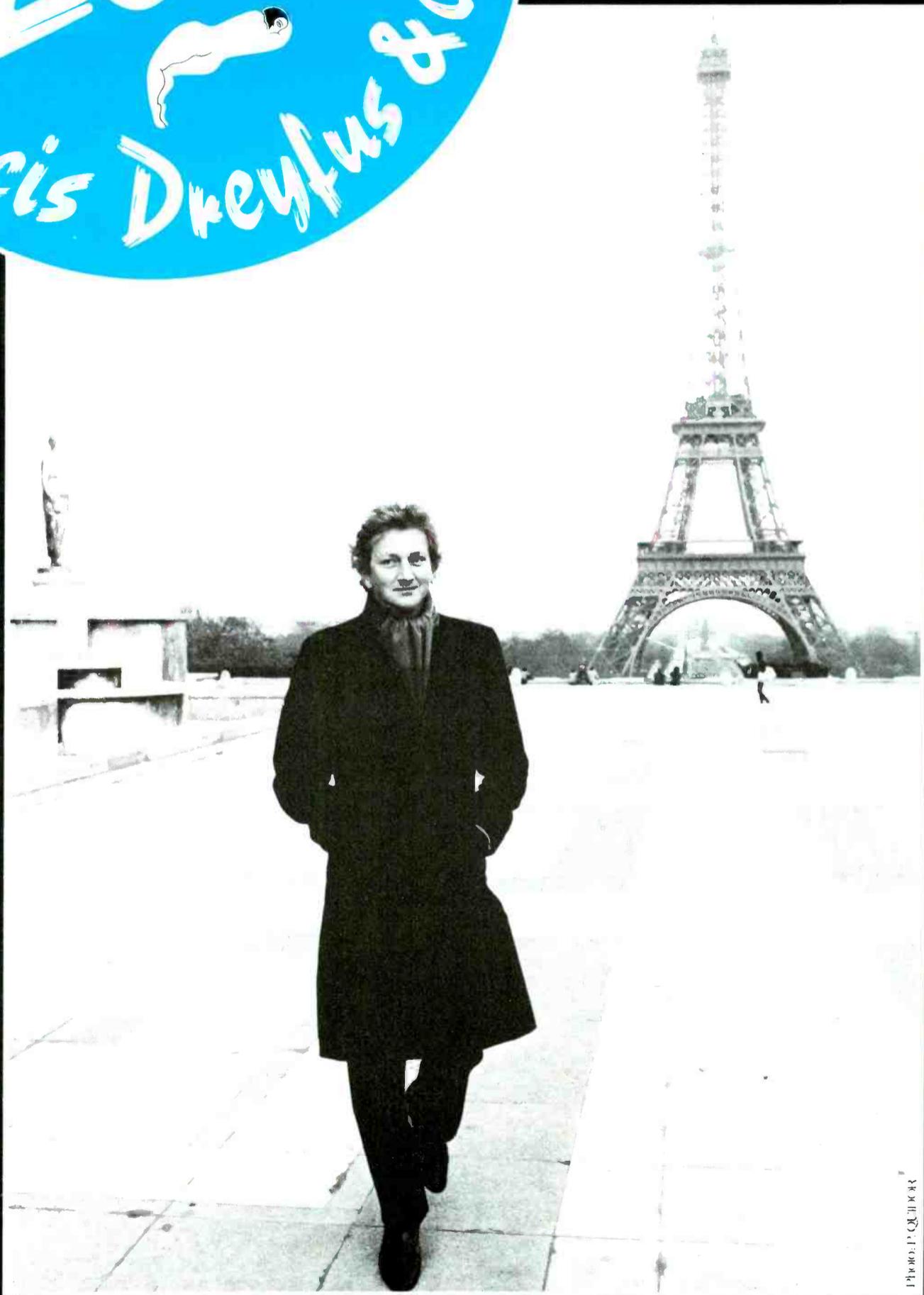
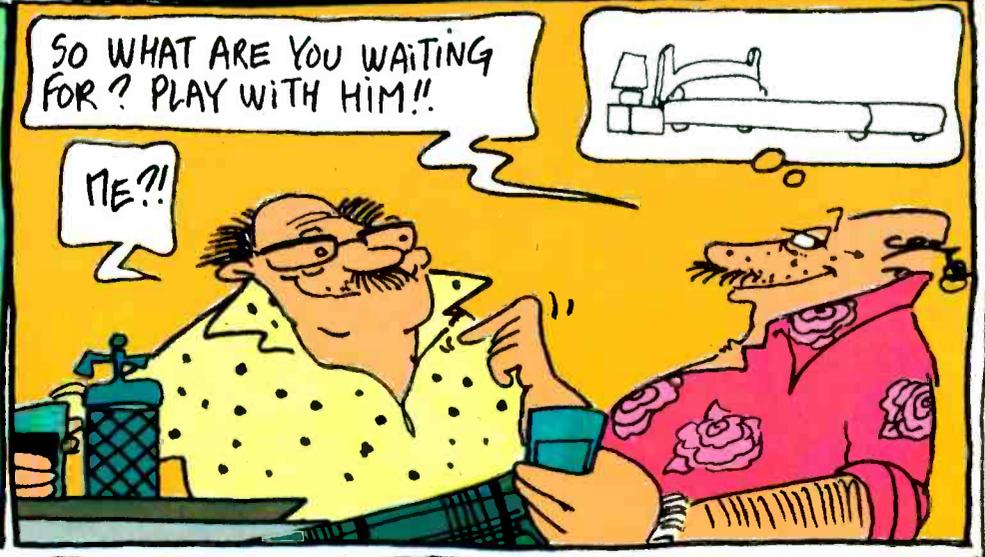
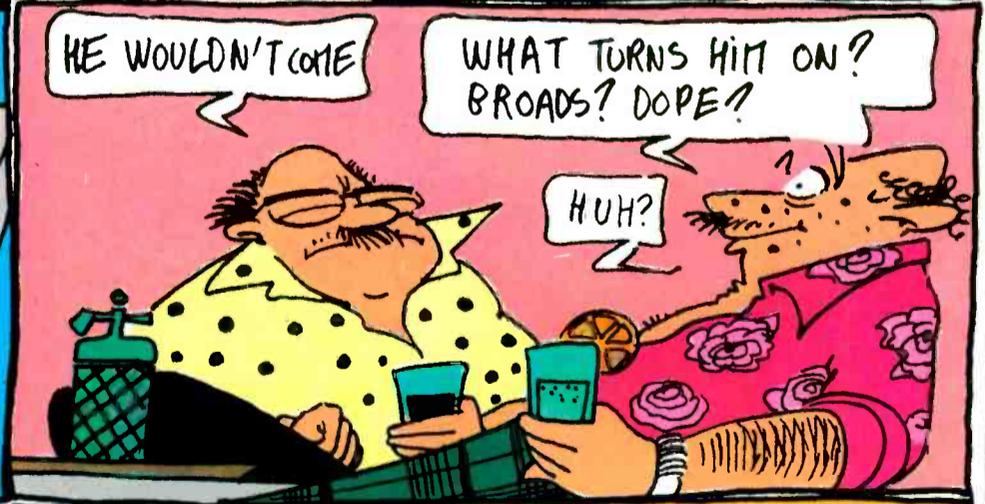
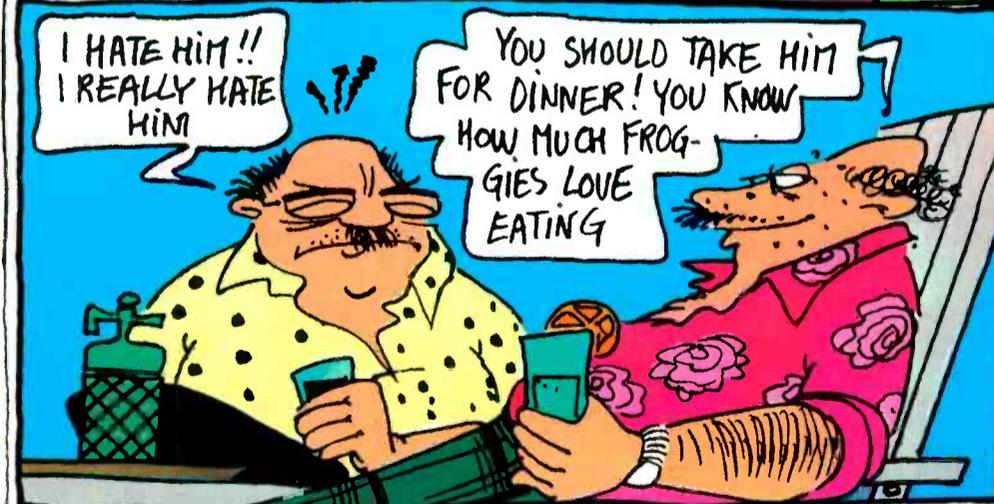
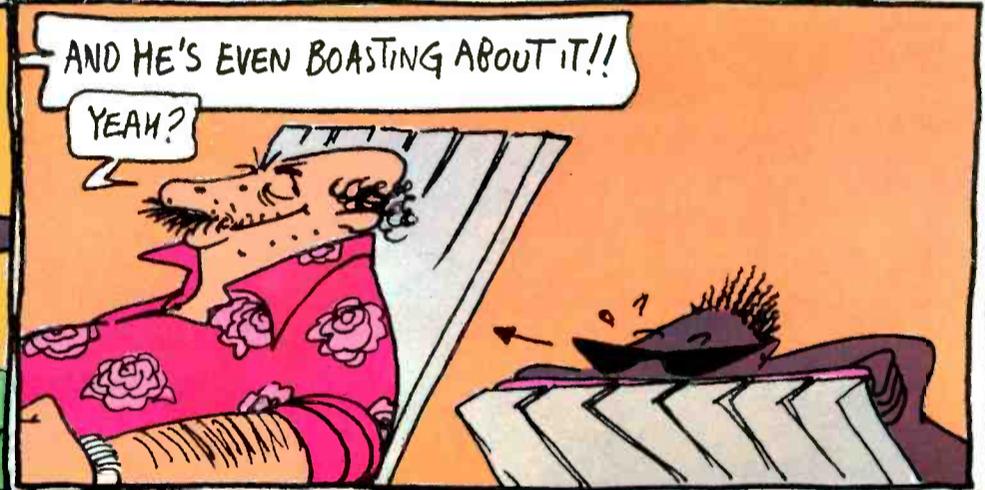
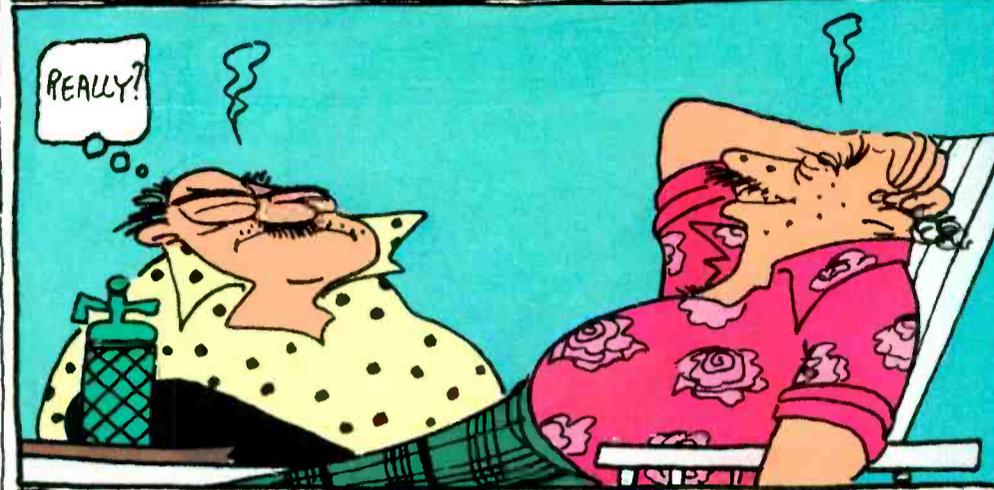
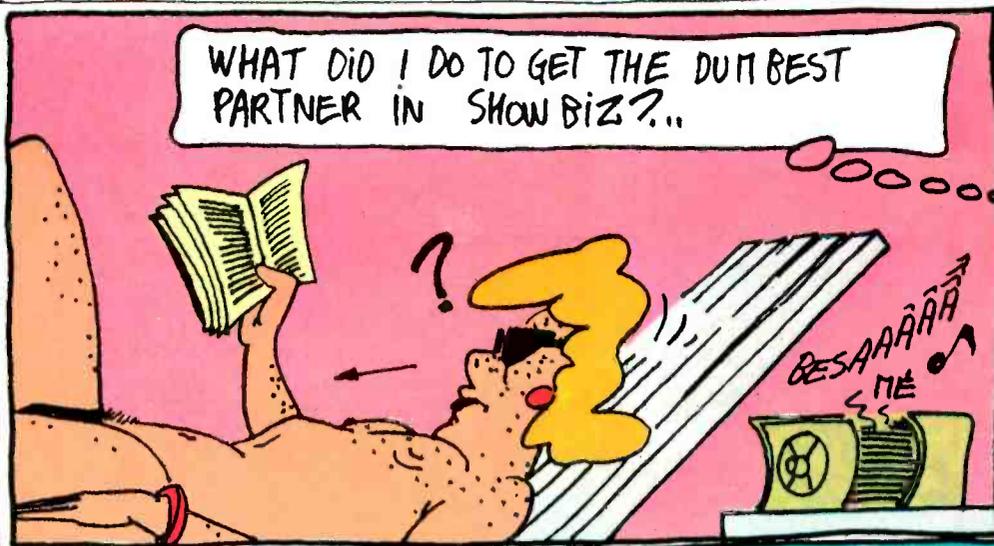
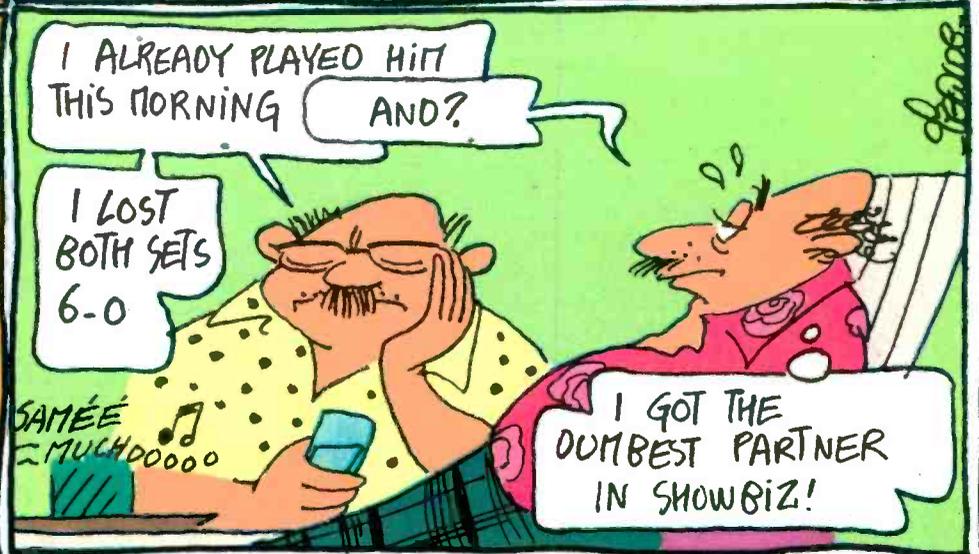
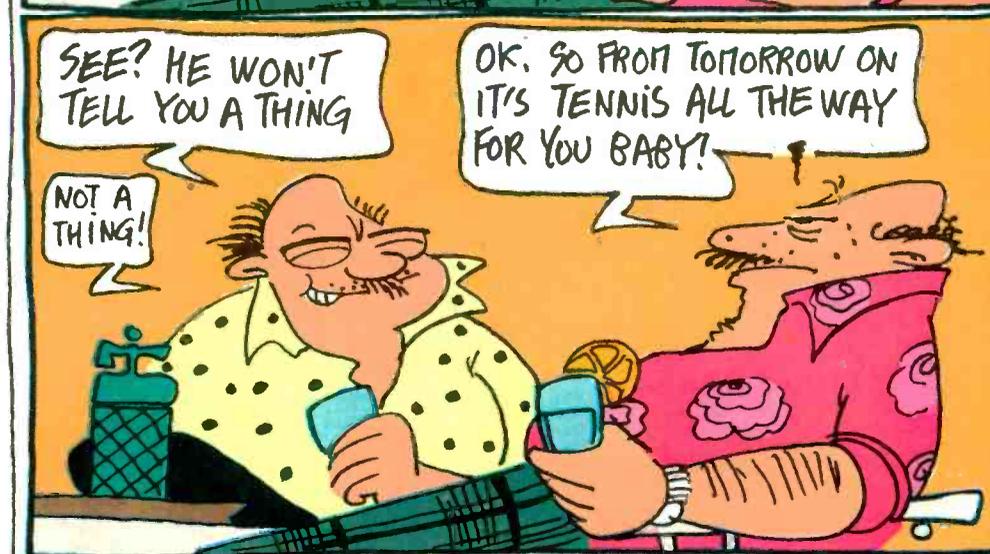
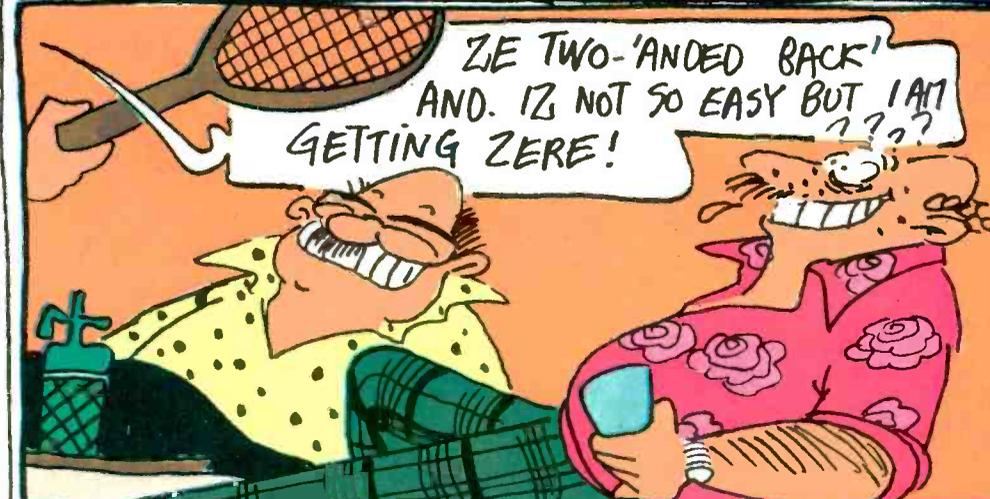
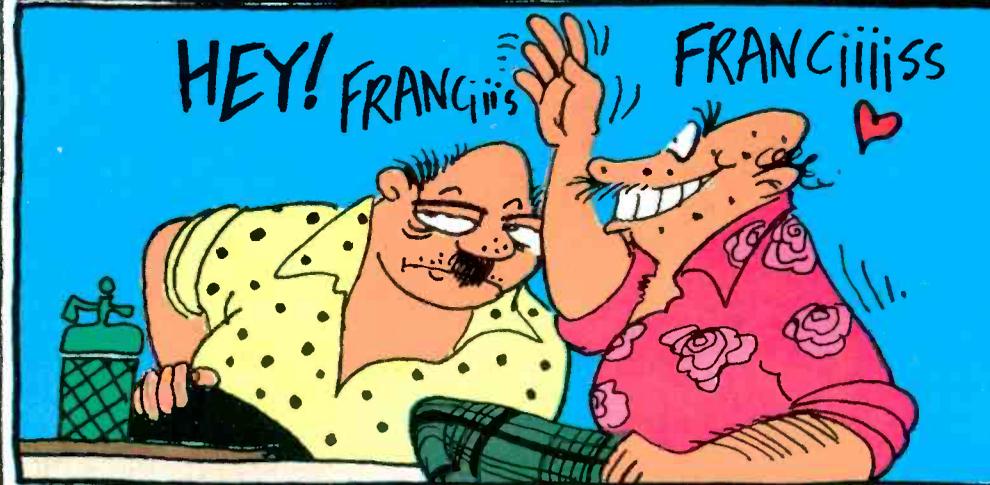
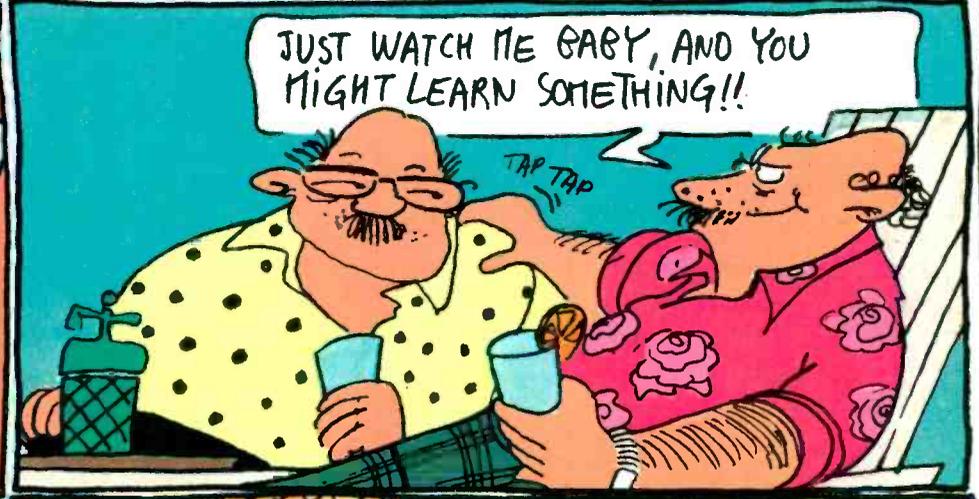
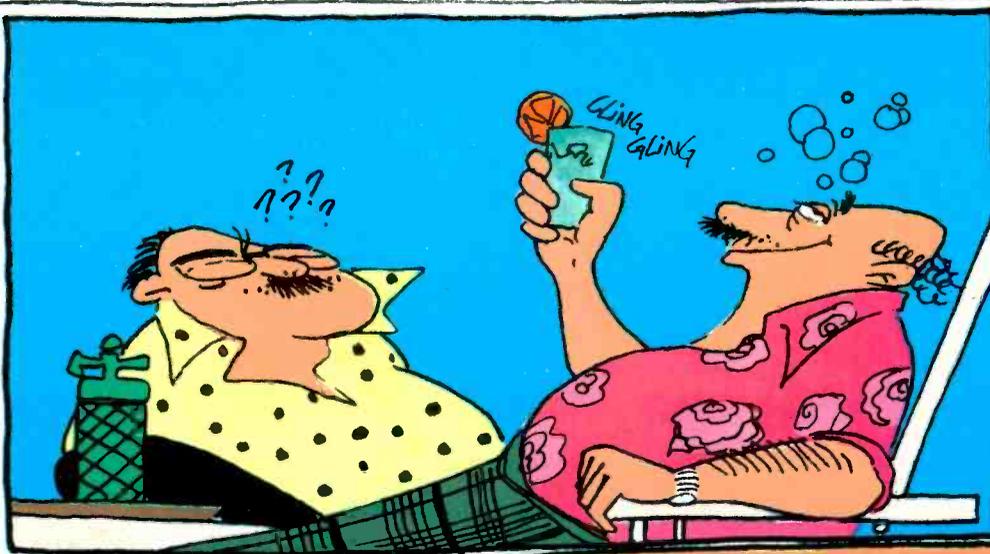


PHOTO: P. QUÉROUX

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20th Anniversary

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Jean-Michel Jarre. Photo: C. Rampling



Jarre among young Chinese fans in the street, October 1981. Behind him can be seen the poster of his concerts. Photo: Marc Garanger.



Destruction of the mother record used for the manufacture of the single copy of Jarre's "Music For Supermarket" album took place at an auction at the Hotel Drouot, Paris, July 1983.

*Partners In The Cultural Crossover Connection***DREYFUS AND JARRE:
BUCKING THE SYSTEM TOGETHER**

Ten years ago, a mutual friend introduced publisher Francis Dreyfus to the young Frenchman **JEAN-MICHEL JARRE**, son of film composer Maurice Jarre. Jarre was involved in a number of things: producing rock singers, writing lyrics, composing for television, for film, for ballet, and on the side he was already experimenting with his own electronic music. It was the beginning of a beautiful friendship.

I don't want to say too positive things about Francis because it's rather boring, but I have to say that what is interesting in his approach to artists is that he is not the pure showbiz character. He has always been on the fringe of the business, and I am more and more convinced that the only way to exist and to last in this industry is to be rather like a guerrilla vis-a-vis the big companies.

Francis understands that, and he understands that the problem of the artist is that he has to face the reality of the big company, whose structure makes it impossible to have any good relationship. You have something the size of a city, and in front of it you have one guy: it's ridiculous. So he is a shield for me, a go-between. More than that even. He's someone who can understand the musician as a person, but who can communicate with the bigger companies because he has his own structure to balance against theirs.

He's also very eccentric, which I think is very important. Everything is so standardized today that you have to be different. The difference is your strength in this industry. Look at Sylvester Stallone—he's the most crazy guy in the movie business and he's the most successful. I wouldn't make

any comparison between them, but what I like about Francis is that he's also a little crazy.

You see, when you are independent you need a certain charisma, and Francis in a way has this sort of charisma. He's not a musician but he is an artist in his job, he's a star in his job and he behaves like that, so that for instance he creates around himself contacts who are not the usual businessman contacts, and when he's dealing with the big companies he can slip very quickly from the pure businessman who belongs in their club to the totally artistic point of view and back again.

He can refuse to see people for one or two months, and nobody understands why. If he is not in good form he can delay a meeting, and I agree with that; to me it's a very artistic way of taking his job, it's the sort of attitude that has always been linked to success. He can be very melodramatic. He's a Romanian, and he has that sort of Slavic soul. Everything is very theatrical in his life; he's like those Nineteenth Century publishers with Verdi and Rossini, he's a very Fellini type of character.

Or you could say he's a pure character from a Milos Forman film, having this sort of extreme happiness and extreme pathos side by side. It's so unusual in a businessman that if you're smart as he is you can get good results because the guy opposite doesn't know how to deal with him. He can be pushy, heavy, laidback, lazy, but he's never boring, although I think he can be bored by the record business.

He likes to be entertained by his artists. He likes to be given really crazy ideas and to think about them and see if he can make them work in purely

(Continued on page D-16)

Jarre's last China concert, Shanghai, October 1981. Photo: Marc Garanger.



SOME OTHER PERSONAL TESTIMONIALS...

"The finest present France has given us since the Statue of Liberty"

George Washington

"I knew his brother very well"

George Gerswin

"He's a great animal lover"

Brigitte Bardot

"He failed at everything except this 20th anniversary"

Robert Dreyfus, his brother

"No, he really wasn't my type"

Oscar Wilde

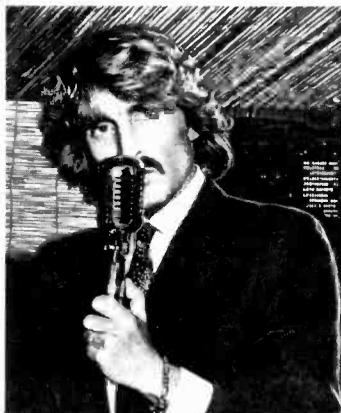
أُدعى DREYFUS، أصبح وأصبح عالماً، إنني الأشعظم
دريفس.

"I was wildly in love with him"

Mata-Hari

"I don't care what he says, I'm clearly richer than he is"

Paul Getty



"I wanted to gather a few impressions

from various people on Francis Dreyfus

since, although we have shared 15 years of hits, I still don't understand him"

Christophe

20th Anniversary*Assistant To
Francis Dreyfus***DANIELE
FEUILLERAT:
BEHIND
THE BLUE DOOR**

A blue door tucked away at the back of a dark Parisian courtyard marks the entrance to 26, Avenue Kleber, headquarters of the Dreyfus group. Inside, piles of the first pop double Compact Disc—Jean-Michel Jarre's China concerts—are stacked behind the door. Visitors squeeze together in a space the size of an elevator, waiting while the receptionist answers a steady stream of calls.

Two winding narrow flights up, the staff are overflowing out of their tiny offices into the crowded corridor—as if they had been evacuated from larger premises. But down the end of the hallway is a sanctuary: Francis Dreyfus's own office.

Aside from the abstract art on the walls it's pretty much the normal record executive's hideout. Hi fi equipment, Trendsetter award, framed gold disks stashed casually against the window—the only thing missing is Francis Dreyfus himself. Most mornings he stays home, making calls, keeping his distance. He won't be in till three.

Instead it's Daniele Feuillerat, his assistant, who flits in and out taking care, in his absence, of all the complicated day-to-day details of a large music publishing operation. Bernard Beaugendre, soft-spoken head of manufacturing and graphics, may pop in from time to time. More rarely the lanky Bernard Dulau will stop by, in between dashing round Paris in the cause of promotion and a new stub-tailed Mercedes all day and half the night. Anything before 6.00 a.m. is an early night for him.

The three of them have worked as a team for nearly eight years. They ought to know Francis Dreyfus well, if anyone does. But one thing they all agree on: he's the kind of person it takes a long time to figure out. "It took me at least two years to get to know him," says Daniele. "He's really very shy I think." Bernard Dulau shakes his head. "You never know what he is going to do, even when you know him. Never."

Such unpredictability can be disconcerting. "At first I was really astonished by his attitude," Bernard confesses. "How it was that important people would come to see him and he wouldn't talk to them. But he has the power to do that. He doesn't make any compromise. He works with who he wants in the way he wants. That's not a question of money, it's a choice of the kind of life he wants to lead. For him, and I have learned this from him, the important thing in life is to develop your own personality. And if you stick within the normal formats, you don't develop anything."

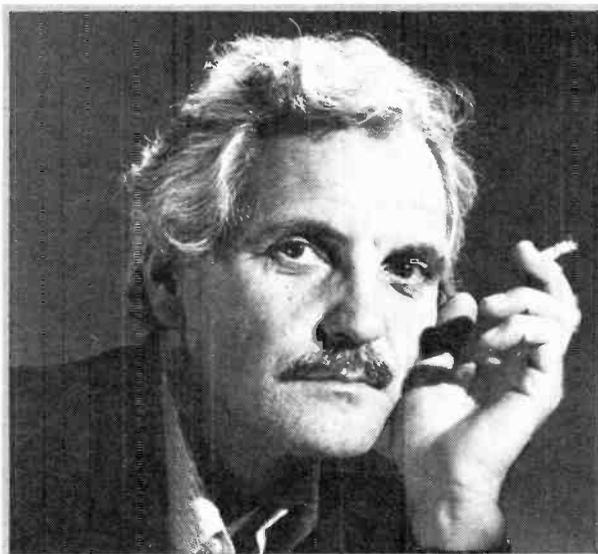
Daniele recalls another piece of eccentricity. "We were at MIDEM. It was very rainy and wet and everyone had colds, including Francis. And he sat in the booth with a coat over his head, and whenever anyone from one of the big companies went up to talk to him he pulled the coat tighter and you heard this muffled voice say, 'I'm closed.'"

Dreyfus has always fought to preserve a certain kind of spirit in his company. Fun is important to him—after all, the music industry of all industries should not be boring, he figures—and human relations matter more than units sold. The family atmosphere among the handful of employees is unmistakable. No one can tell you what their job is called—always a good sign. There's the best kind of

(Continued on page D-17)



Daniele Feuillerat. Photo: Philippe Quidor.



Bernard Beaugendre, Production Manager. Photo: Thierry Bouët.



Bernard Dulau, Promotion Manager. Photo: Philippe Quidor.



Francis Dreyfus. Photo: Philippe Quidor.

You're game.

We're set.



A perfect match.

Partners on the British circuit.

POLYDOR U.K. 

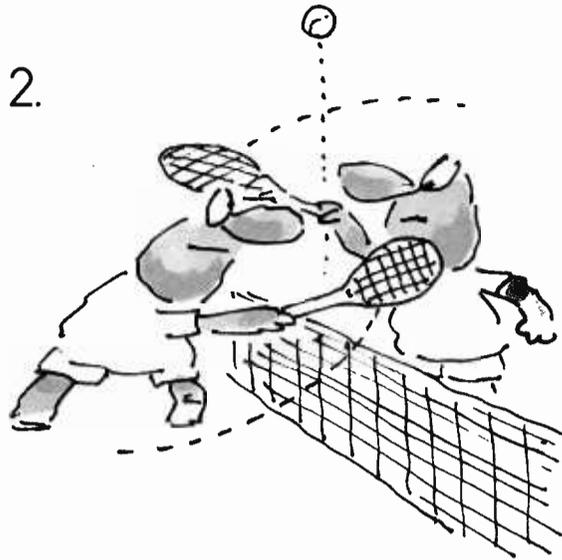
FRANCIS DREYFUS'

1.



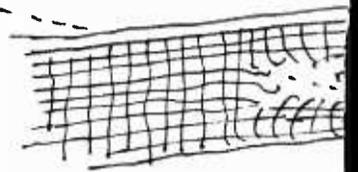
First service.

2.



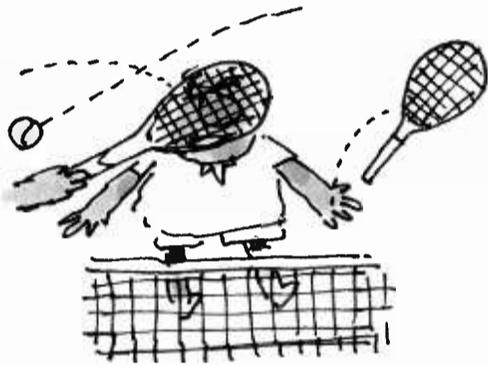
Cross court volley.

3.



8.

6.



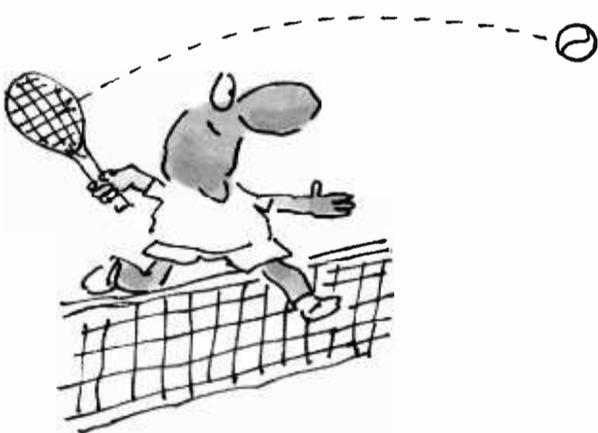
Forehand smash.

7.



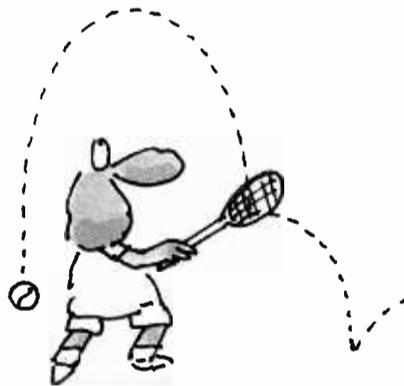
Clipped return.

11.



Championship point.

12.



Overhead drop volley.

13.



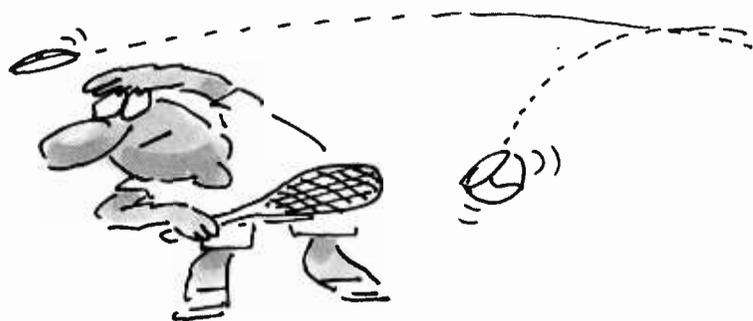
You must

16.



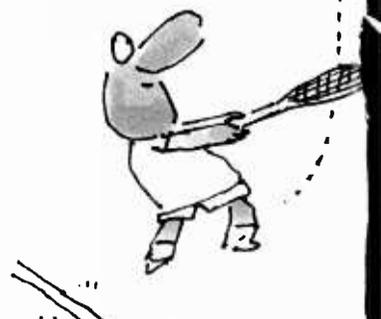
Out!

17.



Topsin slice.

18.



Baseline

20 GREATEST HITS.



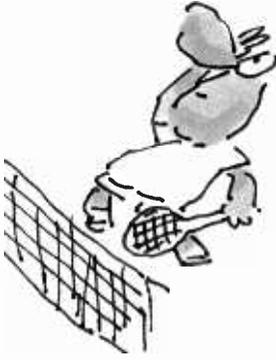
let!



Ace.



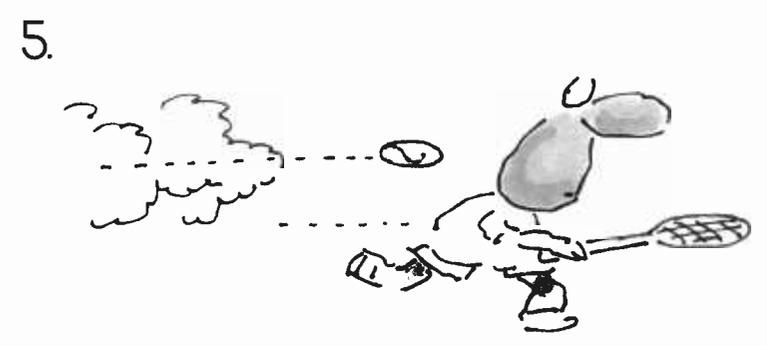
joking.



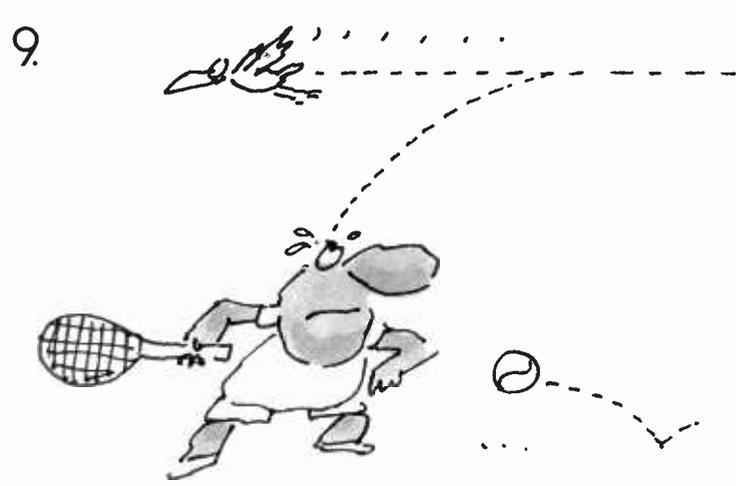
o.



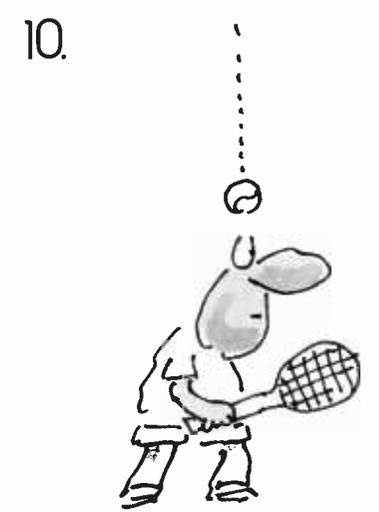
Just out.



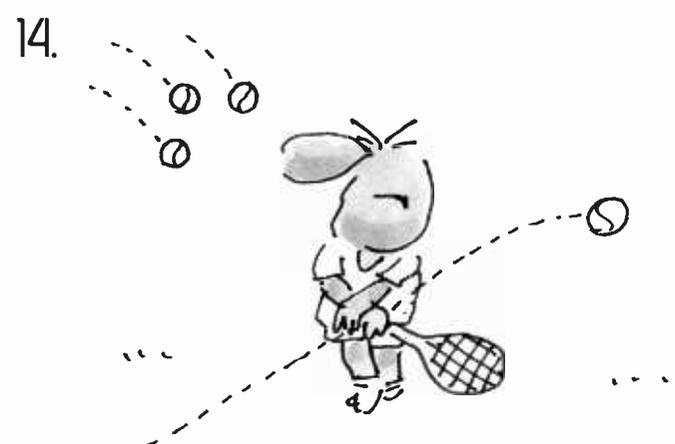
Backhand smash.



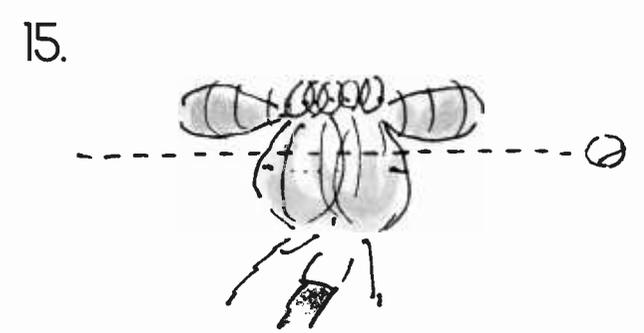
Overhead delivery.



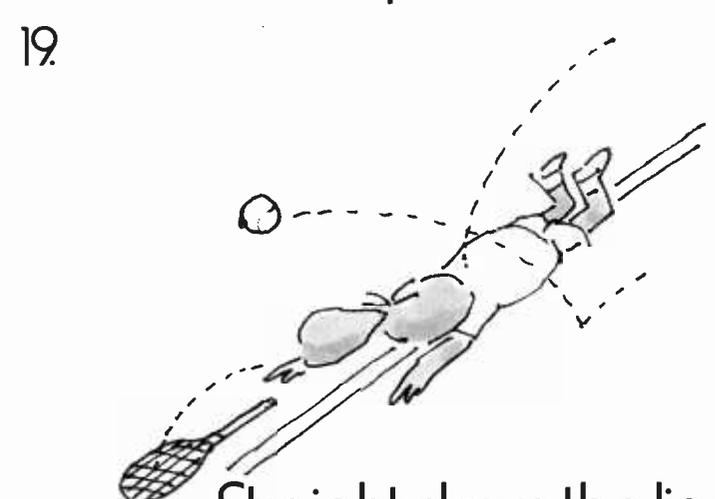
Drop shot.



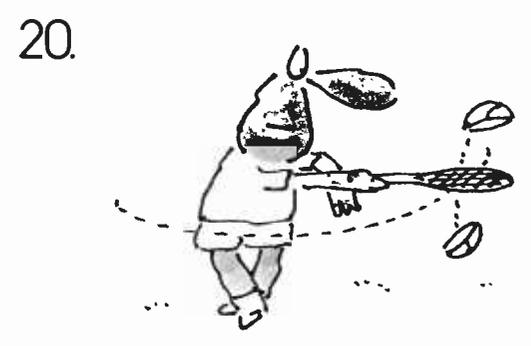
New balls please.



Passing shot.



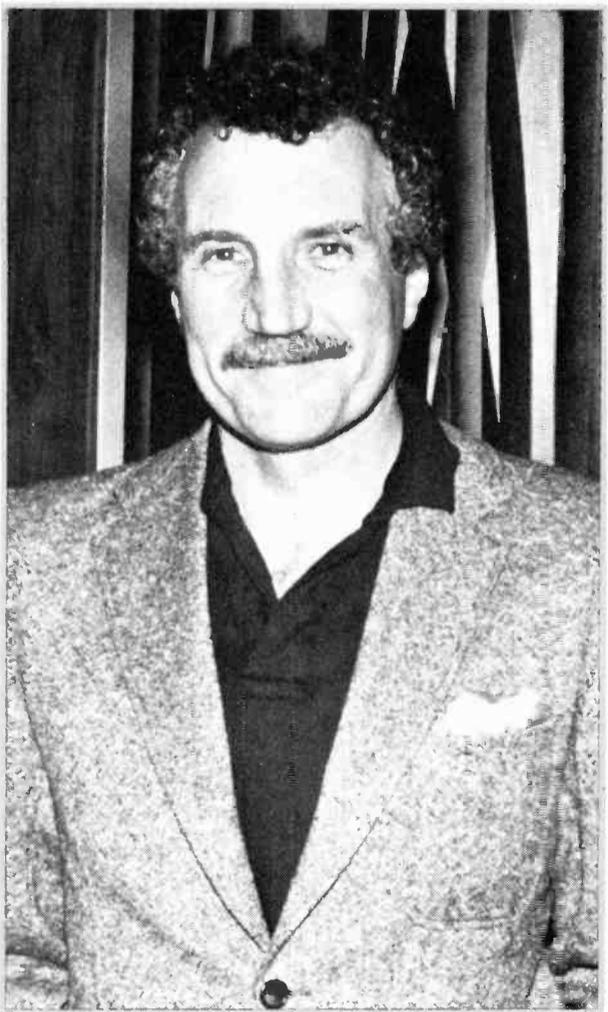
Straight down the line.



Sliced forehand volley.

Portrait of a Legend**QUOTABLE NOTABLES
BANK ON 20 YEARS
OF TOTAL UNPREDICTABILITY**

Jan D. Timmer, President, PolyGram.



Chuck Kaye, Chairman of the Board, Warner Bros. Music.

WARM AND SHREWD

CHUCK KAYE, Chairman of the Board of Warner Bros. Music, has tried hard to think of something really uncomplimentary to say about Francis Dreyfus, but unfortunately this was the worst he could come up with.

"I would say categorically that he is the most creative entrepreneurial music publisher I have ever known. I've known him for six years and I hold him in high regard. He's a unique individual. He's very shrewd and knows his business, but at the same time he's a very warm, very open human being. Whenever he's in L.A. or I'm in Paris we meet up. A highly creative publisher."

KINDRED SPIRITS

Francis Dreyfus has long been fond of saying that the LP is an anachronistic medium—it's the kind of paradoxical, provocative remark people have learned to expect from him, and until recently it would only have led into a discussion of how badly record companies market cassettes (which he also believes). But with the arrival of the Compact Disc all that has changed, and black vinyl really is beginning to look like an anachronism. So who was one of the first to make the psychological adjustment to the new medium—the "support" as the French say? Of course: it was Francis Dreyfus. And who says so? No less an authority than **JAN TIMMER**, President of the PolyGram group and one of the main pioneers of the digital CD disk (which, PolyGram would like us to add, "he now justifiably claims is accepted throughout the music industry").

"Most people needed to be convinced, but in Francis Dreyfus I found a kindred spirit who shared my belief in the Compact Disc from the beginning. His reputation as an entrepreneur is well-founded; he recognized in CD a sound carrier which matched the exacting standards of Jean-Michel Jarre's music.

"The support and confidence which someone like Francis has shown to PolyGram is very important to us. We are proud to have been able to live up to his expectations."



Alain Levy, President, CBS France.

BITING RETRACTION

ALAIN LEVY is the 'President' (Gallic for 'managing director') of CBS France, which distributes Disques Dreyfus and Disques Motors in the national market. The last time he spoke to *Billboard* about Francis Dreyfus he described him as an 'egomaniac,' a statement which he now retracts completely.

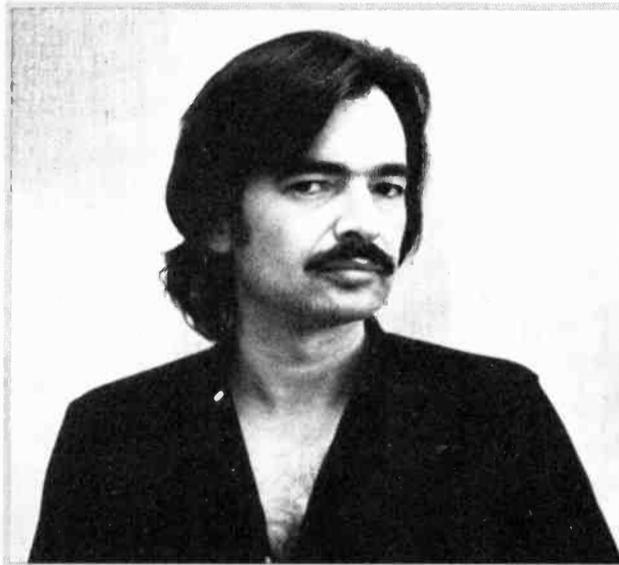
"Yes, that was completely the wrong word to use. He's not an egomaniac at all. Actually he's a megalomaniac. The first time I met him, which was in 1976 I think, he brought us the first Jean-Michel Jarre album and asked for half a million units guarantee for Europe and I threw him out of my office. I think he sold that in about two weeks.

"Francis gives tremendous credibility to his artists. Jean-Michel or Christophe took to whistling on their records. I'm sure Francis would take it as a personal gift of God and sell it as if it were better than the last Michael Jackson. That's the way he is: he magnifies everything he believes in and basically he believes in people. There are very few he's working with, but those few he protects like crazy.

"So that's why he might look like a total megalomaniac: because sometimes he presents projects maybe out of proportion with the reality of the market, and he convinces you so well that you start thinking you were dumb not to have thought of it beforehand.

"I know Francis likes to say he's lazy and he doesn't get to the office before two and so on, but there are very few people, almost one could say no one, who thinks as much about

(Continued on page D-1)

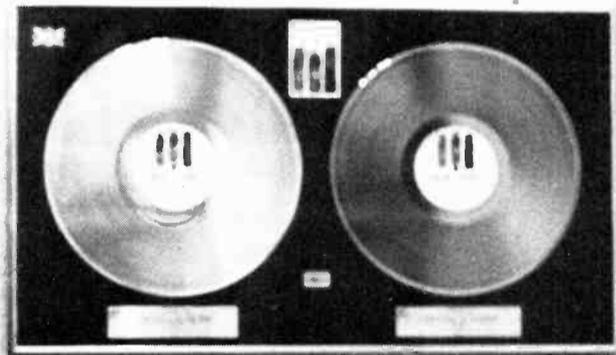


Bill Judd, Polydor U.K.

**TWO SECONDS FORWARD—
ONE BACK**

Shortly before Christmas, **BILL JUDD** was busy applying carefully calculated quantities of "the blunt instrument"—by which he means cash—to the tv campaign for "The Essential Jean-Michel Jarre," and hoping to bring in another oilwell for the division he runs at Polydor U.K. It's moving like a stag, he said confidently, it's gonna be platinum. By now he ought to be looking smug, or sheepish. That compilation album was the reason he and Francis Dreyfus got together last fall in Paris, and like others before him Judd found that before he could do any business, he first had to pass the audition.

"Yes, he was definitely a bit dour when we first met. It was



a sizing-up meeting. You know, he was looking me up and down as if he was trying to work out my Wally Factor. I think he likes to find out how much rubbish you can talk. He has this purposefully fractured English: his English is actually far better than he lets on, I suspect. He's always late, too. He's notorious for his time-keeping. Someone said he had a special watch for meetings that ran two seconds forward and one second back.

"Obviously he's a very astute guy though: you don't run organizations like his, or have a track record like his, if you aren't. He likes to work closely on the creative level, but he also takes a close interest in the financial side, the figure intrigue him.

"I don't know what we may do in the future, but once a relationship is created there are always other opportunities, and he's a nice bloke to work with. He puts up with my sense of humor and I put up with his, so we should get on O.K."

**“FOR 20 YEARS FRANCIS DREYFUS
HAS EPITOMIZED HIS IDEALS
AND HAS NEVER YIELDED TO
COMMERCIAL PRESSURES.”**

AL JARREAU

DAVID SANBORN

MARCUS MILLER

PATRICK RAINS & ASSOCIATES

Artist Speaks Out

**CHRISTOPHE: DREYFUS—
GENIUS OR MADMAN?**

On the cover of the new album by Disques Motors artist **CHRISTOPHE** there's a picture of a saxophonist blowing his horn with some passion amidst a backing combo of hard-bitten jazzmen. It's a fake: the tenorist can't play a note, though he'd love to. It's actually Francis Dreyfus, living out a life-long fantasy in the studio.

Dreyfus, who produced the album—one of the several hats he wears with style—chose a characteristically perverse moment to get acquainted with his big-selling star. Due on stage at the Paris Olympia, Christophe had no-showed. Bored with hype, he turned his back on the business. Enter, some time later, Francis Dreyfus.

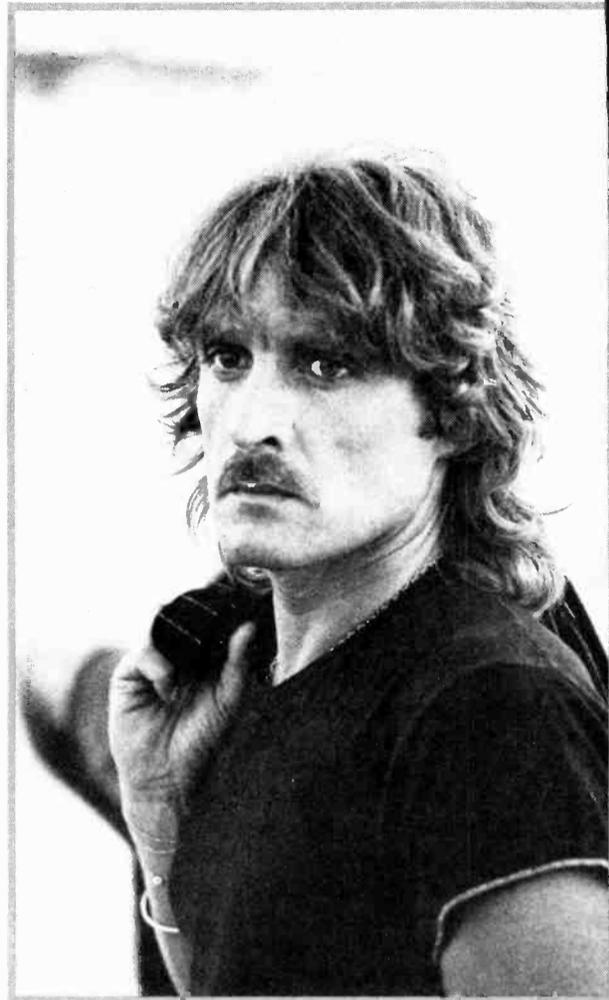
"He said to me, are you the singer who didn't turn up to play the Olympia? Yes. Good, I like it, I would like to sign you. I said to him, but you understand I don't want to record; I don't want to do any tv or radio or live shows. I am retired from the business. But he just said, yes that's fine, that doesn't matter. I want to sign you even so.

"He was like a fox. He was patient. I understood this but I was prepared to play the game with him. And so, after two years or so I started to record again. There are a lot of crazy people, but people don't know the difference between genius and cra-



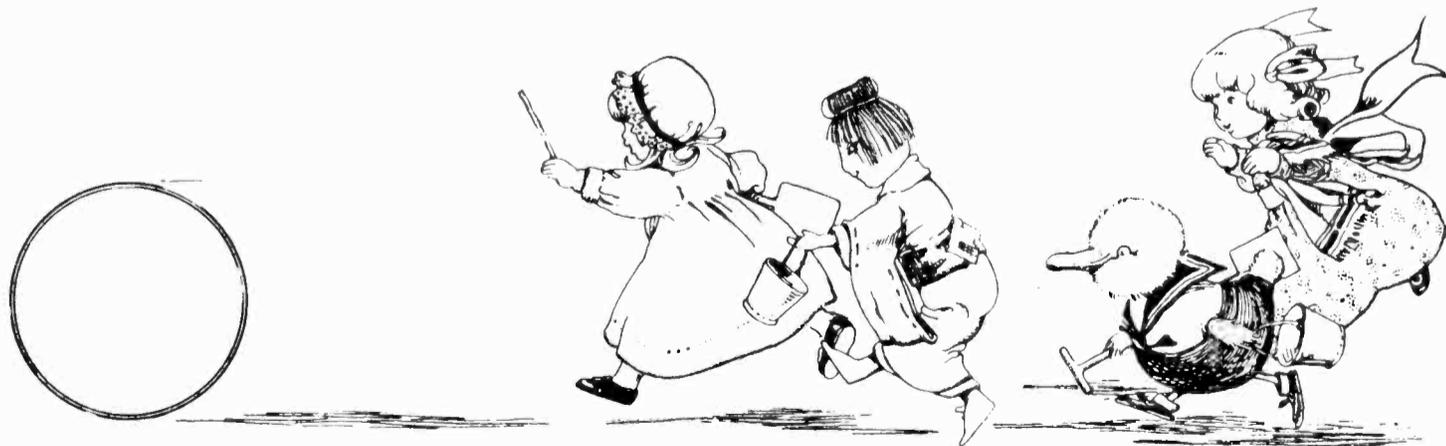
ziness, they mistake the one for the other. I know the difference, and I chose to work with genius.

"Francis Dreyfus is not someone who marches like a sheep. Other people are always going the same way, keeping in the system, because they don't have the creativity to act differently. But one of his first qualities is that he is always open to anything, he keeps his eyes open to what is going on around, not just what is to do with selling records but what is happening in other areas of the arts outside of the music industry, and that way he gets new ideas to do things that are totally different."



FRANCIS DREYFUS

20 YEARS AGO
ROLLING YET THE HIT



HIS FRIENDS OF SWITZERLAND



Happy 20th Birthday
"Francis Dreyfus,
Les Editions Labrador"

From: CBS DISQUES FRANCE

• Continued from page D-6

business terms. He has to have fun with his job otherwise it's boring. That's why the concerts in China were a challenge for him. It was much more interesting to live through that experience than just to try to be the No. 1 record company in France in terms of chart singles. I don't think he could be the superman of the release of records anyhow, that's not his perspective.

But to deal with the Chinese, who are the best businessmen in the world, that was exciting. They will give you a contract at the very last moment, on the way to the airport, and it's all in Chinese, and they will say, you have to sign or otherwise we'll forget everything. If you pay the mayor of a city to hire a stadium the stadium owner comes along and says yes, but you have to pay me too. If you want to shoot in the streets they come and measure your lens and work out what the image will be and charge you for every square meter of the view. They ask if you want them to clear the streets and you say no and they charge you for the crowd. Every passer-by costs the same as a film extra would in your own country. They know all the union rates.

When we signed the contract for China Record Company to press our album, they said, we are a poor country and this is the kind of deal we are proposing and all foreign artists are accepting this deal. There will be one copy for you Mr. Dreyfus, and one copy for Mr. Jarre. That was the first meeting, and Francis only said, can I have one or two more for my friends? In the end they had the rights for the record in exchange for the rights to shoot the film for free. Now we are negotiating a deal for the new album where they will probably have to pay us with 20 tons of rice.

I don't know a single other record company man who would have agreed to release one sole copy of an artist's album in 1983, but when I talked to him about "Music For Supermarkets" he was immediately enthusiastic. He even financed it of course, because it was a proper LP which cost quite a lot to produce, even though he was getting telexes from people saying awful things to him. You know: are

you crazy to do this? You are breaking the system, and so on. But he is not one of those people who say, my God we must have a hit single in the next three weeks. For him the life of an artist and the way people can have their money back from an artist have to be thought about in the long term, not the short term.

If he has one outstanding quality I would say it is that he has always followed his own taste, even when he was not sure to make any money out of it. He was the first to introduce all the British waves to France—progressive rock, Island and Chrysalis and so on—and when they were accepted he got bored and moved on. He worked with myself and Christophe on one of the first concept albums ever made in France, and we put together a stage show and all that, and he was the deus ex machina of the whole package. A couple of years ago he picked up Miles Davis's catalog, just because he admires Miles Davis, and now Davis is back on the scene. He has very good vision, it's one of his great strengths. But he has to believe in what he does, because what he tries to do is to combine his personal and aesthetic interests with his job. Otherwise he can't work: he just gets bored.

He stays on the fringe, which is where the most creative people always are. He knows how to keep the right distance from his job: he's a guy who knows about painting and cinema and sculpture.

THREE STAR REVIEW

JAY L. COOPER of Cooper Epstein Horowitz is one of those fortunate people who will never lack for work: he's a show business lawyer. He does, however, deny categorically originating the remark "Wherever there's a hit, there's a sh** with a writ." As a longtime business associate, he was asked to say a few words on Francis Dreyfus's 20th anniversary, and after assuring himself that nothing litigious was involved, telexed the following reply.

"I have known Francis about six years. Have dealt with him in negotiating the licensing of publishing rights for Europe. Major passions, not necessarily in order of importance, include knowledge and appreciation of wine, wonderful family, music, and furniture from the '40s—the same type of furniture my mother threw out.

"He is bright and able. However, the best time to negotiate with him is after a superb lunch and great wine, preferably in a three star restaurant."

BITING RETRACTION

• Continued from page D-12

the business as he does, and whether he does that in his bath, or riding around Paris in his car, that doesn't matter. He's always thinking about it and he's very often a front-runner in his way of thinking. His idea of the way the business should be or will be is very often right, and well in advance. He sees in the long term.

"Of course he has some things that fail. We don't know how the new album of standards by Christophe will do, for instance. We have to break into the MOR market which is very slow and very difficult. But the concept is an extremely interesting one and at least he had the guts to think of it and to push it through.

"I don't care if he only puts out two records a year. I'm not looking for big catalogs, I'm looking for people I can work with. And if he put out more he wouldn't be able to spend the time he needs on each project. Francis has a well-deserved image of quality: I've never seen him put out crap, and that in itself gives him tremendous credibility. Also he plans his projects very carefully, and sells them very carefully to the right people. Although he thinks long term, he's also a very smart tactician. He can be quite devious in fact, when he wants. He hasn't been with me—we have a fairly quiet life—but I can well imagine him as a fairly Machiavellian character."



Jean-Michel Jarre. Photo: John Paul.

A Billboard Advertising Supplement

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FEUILLERAT

Continued from page D-8

small company feel. Professionalism is disguised behind a casual front. "We are amateurs," they tell Polydor when product is late. "We can't help it, that's the way we are."

"But that's why we are successful also," Daniele puts in. "We are a small company; we do not act like you professionals. Everything we do is the wrong way round." Promotion is perhaps the single key area for the Dreyfus operation, and total commitment is the name of the game. "If we have one song for publishing it is just the same as if it was a whole album by one of our artists," says Bernard Dulau. "We are not a record company and a publishing company—everything is totally mixed."

"I have one of the biggest promotional budgets, and I use independent promotion people. I try to be like Francis—not to be bored by the daily problems but to try to keep an eye open to what is happening all around the world, to think internationally."

"To be honest—not to say nice things about Francis merely—I owe him a lot. He taught me everything and I really agree with his ideas, not because I have to but because I think they are right. When he talks about the industry it's like when someone says some sentences that express exactly what you wanted to say. The only thing I don't understand is his taste in paintings, well some things anyway. But in general we work well together."

"Actually we are always at the last minute but we get it done," say Daniele, who has vivid memories of the rush to finish Jarre's "Magnetic Fields"—last-minute lacquers jetting off to Germany at dead of night, pressing plants working round the clock. "No one counts the time here: if there is a crisis everyone just gets down and does the job. We're very relaxed: Francis wants people to be happy with their work. We all go out socially together, and you know you can talk to him about anything. I'm not saying he's the radio doctor, but he's very concerned about his employees, very kind and generous. It is really like a family."

"Of course there are a lot of people in the industry who don't like him. They are envious of his success: that's the French attitude. And we don't behave like they think a record company should. We don't put out a lot of albums for instance: four in a year is a good vintage for us; usually it is two or three. Francis likes to cultivate the paradox, I think. In 1979 when everyone was trying to expand their companies he was reducing his. We already had a tiny roster of artists and his idea was to reduce that too. A lot of people want to sign with us but he fights them off. He won't sign groups: he says you have problems enough with a single artist. When there are five of them you spend all your time on the relations between the members. He works with what he likes: you cannot impose on him."

"He has the feeling, he has the luck, he's ahead of you: that's why people resent him."

STRUCK BY THE MUSIC

When Jean-Michel Jarre's first album "Oxygene" came out in West Germany on the Polydor label, RUDI GASSNER was a humble sales manager. He's worked with Jarre and Francis Dreyfus ever since, and now he's President of Polydor International. There must be a lesson there somewhere.

"Yes my association with the Francis Dreyfus/Jean Michel Jarre partnership goes right back to the early days, and as Jean-Michel's career has progressed, it's been my good fortune, first to have been continually involved with its development, and second to have had a hand, if I can say so, in his achievement from various standpoints."

"Hearing Jarre's music for the first time, I was struck by its imaginative and original conception, and I could also sense the influence of Francis Dreyfus's broad, intuitive thinking behind the project. That combination has gone on producing recordings whose popularity has never dwindled, and over the years my admiration for Francis has grown. Working with him has only reinforced my belief in his ability to devise quite unique marketing strategies for his artists, and it's a matter of pride and pleasure to me to be able to share his successes. I look forward to further years of equally fruitful co-operation."

INVITATION TO TAPE

ROGER KREICHER, artistic manager at Radio Television Luxembourg, has known Francis Dreyfus for over 20 years, and understands his unconventional approach to the record business better than most. So he was perhaps not quite so astonished as everyone else in the industry when Dreyfus came to him early last summer proposing to put up at public auction one single copy—the complete pressing order—of "Music For Supermarkets," the latest album by international superstar Jean-Michel Jarre and a record sure to sell millions around the world. But didn't he feel the plan was a little bit eccentric, at least?

"No, I didn't think it was eccentric. He's a very good professional, a very good manager, and he has the good ideas. I thought what he wanted to do with the Jarre record was simply a very good idea to give more value to an album, to show by making one unique copy and then destroying the master tape that music should be related to the other arts, such as painting and sculpture."

"We announced a week beforehand that we would be playing this record on RTL, and that you would not be able to hear it any other time, and we invited people to tape it. We said to them, 'Piratez-moi!', which of course is not so anarchic as it sounds because the artist says it is all right and also because the disk was not commercially available. We don't know how many taped it, but two or three million in France, Luxembourg, Belgium and Switzerland heard it at least."

"Then on July 6 last year the record was included in an auction of paintings at the Hotel Drouot, with a reserve price of the normal 50 French francs for an album, so that at first there were a lot of people bidding 51FF and 52FF and so on. But in the end it was bought for 70,000FF, that's about \$8,500, by a Monsieur Gerard, who was a real fan of Jean-Michel and had recently suffered a heart attack and all that, so that the outcome was really rather a good one. It was for Francis anyway, because he was able to pick up an abstract painting by Bill Hayter, who's one of his favorite artists. It's hanging in his office now."



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D18 NEW RECIPE FOR COLE SLAW

Besides managing the Crusaders and looking after Four Knights Music, **GEORGE GREIF** also has a reputation of keeping the best cellar in California. And if he ever left the business, his friends say he'd get work tomorrow as a top chef in a five star hotel. Not surprisingly, he and Francis Dreyfus can usually find something other than percentage points to talk about when they meet. Dreyfus is a Frenchman after all.

"Well whenever he comes over I cook for him—there's a special gigot he likes, and a cole slaw I invented called Greif Slaw—and of course I save him some very special Californian wine, which he really appreciates. The first Californian wine with Rothschild went for \$22,000 and I'm sure if I could have gotten to Francis in time he would have bid more.

"We've been with him six years now, and I guess we'll be with him the next six. He's a very big jazz fan, right from when he was a kid, and he's one of the few publishers in Europe who really understands our kind of music. His taste is like his taste in wine and food—he's a Premier Cru.

"The boys all know him personally; whenever they're in Paris they look him up. Wilton's always amazed how much Francis knows about sax players: he's a sax player manque. We play France I guess about every 18 months, and we wouldn't miss seeing him, both for his hospitality and his musicality.

"The thing about Francis, he always puts his money, and his effort, where his mouth is. He really gets closely involved in promoting the records. For instance, we had very good success in France with 'Street Life,' and I would say that he was more instrumental in that success even than the record company was, because the release came at the time of a distribution switch and Francis just picked it up and got to work on it. He's got a lot of interests that are right outside this industry, but he knows how to take care of business."

20 MORE WEIRD YEARS

AL JARREAU, jazz singer extraordinaire, the guy who was born with about treble the usual quota of voices for one throat, has always enjoyed a great following in France. He's the first to admit that, aside from his amazing natural talents, it hasn't hurt his career there any having an enthusiastic publisher who's not just a jazz nut from way back and a fully paid-up Jarreau fan, but also one of the industry's smartest operators in the field of artist promotion: Francis Dreyfus.

"All I can say is that I thank goodness Francis Dreyfus had the foresight and the excellent musical taste to recognize the potential of a certain young aspiring artist—myself!"

"Of course, I'm much too young to remember, but even so it's hard to believe Francis is celebrating 20 years in this business. I guess there are two qualities that practically guarantee him 20 more years of successes, and that's first of all his integrity and second that weird sense of humor of his!"

SIDE OF EGGS

PAUL RUSSELL, head of CBS Records in the U.K., had a first meeting with Francis Dreyfus in Paris during 1982, and lost no time in demonstrating his deep familiarity with French food and French menus, as he sportingly recalls.

"Well Francis has a great deal of style, and he took me off to this very expensive Parisian restaurant, and being the classy host he gave me the woman's menu with no prices on, all in French, and the only word I recognized was "oeufs," which is eggs.

"That seemed safe so I ordered it. When it came it was two soft-boiled eggs with two dippers of toast and a little tub of brown stuff which I didn't take any notice of. I just ate the eggs and the toast and I saw Francis's eyes widen but he didn't say a word. Except when it had gone he said, shall I order the main course? It was only afterwards I found out I'd left about \$30 worth of truffle puree on the side of the plate."

REGIS FRANC: BIOGRAPHY

(The man fully responsible for the 4-page cartoon appearing at the beginning of this supplement).

Age: 35.

Profession: Cartoonist

Began his career in "Le Matin De Paris" daily with a cartoon series called "Le Cafe De La Plage." This series soon became a "success story" and lasted for four years.

"Pilote," "L'Echo Des Savanes," "Charlie Hebdo" are among the most popular French comics which Regis Franc contributed to.

The "Art Of The Cartoon" is a personal mode of expression which he uses with the purpose of diverting it for the benefit of literature or a specific genre of cinema art (Antonioni, Marguerite Duras, Joyce).

Current activities: Writes the script for a German comedy film.

Of Paris, he says: "The best place to live in if I had to choose."

TURNING THE TABLES

MICHAEL SUKIN has been Francis Dreyfus's U.S. attorney since the late '70s, and it was during a visit to Paris for Jean Michel Jarre's massive free concert in the Place de la Concorde that he got his first taste of the true Dreyfus style.

"When they called me my first reaction was a concert that's nice, so what? I mean at that time I didn't know they were going to be one million people there. But they said no, really, you have to come see this, and they flew me over, and honestly it was one of the most spectacular events I've seen in my life, and I've seen a few.

"The streets were like ink: it was just black with people all the way back up the Champs Elysees, and I remember Francis strolling around the square at six in the morning in his battle fatigues, munching an apple, and the sun coming up, and all he said was, "I think it's going to be a quite nice concert."

"Francis has a great deal of style and elegance, both in his business and in his private life. I like him. I feel he's a little crazy. Like he has this house in the country, it's a chateau in fact, and it's decorated with this very eclectic, laidback taste, and in the kitchen there's this horrible '50s chroma and formica table which he's amazingly proud of.

"The thing is that he's a visionary: he sees things other people don't see, even in the things he collects. Those tables are worth a fortune now. He's very forward-thinking about things that interest him, and usually right. When he had Pink Floyd they were practically a laughing stock, but no one's laughing now."

AFTERWORD

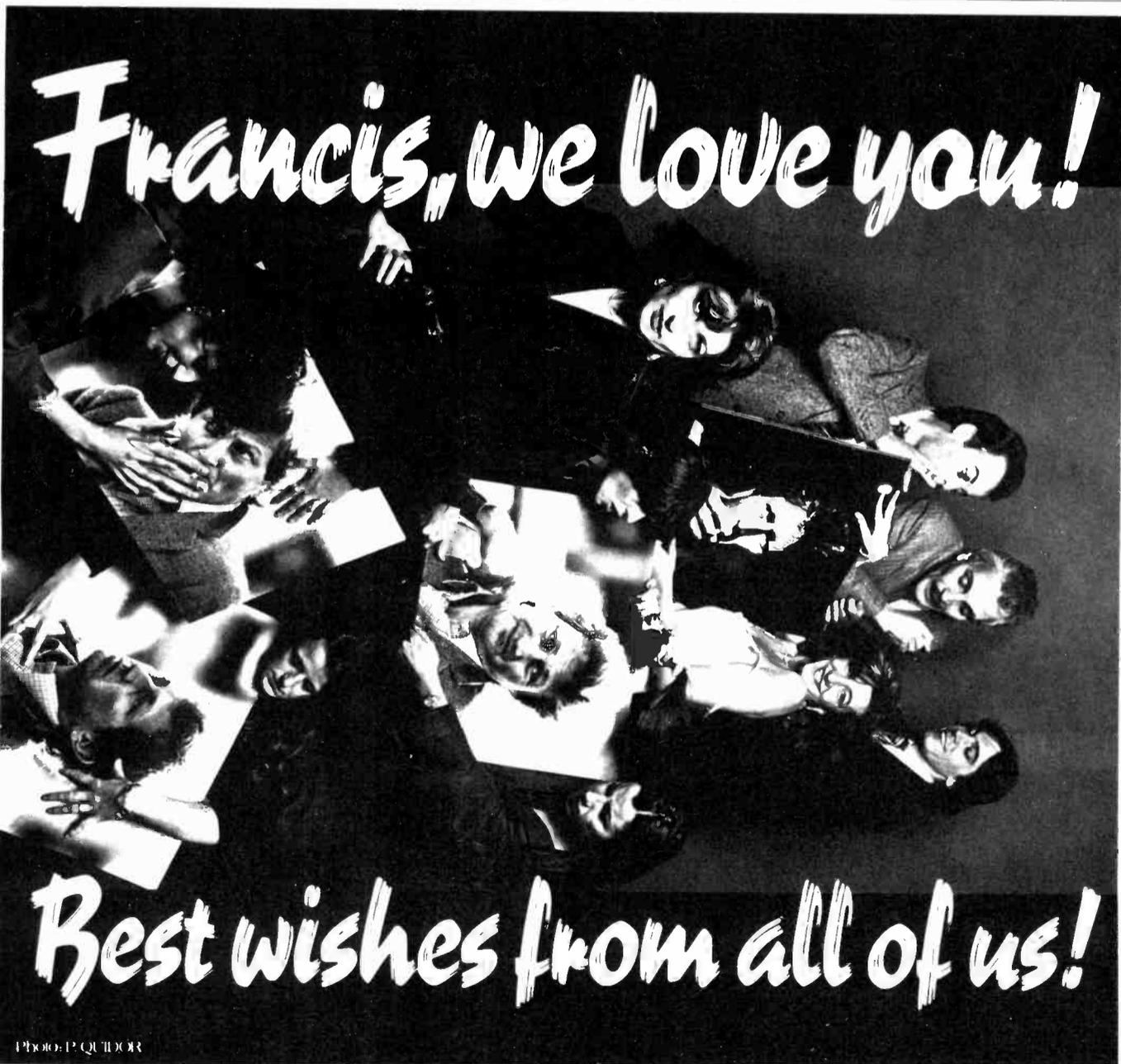
"Now I am a veteran, as they say. Do you believe that? I'm not scared of becoming an establishment figure: I would be very happy to be. But I don't think I ever shall; I'm too interested in other things.

"Actually I'm not sure I've really started working in the record business yet. I've always been completely involved in paintings. Maybe one day, though."

FRANCIS DREYFUS

Credit:

International: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; All editorial by Nick Robertshaw, Billboard contributor in London. U.S.: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Interior design, Miriam King.

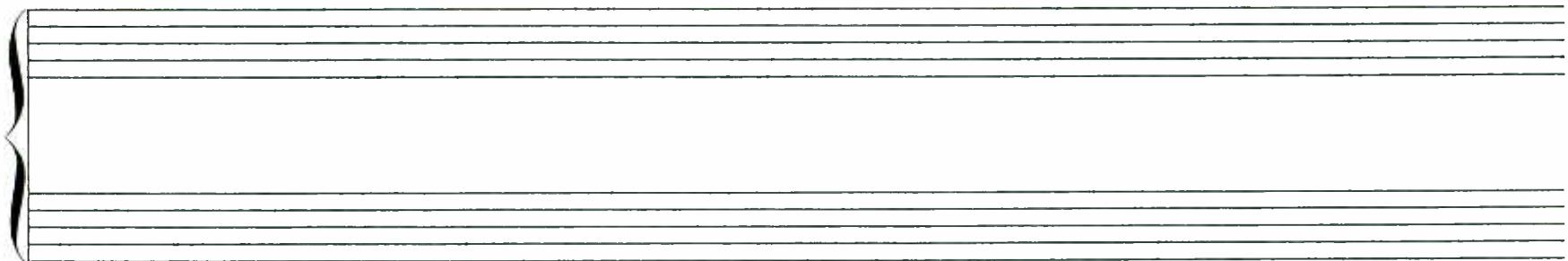


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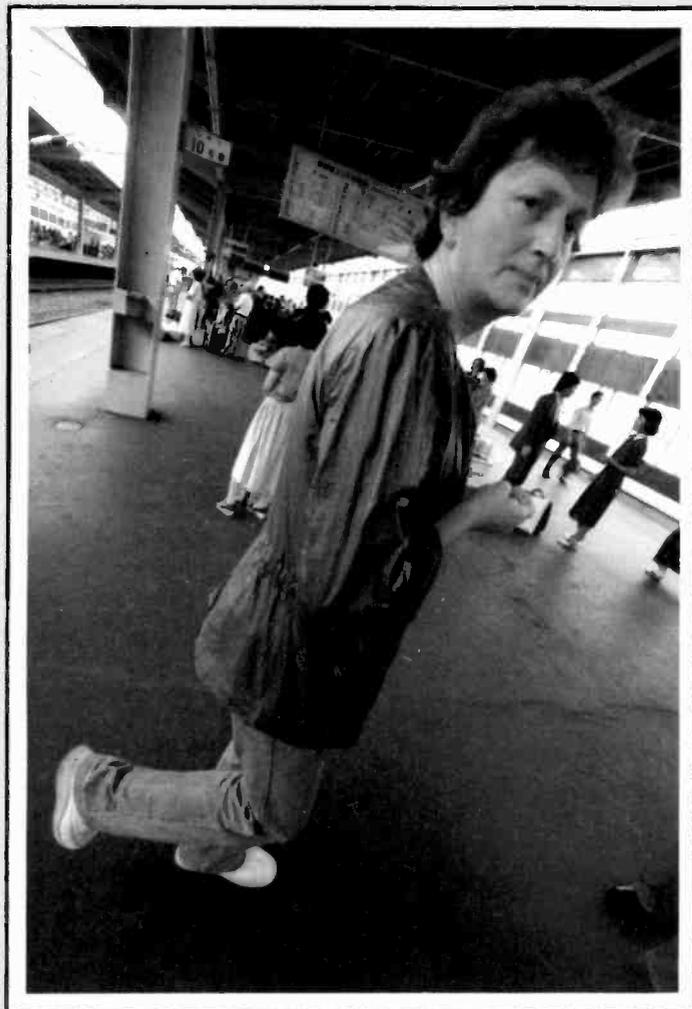
INTERSONG INTERNATIONAL

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by JEAN-MICHEL JARRE



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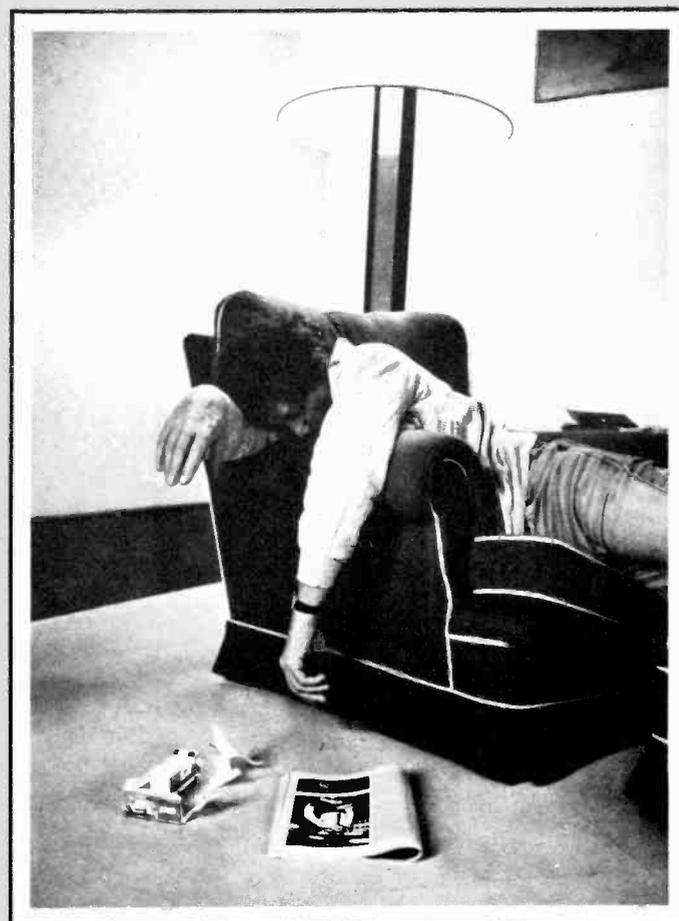
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• Continued from page 40

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AVA Introduces
Vid Rental Card

• Continued from page 25

dealers in buying video accessories. Power says he has always wanted a merchandising program that would link AVA stores together. The card seems like such a welding force.

However, the problem of how to reasonably restrict participating stores and the card's price have drawn criticism. Some AVA members fear that, at \$29.95, the card will inhibit stores that routinely charge more for rental club dues. Moreover, a feature of the Video Passport is that it is good for a 15% discount in participating stores that have no club schedule.

Among the estimated 250 AVA dealers who attended an annual meeting in Las Vegas Jan. 8, member John Dinwoodie of Video Specialties, Houston, says he is enthusiastic about Video Passport. "I see the card as a tremendous incentive. A customer has to rent 40 movies to make it pay off. There are any number of tie-in promotions for the card, too."

Dinwoodie characterizes as "narrow-minded" those dealers who fear the card's price will limit rental club card dues volume. Dinwoodie also points out that Video Passport is not regarded as sufficient indemnification. "We still require a deposit when someone walks in with a Video Passport card."

Power says the excitement over Video Passport at AVA's Winter CES booth was palpable. "We signed up 17 stores right off," he says, adding that AVA has finally achieved a new identity. The group has moved into a new 6,000 square foot facility in Mesa, Ariz. and now has a staff of 13.

"All this time we were an elephant with spots," says Power. "We always considered that we were not a buying group because we did not have a board. We were not an association because we were not involved in lobbying. We were not a distributor, either. Now we are forming a board because we finally realized we were a buying group after all. In fact, as a buying group, we're stronger than some of the audio and appliance buyer's groups."

Among several changes at AVA is the fact that it now wants to work more closely with the Video Software Dealers Assn. AVA also plans its own trade show in Scottsdale in April, 1985.

Power insists he will have more time to devote to AVA's expanding activities, too. For example, he will no longer make a weekly drive here to pick up carloads of accessories, as he did for so long. "That's over," he says. "We're acting as a broker now."

Also continuing is Power Zoom, the feisty newsletter in which Power often takes manufacturers to task and comments on industry issues. It was via Power Zoom that he first introduced Video Passport, signaling AVA's new national thrust.

Fast Start For
Image Recording

• Continued from page 33

Among the other new equipment is a complete line of AMS outboard processing gear, including a stereo DDL harmonizer, digital reverb and two phaser/flangers. A variety of other units, including various limiters and digital delay lines, are also available, and the facility offers various synthesizers, Simmons electronic drums and a seven-foot Yamaha grand piano. Monitors are the original Urei Time-Align units installed when the room was configured by Zentz.

Among the more recent sessions have been album projects for Night Ranger.

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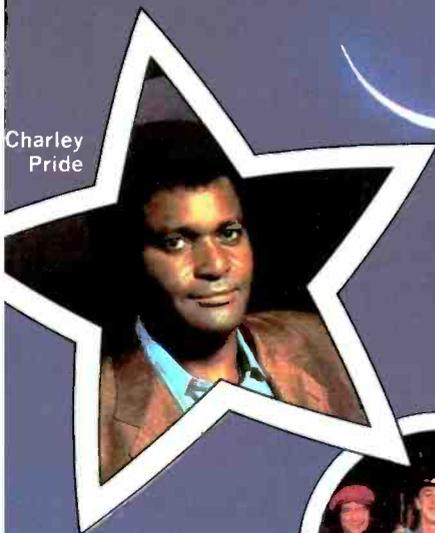
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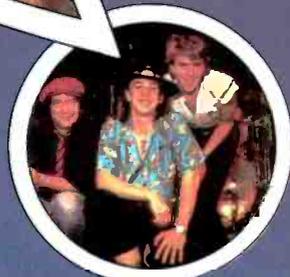
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TEXAS



Charley Pride



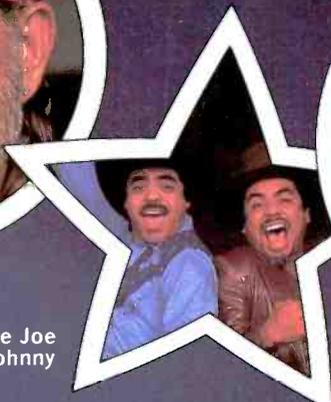
Stevie Ray Vaughan & Double Trouble



ZZ Top



Willie Nelson



Little Joe & Johnny



Janie Fricke



Mickey Gilley

By KIP KIRBY

From Michael Martin Murphey to ZZ Top to the infectious Latin rhythms of Little Joe, Johnny y La Familia, Texas is heating up the charts.

With its characteristic—and legendary—spark, spunk and spitfire, Texas is watching the lid boil on the cauldron of homebred talent: in music, in film, in video, in production. Native-based labels such as Austin's Moment Records, with its attention to Texas New Music, and Dallas' Permian Records, distributed through MCA, are keeping the industry's eyes riveted on the territory bordering on the Rio Grande. And with good reason: no one wants to take a chance on missing the next Willie Nelson or B.J. Thomas or Stevie Ray Vaughan.

Is it necessary for Texas talent to move outside the Lone

Star State to achieve musical stardom? Ask managers, booking agents—and even artists themselves—who have chosen to do it their way with Texas addresses and they'll tell you no. Emphatically.

Chardon Inc., for example, is based in Dallas. Jim Prater, longtime agent with the active booking firm, insists he finds no drawbacks to doing business from Texas. He doesn't encounter problems, he says, and is quick to point out that both domestic and international travel connections are handled much more easily from Dallas than from Nashville.

"We average hundreds of phone calls a week about our acts," says Prater. "Buyers don't care where you're located when they want one of your artists." Prater predicts a rise in the volume of jingles, commercials, records and films now being done in Texas. Two of his own clients—Charley Pride and Atlanta—recently completed soundtrack

contributions for an upcoming feature film entitled "Ellie."

Critics refer to "factionalism" when discussing drawbacks in Texas. They cite instances of separatist regionalism and say that performers who are serious about making music are forced to go outside the state for deals. Yet the very regionalism that is a drawback also gives Texas its tremendous degree of musical variety and color: San Antonio's music scene differs vastly from Houston's, El Paso offers a musical cuisine unlike Fort Worth's or Lubbock's. But that's to be expected from a state that bred Buddy Holly, Waylon Jennings, Kinky Friedman and the Big Bopper, for starters.

Texas is aware of these charges of factionalism. It hopes to combat this in some measure by the establishment of the three-year-old Texas Music Assn., headed by Mike Tolleson, an Austin attorney. The association will undertake a major economic impact survey in the spring to determine the effects of the growing music and entertainment industry on the state. Meanwhile, however, Tolleson estimates that there are close to 16,000 professional working musicians living in Texas. The CMA has 500 members claiming Texas addresses. And there are nearly 2,000 clubs, bars and facilities employing local musicians throughout the state.

Tolleson believes it's both "possible" and "healthy" to live in Texas and succeed on the national scene. "Within the past three months, nearly every major label has sent a&reps down here to scout out original talent," he observes. Acts he thinks will be heard from nationally include the Pool (Patrick Keel), who currently has a video running on MTV; D-Day; Standing Waves; Whoa Trigger!; Dan Del Santo; and a teenaged guitarist who is creating quite a stir, Charlie Sexton. Sexton, who recently dropped the "Little" from his name when he turned 16, works with his group, the Eager Beaver Boys, and contributed to a new Disney film, "Growing Pains."

Debbi Brimer, president of the TMA's Dallas branch, is excited about a series of educational songwriters' showcases her chapter is staging, and although she is aware of some polarization within various regions of the state, she's optimistic that the TMA will unify people in working toward the same goal: national—and international—acceptance for Texas talent.

In these pages, you'll be meeting some of Texas' brightest talent. You'll hear artists talking about their heritage, their roots and the influence Texas has in their music and on their careers. You'll be on the sidelines eavesdropping, as many of the state's most active businessmen and executives discuss what they're doing and how they're doing it... from Texas. You'll get a great perspective on the new rising acts set to make a splash in the coming months. And you'll become even more closely acquainted with a state whose creativity is, like everything else in it, bigger than life.

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JANIE FRICKE

'People might think we're bragging'

By NANCY BISHOP

Janie Fricke greets most shopowners by name as she walks around the historic town square of Lancaster, Tex.

Many stop to talk about the Janie Fricke Day celebration in honor of South Dallas County's most famous resident, who won the 1983 Country Music Assn.'s Female Vocalist of the Year for the second year in a row.

These CMA Trophies and other plaques are on display in a Lancaster sandwich shop called the Snak Shak.

"I don't like to put those things up in the house because people might think we're bragging on ourselves," she says.

When she returned from the 1983 CMA awards, she was driven from the Dallas-Fort Worth Airport to the Snak Shak, where residents surprised her with a party, topped off by punch and a homemade cake.

Describing what's happened to her career since winning the CMA awards, she says, "Everything has been magnified. Instead of introducing me in a show as Janie Fricke, they can use the title Female Vocalist of the Year."

A week after winning for the second time, she still couldn't believe it. "I keep thinking how fortunate we are," she says.

Miss Fricke and her husband, Randy Jackson, had planned to buy property in North Dallas County until they drove to Lancaster, located about 18 miles south of downtown Dallas. They were charmed by the renovated downtown area and friendliness of the community's 16,000 residents.

They bought a 120-year-old farmhouse on 25 acres of land located outside the city limits and began an extensive restoration project. In the front yard, surrounded by a white picket fence, is a flagpole with the Texas and Indiana flags flapping in a brisk breeze.

"We call the place Texana," Miss Fricke says, explaining that Texas is Jackson's home state and Indiana is where she was born.

(Continued on page T-19)

ZZ TOP

'Still a bar band at heart'

By BOB DARDEN

When it comes right down to it, "that li'l ole band from Texas" isn't particularly little these days. Nor is it just from Texas, either. No, the good folks in ZZ Top have become bonafide citizens of the world. Even in the extreme eastern Texas counties of Switzerland and Sweden, Billy Gibbons and the boys have been adopted by just about the whole blamed planet.

To which Billy Gibbons—stretched out in a corner of a Dallas-area airport hotel a few weeks ago—replies. "Aw, gimme a break." If things start getting laid on too thick around Billy, Dusty Hill or Frank Beard, one or all three are likely to bring you back to reality with a well-aimed nudge from a booted toe. That's ZZ Top.

ZZ Top is also one of the best-loved (and, more importantly their legion of accountants, best-selling) hard rock groups in the world and the rest of Texas. Their story isn't unique, but it does bear repeating one more time:

ZZ Top was formed nearly 15 years ago as a union of Houston's legendary Moving Sidewalks and the Dallas-based American Blues. At a tender young age, Gibbons (the son of a popular Houston Big Band leader) was already something of a guitar prodigy, having once swapped guitars with Jimi Hendrix.

What began as a fanatical Houston following developed into a Texas-wide cult with albums like "ZZ Top's First Album" and "Rio Grande Mud." The group went nationwide with hard rock masterpieces like "Tres Hombres" and "Fandango" and hit singles like "Tush" and "La Grange."

Following a two-year performing and recording hiatus while manager Bill Hamm engineered their release from London Records, the boys returned with a vengeance and albums like "Deguella" and "El Loco." But not all of the platinum LPs, not all of the sold-out tours (complete with live longhorns, rattlesnakes and buzzards) could prepare the homefolks for the success of "Eliminator."

As of the final days of December, domestic sales of "Eliminator" are at three million and climbing. ZZ Top was Warner Bros. Records' biggest selling act in 1983. In fact, "Eliminator"

(Continued on page T-20)

LITTLE JOE

'Best kept secret in the U.S.'

By ETHLIE ANN VARE

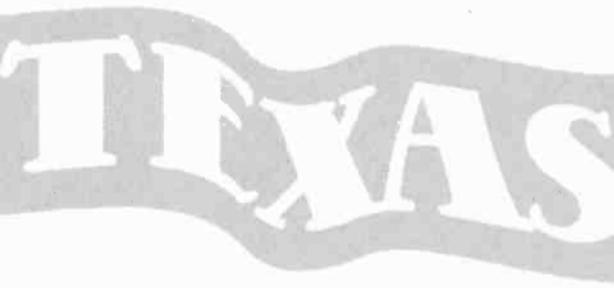
"I've been the best-kept secret in the United States forever," says Little Joe Hernandez, leader of Little Joe, Johnny y La Familia, Texas' premier Hispanic recording act.

Most of English-speaking America wouldn't know Little Joe's name, but his band has recorded more than 45 albums, which sell up to 85,000 copies apiece through regional self-distribution alone. He can pack 20,000 fans into Houston's Miller Theatre at the drop of a radio spot, and grosses \$750,000 a year almost entirely from live performance revenues. He has not left Texas in three years.

But the secret is out, now that WEA International has signed Little Joe to a five-year, six-record deal that will see his product pressed in Mexico and released to the Spanish-speaking world. The new product will then be reimported to the U.S. and distributed domestically through Atlantic. The William Morris Agency is courting the band, and management companies are being investigated. It's taken 20 years, but the seventh of 12 children from a migrant farmworker family is starting to see his career explode on an international scale.

"I'm very proud of my contract with WEA," says Hernandez. "I'm signed as a production company, so I'm free to record or deal with or produce for other labels. I need WEA to get me into places where I haven't been. What we've already got, we've got—that takes care of itself. I need different outlets."

(Continued on page T-18)



CHARLEY PRIDE

'The finest move we could have made'

By SI DUNN

Charley Pride had practical thoughts on his mind when he picked Dallas, Tex., to be his new headquarters in 1970.

The country star's career was beginning to zoom, and he felt he needed to move out of the Rockies and live nearer the center of America, so he could commute more easily to concert dates. His young children needed good schools. And Texas, he says, seemed a bit more progressive than many states in its attitudes and efforts toward racial desegregation.

"So it was a decision for the kids, the family and my career, too," he says. "It fitted everything we needed."

Fourteen years later, the Lone Star State definitely is home for Charley Pride. "It was the finest move we could have made," he says.

Pride has a fine house in Dallas and a long list of local and regional business involvements. And he is excited about Texas' burgeoning role in the entertainment industry.

"I think Texas, and especially Dallas, will be one of the major places in the world for music and movies," he says. "It will compete with Nashville, Hollywood and everywhere else. It's going to take a while. It depends on how fast the studios can get going and attract the kind of talent that has been attracted elsewhere. But I think it is beginning to happen now."

Pride, who grew up in poverty and worked in the cotton fields around Sledge, Miss., now invests much of the money he earns from his recordings and his worldwide concerts and appearances. And he believes firmly in diversification and family involvement in his ventures.

Pride, his wife Rozene, and sister-in-law Hortense Ransom currently are involved in seven other fields besides music: banking, broadcasting, food products, real estate, aviation recording, and booking and managing other performers.

One of Pride's sons, Dion, is building his own career as a

(Continued on page T-21)

WILLIE NELSON

'You can do just about anything here'

By JOHN T. DAVIS

"Miracles appear in the strangest of places"

—"Yesterday's Wine"

by Willie Nelson

The story of Willie Nelson's hegira from Nashville to his native Texas is as well known to country music fans as Moses' flight into the desert or Mao's Long March is to the students of other disciplines.

Nelson's life and career were lying fallow in Nashville in 1969. His severely strained second marriage was on the rocks and his records for RCA simply weren't selling. Chet Atkins, who headed RCA's country music division, simply did not know how to market Nelson's vivid songwriting and off-the-beat singing in a commercially-palatable package.

One night in December, Nelson was in the studio with Hank Cochran, putting the finishing touches on a song called, "What Can You Do To Me Now." A couple of nights later, he was in a club when he was paged to the phone. "Your house is burning down," someone said. Willie dashed home, ran into the blazing structure and retrieved his battered Martin guitar and a pound of premium marijuana. Then he stood around with the firemen and watched his place burn to the ground. What can you do to me now, indeed.

Nelson abruptly packed up and moved—lock, stock, band and bus—to a deserted dude ranch near Bandera, in the Central Texas Hill Country, at the start of 1970. It was time for regrouping and a long-overdue reassessment. In the solitude of the Hill Country, Willie took a long, reflective look back and created his second-to-last album for RCA, "Yesterday's Wine." It was his finest sustained work up to that time. It was a melancholy, sparse, contemplative work and it pre-empted his lyrical preoccupations with family, struggle and rebirth.

(Continued on page T-12)

STEVIE RAY VAUGHAN

'Musicians here make Austin special'

By ETHLIE ANN VARE

Stevie Ray Vaughan, the hottest guitar player since Jimi Hendrix according to some, called his Epic debut "Texas Flood." And that may be an appropriate title coming from an Austin musician, because there is a flood of talent in that part of Texas.

Vaughan moved from Dallas to Austin 12 years ago, following the footsteps of big brother Jimmie Vaughan, lead guitar player for the Fabulous Thunderbirds. He joined a multitude of young musical talent who migrate to Austin because of its healthy original music scene.

"The musicians here make Austin special," says Vaughan. "And the clubs, and the club owners. These people will let you play what you want to play. And the musicians pull for each other, and care about what they're playing instead of just the money. They play because they like to play, and they respect themselves enough to play what they really want to, rather than whatever the newest fad is."

At clubs like Antone's and the Continental, the Steamboat and Sixth Street Live, local artists can be heard playing original material any night of the week. There are, in fact, some 25 to 35 small venues for live music in Austin, and the consumer can see an up-and-coming act for as little as a \$1.50 cover charge.

"Austin has an enormous amount of untapped talent," says Richard Mullen, co-owner of the locally based Austin Records and co-producer of Vaughan's upcoming LP. "In New York or L.A., there's not that much raw talent. The bands have either already got a record out, or they're supporting themselves as a cover band. Austin provides a lot of support for bands doing what they want to do. Austin is special for people who want to do their own thing. It gives them the opportunity to make a living doing it."

Austin Records is one of the reasons local talent has that kind of support. At the 16-track Riverside Sound, they recently recorded the "Austin Christmas Album," which features both Stevie Ray Vaughan and Double Trouble, Jimmie Vaughan and the Thunderbirds, and a host of other Austin

(Continued on page T-19)

NEW CHANCES FIGHT RISING COSTS RECORD COMPANIES AND TEXAS TALENT GROW TOGETHER TO REINFORCE ERA OF OPPORTUNITY

By NANCY BISHOP

On a large Texas map displayed outside the Longhorn Ballroom in Dallas, owner Dewey Groom marks the birthplaces of famous Texas country entertainers. The number of well-known performers from Texas is impressive—but few still live in the state.

That could change in the future if Texas gains additional clout as a music center and gives more people in the industry a choice of working—and living in the state. Opinions about what will happen are as varied as the state's terrain.

Some say Texas' growing film business will stimulate the music industry, much the same way it did in Los Angeles. Others are less optimistic because of the flux in the overall entertainment field.

Among the positive signs, however, are the interest by major labels in Texas talent and the rise of independent record companies.

"Austin was one of the first cities I spent time in after becoming an a&r representative for MCA," says Michael Goldstone. "There are excellent acts there with so many different types of factions."

What impressed him was the unified spirit among Austin bands. "Everyone wants to see Texas make it as a marketplace. There's less of an ego clash among groups than is the case in other major cities.

"Some great talent is coming out of that city, and I hope to do something with it in the future," says Goldstone, saying he's impressed with Charlie Sexton and the Eager Beaver Boys, Stevie Ray Vaughan, Vital Signs, Secret Six, Teddy Boys and Whoa Trigger. Texas acts he's worked with include MCA recording artist Joe Ely and the Fabulous Thunderbirds, when he was with Chrysalis Records.

With the rise of rock 'n' roll on radio and in record sales, Goldstone believes that major labels have to foster American talent. One place to look will be Texas.

"Texas has always had one of the most authentic rock 'n' roll environments in my estimation," he says.

CBS talent scout Peter Philbin says after his visits to the state, "It seems like something very American will come out of Texas. I look for a band to rise out of there. I haven't seen it yet quite frankly."

Hoping to direct more attention to the state's talent is independent record producer Liam Sternberg, who signed a contract with Tom Zutaut of Elektra Records to do an album with 10 Texas bands.

This unusual major-label arrangement will showcase such groups as Johnny Reno and the Sax Maniacs of Fort Worth, Dan Del Santo and World Beat, Secret Six, Vital Signs and the Commandos, all of Austin, and Random Culture and David Bean of Houston.

Sternberg looked for bands that were original and had the potential to get major-label deals. A similar album he did in 1977 in Akron, Ohio helped to break the Waitresses.

An even more encouraging sign of interest by major labels would be establishing an a&r regional office in Texas. While that has been considered, no one has made the move.

Major labels' promotion and sales office representatives continue to tip off talent scouts, who drop by Texas on a regular basis. RCA, for example, sends representatives to Texas a couple of times each month, says Jim Yates, RCA Southwest regional director.

While RCA and other major labels continue to control an even greater share of the market, Yates sees encouraging moves by the state's independent companies.

"That's what makes the business so exciting. No matter how big the majors gets, there will always be that need for independents with new, creative ideas," Yates says.

Nancy Bishop is a Dallas freelance writer and columnist for The Dallas Morning News.

Succeeding as a small record company isn't easy, however.

Independent record promoter Ed Spacek says, "Because of the sophistication of the market, it's more difficult for independents to play the game because it costs too much money.

"You still see independents going for the brass ring by getting financial backing and major-label distribution. It's a very hard game for independents to play, but it can be done. The dollar stakes are high. You have to be a visionary; you can't just take pot shots," Spacek says.

Chuck Robinson says his sure-win formula will work for Permian Records which he founded in March 1982.

"I go for established acts and hire good producers who are as well known as the acts. We put 10 great songs on an album and have major-label distribution," says the Dallas record company president. MCA distributes Permian.

Robinson turned many heads in Nashville when he courted and signed established country singer Lynn Anderson to his unknown label in October 1982. Miss Anderson had an offer from Atlantic Records, but preferred Permian, saying, "I like being able to pick up the phone and talk to the person who can give me the straight answer... In a company like this, I'm dealing with five or six people who are all my friends. If I have a problem, I call the president."

Nashville producer Jerry Crutchfield joined Permian as a creative affairs consultant and produced the first album for another one of the label's artists, Katy Moffatt. He also will work with Ray Wylie Hubbard, who was signed in 1983, and other well-known artists who are considering contracts with Permian.

Robinson says the concern is how fast it will take for Texas' music industry to grow.

"I think the creative, capable people are here, the entrepreneurs are here, but Texas as an investment pool is playing catch up. We have to convince investors that music is a viable investment. In Texas, if we drill a dry hole, investors accept that. In music, they've got to see that there are dry holes," Robinson says.

At a record release party held at Waterloo Records store in Austin for the Austin label, from left, top: Singer/musician Sarah Brown; TMA president Mike Tolleson; Thunderbirds drummer Fran Christina. From left, bottom: Thunderbirds guitarist Jimmie Vaughan; singer Lou Ann Barton. Photo: Terry Gregston.



Kay Rives hit the country charts with "Took Him To Heaven," the first record from Houston's Challenge Records.

Mason Dixon charted with their country version of the Police's "Every Breath You Take" on Texas Records.



Lynn Anderson, MCA president Irving Azoff and Permian president Chuck Robinson at an MCA party in Nashville.



Robinson and many of the other owners of more than 100 independent record companies in Texas hope to find ways to cope with rising costs. Most succeed by finding a special niche.

Texas has a dynamic gospel music industry, and one of the biggest success stories is Word Records, founded on a wing and a prayer by Jarrell McCracken in 1951. An estimated 40% of the country's total gospel records are sold by Word, according to public relations director Walt Quinn.

Among the popular gospel singers signed to the label is Amy Grant, who bridged the contemporary and traditional Christian music gap with the successful "Age To Age" album.

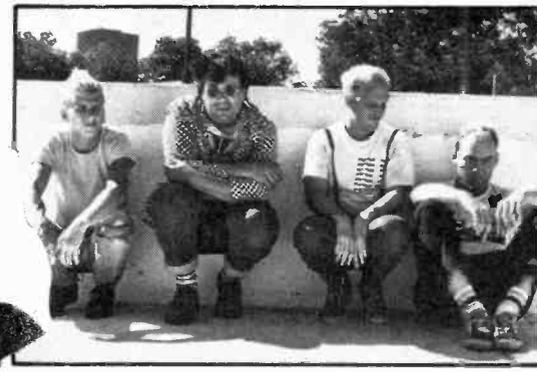
Although marketing records from Waco is difficult because the Central Texas city doesn't have a major airport, McCracken is committed to his base of operation. "McCracken loves Waco because of its small-town values. You don't lose sight of who you are," Quinn says.

Several other independents use recordings as promotional vehicles to attract attention from major labels.

Frank Madero established Komander Records in Dallas to gain national exposure for his wife Pamela Stanley. The months he spent actively promoting her first song, "Don't Want To Talk About It" paid off with a number 13 in the dance/disco charts. The song was recorded in Dallas with local musicians.

Don Schafer helped Mason Dixon get attention as a rationally known act by releasing a country version of the Police song, "Every Breath You Take" while another c&w arrange-

(Continued on page T-22)



Big Boys on Mement.

Moment Records in Austin has made new music inroads with Standing Waves, at right, Big Boys and D-Day.



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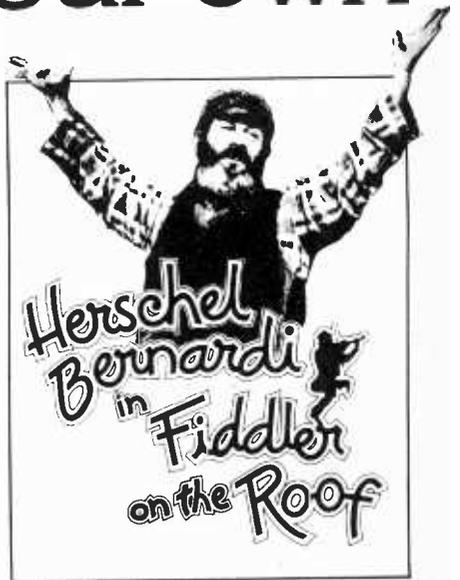
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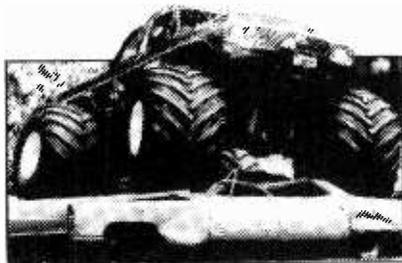
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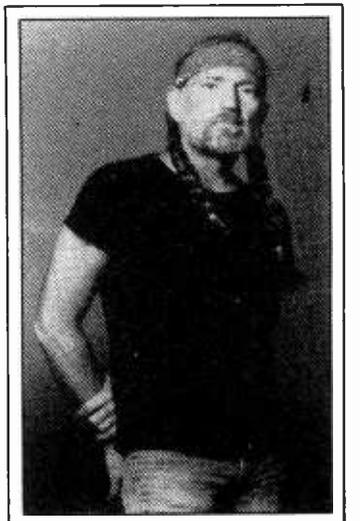
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Major Venues Stimulate Drawing Power Of Quality Artists With Magnetic Appeal

by NANCY BISHOP

The drawing power of major Texas venues can be measured by this unprecedented feat: Three times in 1983, single acts played three consecutive nights for capacity crowds at Dallas' Reunion Arena and Houston's Summit.

Setting records at the state's two largest arenas were Journey, Neil Diamond and ZZ Top.

Major venues may do just as well in 1984, predicts Stan Allen, Rainbow-Ticketmaster marketing director. "If promoters are careful, they can do the same thing. The market will support it if the quality acts are there."

Rainbow-Ticketmaster, one the Southwest's largest ticket outlets that sold more than two million tickets last year, has benefited from the increase with a 20 to 30% surge in overall business during 1983. Allen attributes this rise to the improved economy and better record company products.

After three successful triple-headers, Jack Beckman, Reunion Arena's managing director, would like to top that in 1984 by attempting four consecutive nights with a major superstar in his 19,200-seat facility.

He believes it can be done because of the improvements in the concert market.

"We had a dip when the record companies cut back on supporting artists' tours and during the disco era. The situation improved because of many factors, including MTV, that exposed artists."

Some of the black groups, such as Prince and Michael Jackson are attracting racially mixed audiences, which boosts attendance, Beckman says.

Even when outdoor music events are staged in the Cotton Bowl, he doesn't feel the heat of competition. When the Rolling Stones were scheduled to perform at Reunion Arena for three consecutive days in 1981, Beckman encouraged promoter Bill Graham to transfer shows to the Cotton Bowl because it could better accommodate the demand with a capacity for 72,000 people.

"In the long run, it's better for business in general because it gets more people to the show, and they enjoy themselves and will come back to more concerts at Reunion Arena," he says.

Overall, Reunion Arena attendance was up last year, including shows with Rush, Bob Seger and the Police that were sold out on two consecutive nights. Single performances were sell-outs for Pat Benatar, Triumph/Foghat, Def Leopard, David Bowie, Stevie Nicks, Diana Ross, Loverboy, AC/DC, Kenny Rogers, Alabama and the Marlboro Country Music show with Barbara Mandrell.

After Reunion Arena opened in May 1980, concerts were diverted from the nearby Dallas Convention Center with 9,800 seats and the Tarrant County Convention Center in

Fort Worth with 14,000 seats. The Dallas Convention Center continues to stage smaller-scale concerts and will be the headquarters for the 1984 Republican Convention.

Lou Owen, Tarrant County Convention Center director, hopes to make up for the decline in concerts by booking more trade shows and special events in the expanded exhibit area with 45,000 additional square feet. He hopes to attract more theatrical productions in the center's 3,000-seat theater.

After 36 music shows were staged in the convention center in 1978, Owen says, "We saw the handwriting on the wall that concerts would be few and far between, and that's why we started on the exhibit hall."

Not only was Fort Worth's convention center affected by Reunion Arena—purposefully built on the west side of Dallas

(Continued on page T-23)



Right: Texas rock singer Sammy Hagar at Texxas Jam. Photo: Joe Abell.



Reunion arena manager Jack Beckman. Photo: Jay Godwin.



Right: Ted Nugent on stage in the Cotton Bowl, Texxas Jam, June 1983. Bottom: Texxas Jam, the big picture. Photo: Joe Abell.



Touring Traffic Concerns Promoters As Heavy Metal Resurgence Stakes Growth

By THERESA SIMONS

The concert market may have shifted in 1983, but it hasn't declined more than in previous years, according to prominent Texas promoters, and most feel they were able to shift along with it.

Bands with small to medium-sized followings generally experienced a decline in ticket sales, but blockbuster acts broke records. New up-and-coming acts had an easier time achieving prominence on the concert circuit, thanks to greater exposure on MTV and radio, while others faded as quickly as they shot to fame.

"The market's more fragmented. Listeners are more educated, more specialized," Mark Lee of 462 Inc., a Dallas-based firm specializing in New Music, observes. "Few artists can reach broad cross-sections of the audience."

Those select few, such as Neil Diamond, Journey and the Police, did better than ever in 1983, but the shift has taken its toll on the medium-sized acts.

"We did three days worth of Journey and that was the first time anyone had done three days at Reunion Arena in Dallas," Jack Orbin, executive producer of Stone City Attractions, says. "We've had tremendous successes that have offset gradual declines in the medium-sized acts."

"That's where the real problem is. The Blue Oyster Cults, which used to be able to draw 7 to 11,000, now are drawing 4 to 6,000."

Orbin predicts that rising production costs may push these acts out of the market, at least for his company.

"We're either going to get production costs down or we will just pass on the groups more than we've done this last year," he said.

Theresa Simons is a staff writer for The Dallas Morning News.

Steven Moore, founder of the two-year-old company, Independent Booking and Management (IBM), is enthusiastic about 1983 trends in the secondary markets such as Corpus Christi, Laredo and San Angelo.

"The response to new music was an advancement and also the heavy metal surged, stimulating album sales and ticket sales across the board," he says. Moore booked 75 shows in 1983 and hopes to triple that figure in 1984.

Bands with top 40 success such as the now-defunct Clash, the Fixx and Huey Lewis & the News still do best in secondary markets, Moore says, attributing this to the broad formats of rural radio. He was surprised by the resurgence of popularity enjoyed by metal bands.

"A lot of the new stuff died quickly, though, like Bow Wow Wow," he says.

Many promoters feel the new mixed formats on AOR radio stations in the primary markets have hurt ticket sales.

"What is popular anymore?" Orbin asks rhetorically. "(Radio) touches so many aspects of the music industry that they don't get into any one thing and, therefore, they're not doing justice to any of their music."

Messina agrees. "We don't have any rock stations, metal stations anymore," he says. "And metal is the backbone of our industry. I hate to see AOR stations become 'hit radio' because that's not healthy for the touring bands." Messina says metal bands did well in 1983, but worries about the future. "You can't live on your past popularity forever."

In 1984, most promoters' greatest concern will continue to be oversaturation of the market.

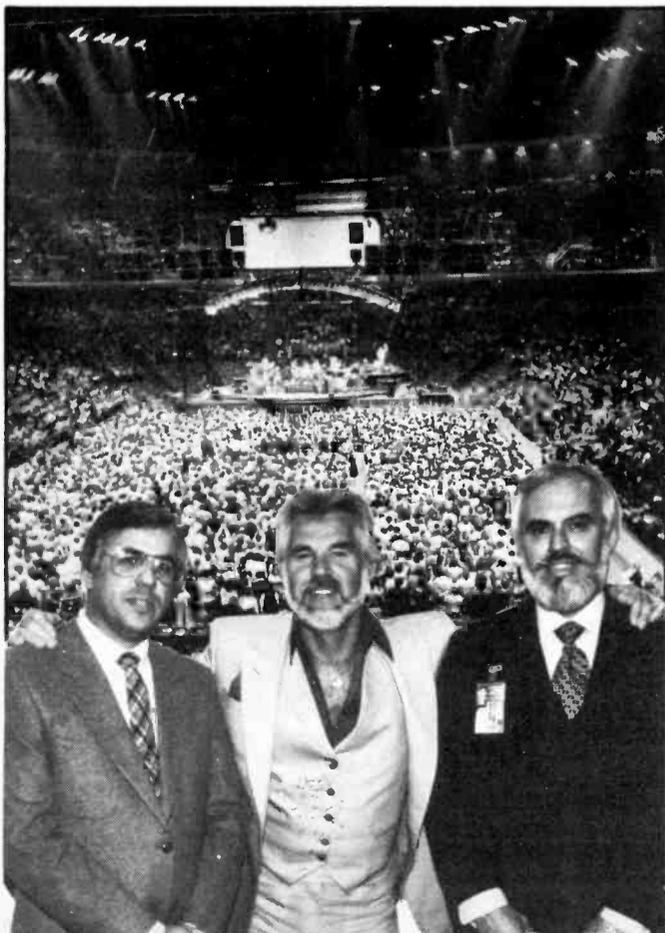
"I think the market's a little soft right now," Lee says. "There's too much touring traffic and all the shows are hurt because of it."

Both primary and secondary market promoters are beginning to eye each other's markets with greater interest.

(Continued on page T-19)

Neil Diamond plays to three "sell-out" crowds at the Summit in Houston.

Backstage at the Summit, from left: C.K. Spurlock; Kenny Rogers; Mike McGee, president of the Summit.



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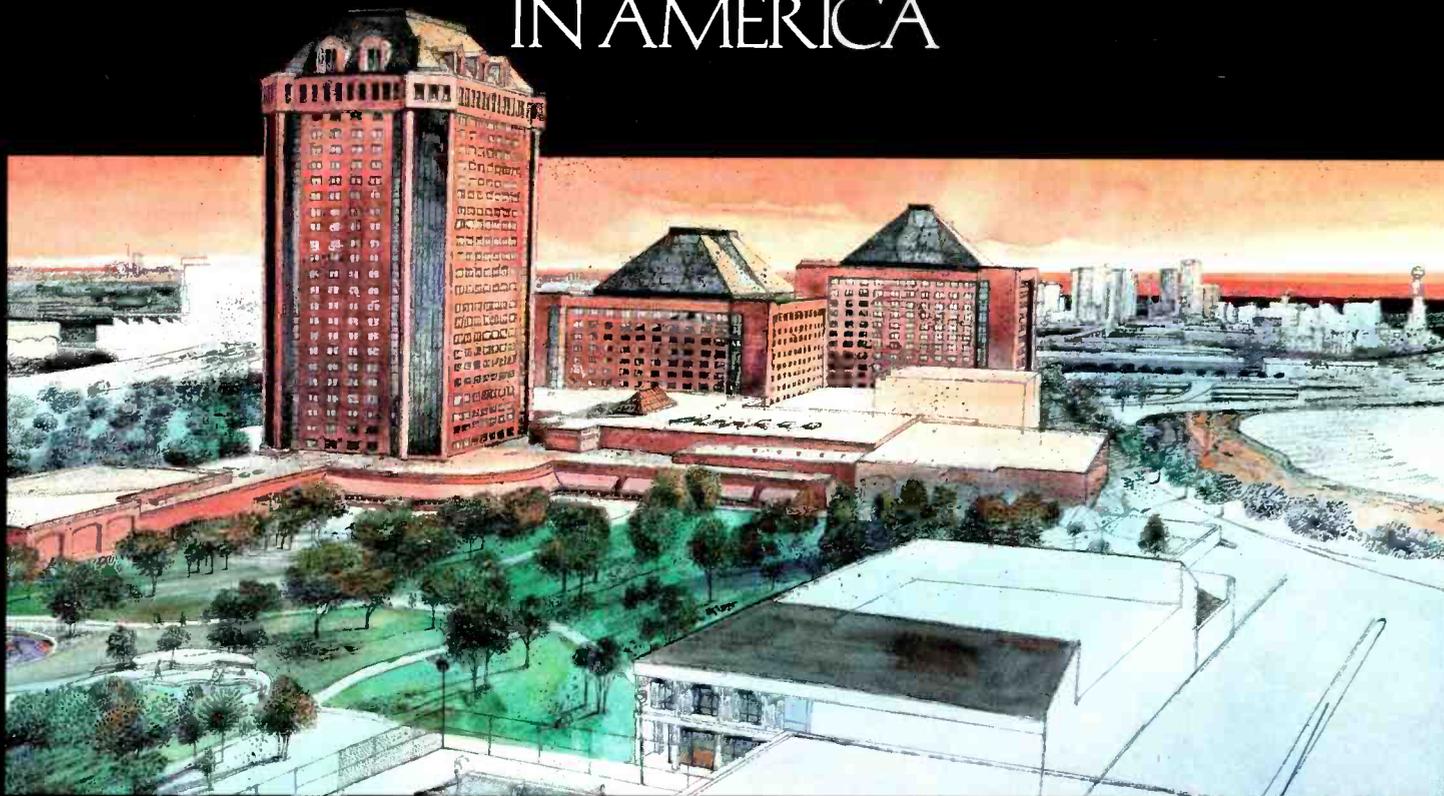
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'The Third Coast'—At Last

Changing Rules Of Film Game Spur Music Video Shot In Texas For The World

By PETE OPPEL

The deserts down in Mexico" are actually the hills near Willie Nelson's home, the cantina is actually Mona's Cafe or Highway 290 smack dab in the middle of Dripping Springs, and that Cleveland flophouse where "the story ends we're told" is actually the Alamo Hotel in Austin.

The music video of Willie Nelson's and Merle Haggard's version of Townes Van Zandt's "Pancho and Lefty" was not only shot in Texas, it was shot by a Texas cinematographer, Richard Kooris, working for a Texas company, Texas Pacific Film and Video in Austin. Not only that, but all post-production on the video was handled by another Austin outfit, Third Coast.

OK, so Willie Nelson is almost a resident of Austin, living as he does in nearby Dripping Springs. And Willie is shooting his latest movie, "The Songwriter," in Austin and he did have plans to film "The Red Headed Stranger" there. So it's only natural you say, for Willie to use local folks for his videos. After all, these same folks were responsible for Willie's HBO special as well.

But that doesn't account for the fact that Genesis also shot its latest videos in Texas. So did Stevie Nicks. And Trammell Crow, the man responsible for building the movie studios outside Dallas where the much-praised, recently released motion picture "Silkwood" was filmed, says he's received feelers from the Rolling Stones about shooting a video in the studio early this year.

For years, Texas has ballyhooed itself as "the third coast." But, until now, it's been all talk. According to the scenario fashioned by these Texas dreamers, Hollywood would begin a slow migration to Texas until the Lone Star State became "the tail that wags the dog." All it would take, according to these idealists, would be for one major motion picture studio, one major record company—just one—to relocate its corporate headquarters to Texas. And so everyone sat around and

Pete Oppel is a Dallas freelance writer.

waited for the inevitable to happen.

And they waited.

"But we discovered the rules of the game are changing," says Paul Christensen of Omega Audio in Dallas. "The big three companies of television, record and film don't have the clout they once did. So New York and Los Angeles don't command the clout they once did. So when the rules change, cities like Atlanta, Miami and Dallas can challenge.

"For 15 to 20 years, we've had real solid film production companies here, people doing documentaries, training films, commercials," Christensen says. "So, along comes these rules changes and these people were on the scene."

What has happened, according to Christensen and others involved in music video in Texas, is that Texans—both the artists and the behind-the-camera craftsmen and technicians—are realizing they don't have to leave the state for Los Angeles and New York any longer. And the Texans who did

(Continued on page T-24)



Right: Film composer/producer Ken Sutherland. Below: Director Steve Moss, kneeling, on location in Lubbock shooting the Nelson's MTV "Basement Tapes" winner "I Don't Mind."



Below: A Texas prison inmate prepares to "bite the dust" in Southpaw Productions documentary, "Convict Cowboy." Right: Upclose footage for action is caught by rodeo clown with helmet camera.



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FILM & VIDEO BOOST RECORDING

Major Studios Enjoy Steady Stream Of Well-Known Customers

By BOB DARDEN

Another couple of years like 1983, and they're going to be calling this "Nashville West"—or even "Los Angeles East." Nineteen-and-eighty-three was that good.

First off, it was a strong year on virtually every level. Major studios like Omega of Dallas and Rivendell of Houston had a steady stream of well-known customers. Even in towns as small as Temple (60,000) Backyard Brown Sound drew Chicano groups from throughout the Southwest, and Brian Sound in Waco (100,000) had to add an 8-track board to go with its booked-up 16-track.

Secondly, the emergence of Texas as a film and video center has boosted recording fortunes throughout the state. The mammoth Dallas Communications Complex has been the heart of the boom with nearly a dozen major releases coming and going during the year. That's a lot of audio.

And third, as the number of industries moving from the Snow Belt to the Sun Belt increases, so does the need for marketing and communication jingles, commercials, themes, presentations—all requiring recorded sound. Obviously, Texas isn't on the same level as Nashville or Los Angeles yet—or even New York. But that hasn't prevented the Lone Star State from becoming a new Mecca for tape salesmen!

The new kid on the block is the Dallas Sound Lab in the sprawling Dallas Communications Complex in North Dallas. In just two months, manager Johnny Marshall said he's recorded an album for Dave Mason, filmed videos for Phil Collins and Genesis and hosted David Bowie, Eric Clapton, Jimmy Page and Steve Wonder on his sound stages.

Marshall said DCC moved to Dallas after eight years in Austin as Ruff Cedar Sound Studios because of the tremendous potential for video available through the DCC:

"We have some pretty sophisticated equipment here, some of the best in the country," Marshall says. "Studio A, for instance, has a 48-track console with video and film interlock-film scoring capabilities for 16mm, 35mm or large screen videos and a large variety of musical instruments, including a 9-foot Steinway grand, a Hammond B-3, Linn Drums, Prophet—everything.

Bob Darden is a reporter for *The Waco Tribune-Herald* and a *Billboard* contributor in Waco.

"Studio B has a 24-track console and film and video interlock. A large 45-inch video projector, a voice-over bay, sound effect area and music-video mixing capabilities. Studio C is our film sound-mixing theater for screening dailies. We have three buildings in the complex with about 24,000 square feet of room.

"Obviously, we're pretty optimistic about the future of recording and video work. We're the only facility in this part of the country with much of this equipment."

Also in Dallas is the popular January Sound Studio. Manager Les Studdard said 1983's been great—up until the final weeks of December. Not to worry. He's already booked solid with jingles for early 1984:

"We've used the opportunity to expand our second studio," Studdard says. "In the past it has really been an underutilized production room, but we've taken the time to install a fully automatic MCI 536, just like the one in our main studio. We've redone the monitors, added equipment and spent a grand total of about \$125,000 on the studio in December

Stevie Ray Vaughan stopped by Austin's Riverside Sound Studios to check on the progress on Angela Strehli's LP. From left: Thunderbird/producer Fran Christina; Angela Strehli; Stevie Ray Vaughan; and Richard Mullen, producer of Vaughan's LP. Photo: Terry Gregston.



alone. So I guess it is pretty obvious we're pretty optimistic about 1984.

"Right now, I'd say our workload is about 75% jingles for both radio and tv. We have a Sony 3/4 inch VCR monitor and do a lot of video work. About 5% of our time is spent on demos. And the other 20% is on actual recording sessions by regional and national groups."

Austin has traditionally been the heart of the Texas performance and recording experience. It's a laid-back college (Continued on page T-19)

Gathered around the Sony PCM 3324 24-track digital recorder owned by Digital Services and being used on Dr. Rockit's second LP are, from left: David Kealy, chief engineer, Energi Studios, Houston; Dr. Rockit harmonica player Rich Layton; Dr. Rockit singer Cindy Hoffmaster; and John Moran, president, Digital Services, Houston.

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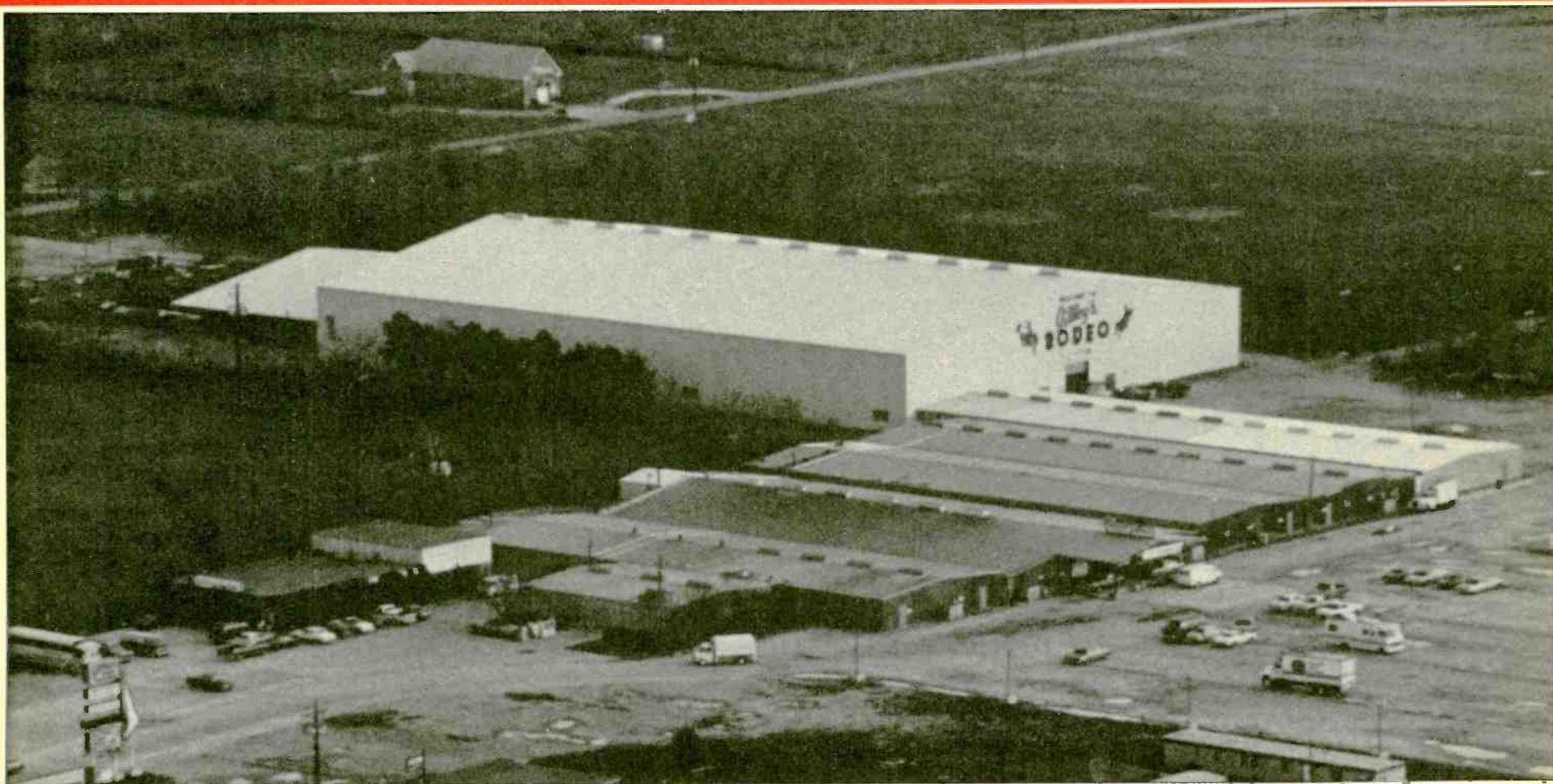
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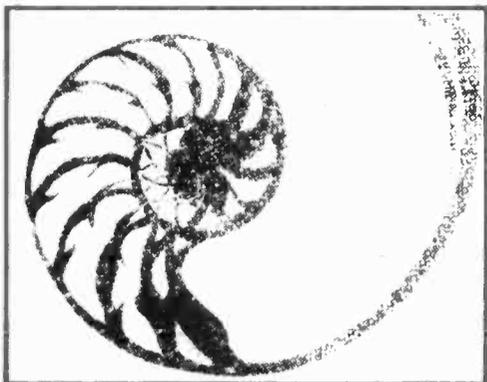
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Willie Nelson

• Continued from page T-3

That Bandera sojourn was something of a rebirth for Nelson as well. He played an occasional pick-up gig at John T. Floore's Country Store in the tiny town of Helotes and drifted into Austin once in awhile to check up on what was happening.

Willie, the band and various hangers-on stayed in Bandera for more than a year, and it was there that Willie began forging his notion of a unique musical synthesis. He had come to feel that the record executives that controlled his career were hopelessly out of touch with the changes their customers were going through. His traditional country audience was established, but Nelson believed that, with a bit more backbeat, younger listeners would respond just as eagerly to his music.

He got to put his theory to the test one hot August night at Austin's capital of progressive music, Armadillo World Headquarters. A local long-haired country band called Greezy Wheels opened the show and then Nelson and his band walked out. To the manifest surprise of everyone but Willie, the mixed audience of long-hairs and shit-kickers almost tore the place down. "I wasn't surprised by the turnout that night," Willie said years later. "I knew all along that kids would respond to what we were doing, and my band knew that I knew, so they weren't worried. But my booking agent thought I was crazy, and so did the industry people in the offices in New York and Nashville and Los Angeles. But they didn't know what we did, they never got out of the offices to check out what was happening."

That one successful concert did more to sever Willie's Nashville connections than all the years of frustration that had gone before. Nelson took the new infusion of home-grown Texas energy and went on to record his ground-breaking "Shotgun Willie," "Phases and Stages" and "Red Headed Stranger" albums. He rebuilt his house in Nashville, but he never went back, except to visit. From now on, if the music business wanted Willie Nelson, they would have to come to Texas to get him.

Lyndon Johnson once said that, "Home is where they know when you're sick and they care when you die." And to Willie Nelson, who had studied the business end of a mule while plowing cotton growing up in Abbott, Texas, Austin (and Texas) were home now.

Willie's lawyers and agents labored in his behalf on the Left and the Right coasts, but he stayed put, deep in his heart's land and his blood's country. The magnitude of his huge suc-

John T. Davis is a country music columnist with The Austin American-Statesman and a freelance writer.

TEXAS

cess insured that he could avoid the industry centers and make his music his way.

In and around Austin, Willie Nelson now owns: the Pedernales Studio and country club in Spicewood, the Austin Opera House, an apartment complex, a 40-acre ranch on the road to Johnson City and bits of miscellany. The studio and country club, set on a few hundred acres of lovely rolling Hill Country, is Willie's redoubt and power spot. He turned the clubhouse into a recording studio and outfitted the adjacent condominiums to accommodate drop-in guests like Merle Haggard, Booker T. Jones and Kris Kristofferson. The site is isolated so that, as one musician said, "out there, you're either cuttin' or you're puttin'."

One sweaty day out on the links, a golfing partner asked Nelson why he insisted on buying the golf course along with the clubhouse. "Well," Willie said, "It's just so I can set the pars. Yesterday, I made an eight on this hole and today I birdied."

Nelson's long-standing fondness for golf notwithstanding, the establishment of his own recording studio freed him of the last lingering necessity to take his business to Nashville or either of the coasts. Which was, of course, the plan all along.

"I don't really like it out there," he said of the nation's music centers. "And now there's no reason to go out there anymore. You can do just about anything here that you can do on the coast."

Indeed, Nelson has filmed the videos to his songs "Pancho and Lefty" and "Tougher Than Leather" in Austin with a local crew from Third Coast Video. His only extended television appearances have been on the locally-produced PBS series "Austin City Limits" and two of his movies, "Honeysuckle Rose" and "The Songwriter," have been filmed in and around Austin.

He may be lionized as an outlaw and a musical iconoclast, but Nelson essentially presides over a large corporation, a job he insists he would rather handle from Austin, and with a minimum of distractions from making music. "I hope I never leave nothing entirely to the lawyers," he smiled one night. I

(Continued on page T-19)

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UNPRECEDENTED TURNAROUND SEEN

Music Industry In State Of Upheaval As Texas Strength Brands World Market

T By MICHAEL H. PRICE

Texas' curious rank as a show-business territory—historically topheavy with exploitable artistry but weak on the production/marketing savvy necessary to keep its native talents from straying—is in the midst of upheaval.

Focal to this unprecedented turnaround are three multi-million-dollar developments in progress at the state's artistic hub, the Dallas-Fort Worth metropolitan area of North Central Texas; and the emergence of a handful of distinctively Texan acts as potentially world-class attractions offering work inseparable from the culture which spawned it.

If that latter threshold is indeed crossed, the consequent breakthrough—for a class of artists best represented by the already-hailed guitarist Stevie Ray Vaughan and the promising saxophonist Johnny Reno—will be the first of its caliber since 1935-1941.

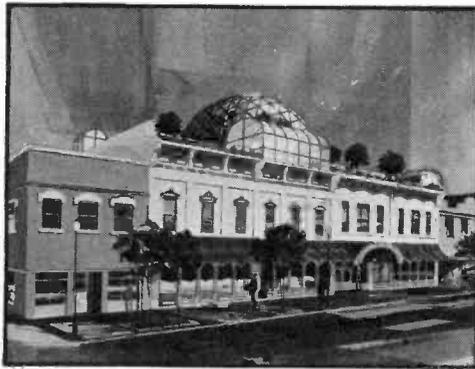
It was at that Depression-into-wartime crossroads that Texas-born entertainer Bob Wills, a shrewd dealmaker and public-relations brain keen on bypassing the state's limited comprehension of music as business, quit the Southwest for California to become the point man in a substantially new industry. This calculated merchandising of cowboy glamour, based on consumer acceptance of jazz in a 10-gallon hat, ultimately was controlled out of Hollywood. But it cinched Texan artistry in the international mindset and, via its fusion of urban black and rural white musical idioms, it laid a path for the still more influential rock music industry.

"It was Texas' by birthright and California's by default," says Dallas recording mogul Marvin "Smokey" Montgomery, a four-generation veteran whose work in recent years with the technologically advanced Sumet-Bernet Studios ranges from Rolling Stones sessions to a 1983 reunion of 20 odd pioneers of the Bob Wills style for the California-based Texas Rose Records. "Mighty few Texans have exercised the vision to look at entertainment as a business like any other. Those that did, either they used it for narrow objectives"—e.g., the music-based political career of W. Lee O'Daniel—"or they took their music to where it would be treated in a business-like manner."

Though slow to dawn, the realization to which Montgomery alludes has broken with devastating, if deliberate, force since it began peeking through in the 1960s, when the first inklings of a Texas-controlled artistic industry came from the

Houston and Fort Worth poverty-row production houses of Huey Meaux, Don Robey and Major Bill Smith. Meaux flubbed by allowing world marketing of his Sir Douglas Quintet product (essentially an Hispanic sound from San Antonio) in British-rocker guise, but Robey and his disciple Smith predicated much of their success on pronouncing their "American Bandstand"-grade big-leaguers (Bobby Bland, Bruce Channel, Paul & Paula) to be homegrown.

A provincial and self-contradictory attitude, too, has retarded the state's business-artistic maturation. Residents of the Panhandle area surrounding Amarillo raised a stink during the latter 1940s over a studio decision to location-shoot David O. Selznick's "Duel in the Sun" near the San Fernando Valley in California rather than in their own canyon-ridden



A Caravan of Dreams elevation.



The crowd at Billy Bob's.



territory which is integral to the story. Twenty-five years later, when Hollywood came to a small Central Panhandle town to shoot "Hud" in its correct locale ("Your big skies here are a commodity to be found nowhere else," said "Hud" cinematographer James Wong Howe), those locals who didn't object to the crew's presence threatened at points to turn the shoot into a carnival of anarchy. Then in 1975, Amarillo flatly re-

(Continued on page T-25)

Michael H. Price is a business writer and music critic with the Fort Worth Star-Telegram.



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But those were war years. Issues more important than new dance steps took center stage in the rest of the world and in Vernon Castle's conscience. He left international fame and \$3,000 a week to enlist in the Royal Flying Corps and was sent as an instructor to Benbrook Airfield outside Fort Worth. There he won the admiration of his men and charmed society at charity benefits. Fort Worth received this man openly as the rest of the world had — but all too briefly.

For, on February 16, 1918, at 31, Vernon Castle died in a plane crash, trying to save the cadet he was instructing. Thousands in Fort Worth lined the streets to honor him with an impressive funeral procession and to offer him highest military honors as a hero.

Twenty-one years later Hollywood chose Fort Worth for the world premier of the Vernon Castle movie, "The Story of Vernon and Irene Castle," starring Fred Astaire and Ginger Rogers. Streets were roped off, bands played, red carpets lined sidewalks. Spotlights pierced the sky to recognize and remember the creator of modern dance who was more than an entertainer here.

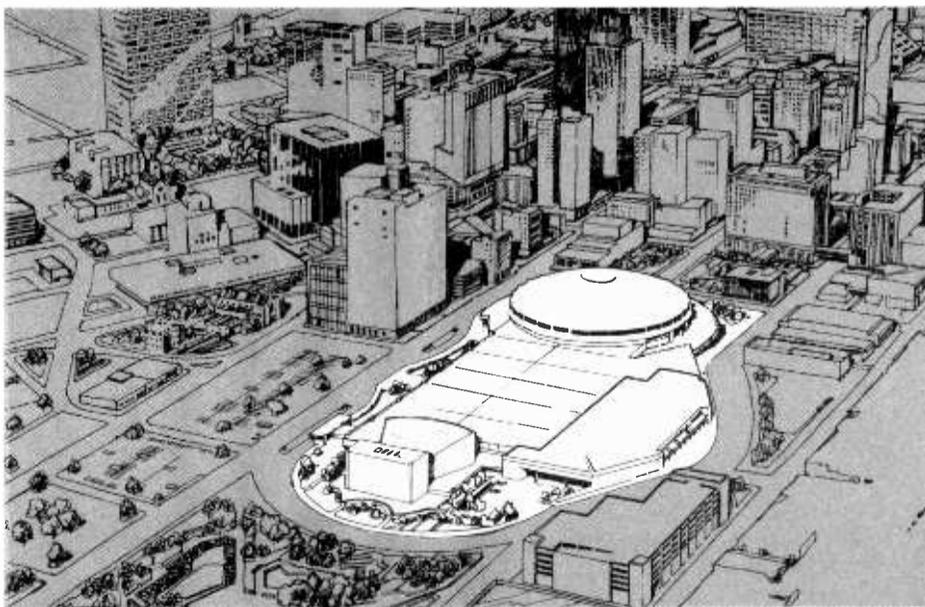
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Allen Becker: 'Growth Is Because We've Gone Into New Markets'

by THERESA SIMONS

Texans have always harbored a great respect for things that are big. In the promotions industry, no Texas company is more impressive for its size than Pace Corp.

In its 14 years of operation, the Houston-based company, founded by Allen Becker and Sidney Shlenker, has developed an octopus reach spanning a five-state section of the South and Southwest and extending to both coasts.

Its subsidiary, Pace Concerts, is the biggest concert promoter in Texas with estimated gross earnings of \$19 million in 1983. Pace Stadium events, which include auto shows, tractor pulls and motorcycle races, brought in gross earnings of \$6 million.

Pace's newest subsidiary, Pace Theatrical Group Inc., began operation in September, 1982. It is Pace Corp.'s most rapidly growing division and will continue to be in 1984. It is currently among the top five theatrical producers in the country. And its new association with Broadway producer Zev Bufman, announced in December, bodes even greater potential for 1984.

The two theatrical companies, which jointly operate the Saenger Performing Arts Center in New Orleans, began sharing offices in New York in January, 1984, and plan to build a network that will encompass PTG's theatrical operations in Houston, San Antonio, Dallas, Nashville, Memphis and Louisville, as well as Bufman's operations in Miami Beach, Fort Lauderdale, Palm Beach, Orlando, St. Petersburg and Broadway.

PTG currently owns and operates theaters and promotes touring Broadway shows, producing several of them. In 1984, PTG, in conjunction with Bufman, will expand the number of shows it produces to ensure that its venues will be active.

"1983 was marked as a year of lack of product," Miles Wilkin, president of PTG, explains. "We were probably one of the most active road producers in the country. There was a lack of product because there weren't so many new shows in New York that were spawning touring companies."

Wilkin plans to remedy that by producing more of the shows it promotes. Next year, PTG has announced that it will add four productions to its schedule—"Dream Girls," "Nine," "On Your Toes" and "My One and Only."

"We expect all the markets to get even better (in 1984)," Wilkin predicts. "Especially Dallas with the renovation of the 1,600-seat Majestic Theatre." Wilkin says that the theater market is about where the concert market was 10 years ago in terms of growth potential.

In contrast, the concert market has been heading toward the point of oversaturation for several years. Louis Messina, president of Pace Concerts Inc., expects his division to experience healthy growth in 1984, though, because of his expansion strategies.



Right: Allen Becker, Chief Executive Officer, Pace Corp. Below, from left: Atlantic Records' Harry Cooper, Phil Collins, Kim Carnes, Louis Messina. Photos: Gene Bagnato, Bruce Kessler.



Becker, CEO of Pace Corp., says that Pace Concerts has begun booking more MOR acts.

"Ninety-five percent of our business three years ago was rock and roll," Becker states. "Now it's somewhat less than" *(Continued on page T-26)*



The Pace Theatrical Group, from left: Barry Lewis; Herschel Bernardi, star of "Fiddler on the Roof"; and Allen Becker.

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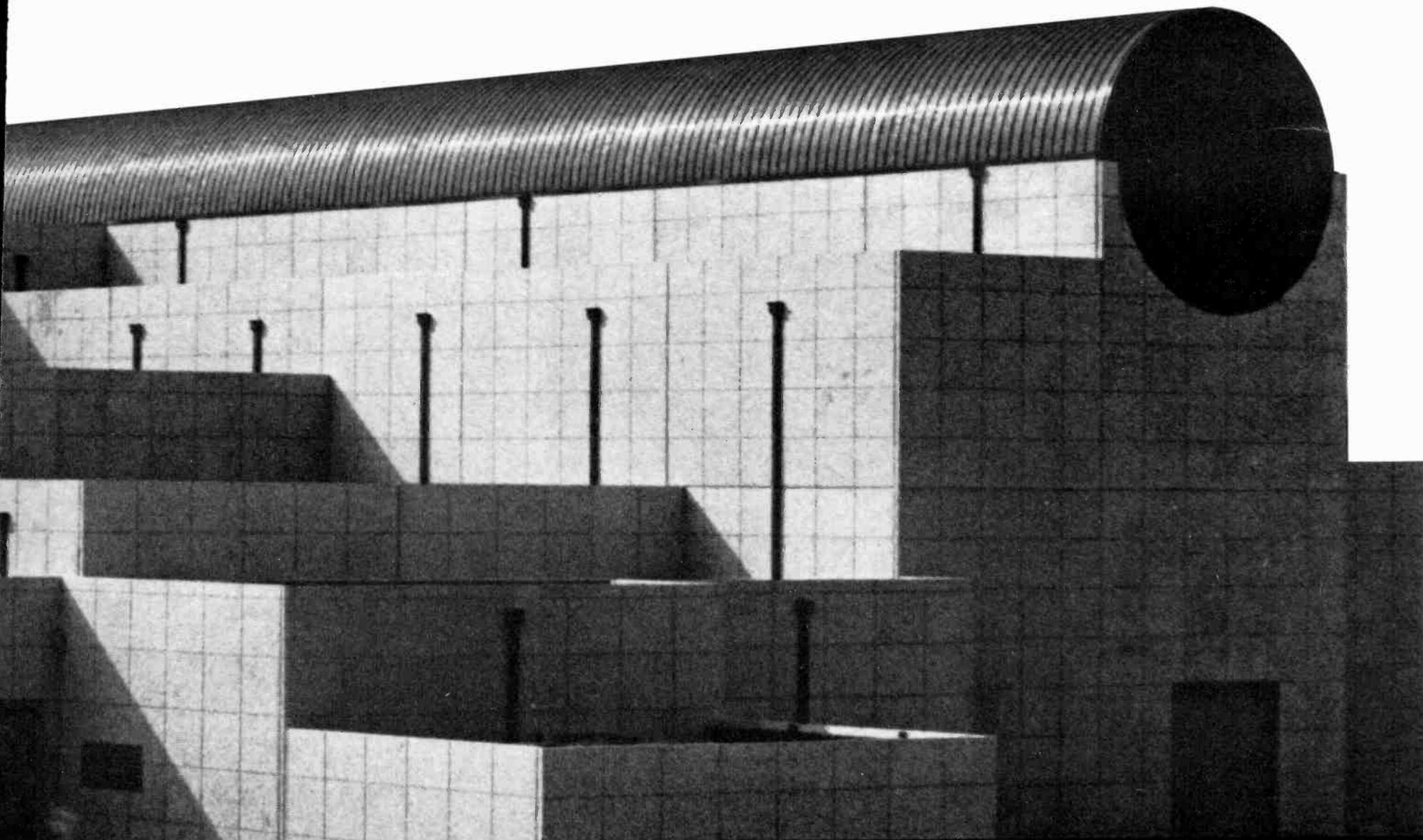
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Little Joe

• Continued from page T-3

What La Familia has got is a large and devoted following throughout the Southwest and stretching as far as the Great Lakes region, California and Florida. Texas Monthly estimates that *musica chicana* is a \$7-million-a-year business in Texas alone, and Little Joe Hernandez says that the enormous potential has barely been tapped.

"Julio Iglesias' trip to the U.S. really made the record industry aware of the Spanish market," says Hernandez. "The truth is, it's been there for years and continues to grow. The market has always been there; it just needs production companies and distributors and management. It needs the industry to put some bucks behind it. Our biggest problem has always been not having enough product on the shelves for the consumer."

Hernandez estimates that sales figures for any of his albums could be increased ten-fold with promotion and efficient distribution. "Los Angeles alone could buy 100,000," he notes.

The upbeat Tex-Mex dance music that La Familia specializes in does not skew itself exclusively to Latinos, however. Little Joe records a number of songs in English, and is a popular draw at the famed Gilley's and Billy Bob's honky tonks, playing to mixed crowds. Still, his strength is the "circuit": El Paso, Lubbock, Fort Worth, Dallas, Houston, Austin, Corpus Christi, Laredo, Amarillo. In any of these cities, he can fill a *bailes grande* ("superdance") with 8,000 devotees of *musica ranchera*, *ballados* and *corridos*.

"The unique thing about the Texas market," he says, "is that you find little towns with 12,000 population that will have a ballroom that seats 1,200 to 1,500 people. Nice ballrooms. So I rent the place out, and in a small town radio advertising is very low so our overhead is low compared to a town like San Antonio. At \$10 a head at the door with a crowd of 1,400, we can make easily \$8,000 a night or more at a place like that. And we can do that week after week after week. Texas is a very healthy market."

La Familia has always taken responsibility for producing, promoting, lighting, and even handling the beer concession at its own shows. In some cases, that's a necessity: there are promoters who don't care to work with Chicano acts and audiences. But also, this is La Familia's market, and they know how it works. Still, the time has come to move beyond the borders of Texas.

The SIN satellite network, serving 29 countries worldwide,



Dallas producer Bart Barton, left, of Lemon Square Productions in session with David Denman at Omega Audio, Dallas.

is planning a Little Joe special through affiliate Channel 41 in San Antonio. He's also going to Mexico City to be a guest on the syndicated "Always On Sunday" program. He has been buying back his master tapes through the self-owned Buena Suerta and Leona labels. The worldwide market has limitless potential, and that is where La Familia is aiming.

"Spanish music, Spanish language songs, have not been exported," says Hernandez. "That's what WEA is looking at. Look at the Spanish artists in this country: Vicky Carr, Freddy Fender, Santana. They do not even sell to the Spanish-speaking market. Where are the other Little Joe's that we can export internationally?"

"Reuben Ramos of Austin could be managed for international acceptance. Patsy Torres in San Antonio has a lot of talent. Laura Cannales from Corpus Christi. Robert Pollido. The talent is there, the market is there. All that is lacking is for the industry to work the field."

Hernandez notes that when Schlitz beer used him as a spokesman for its product in 1979, corporate America began to be aware of the power of the Hispanic dollar. Now, it seems, the time is right for the crossover phenomenon to take hold on a larger scale. Loyal though he may be to KCOR in San Antonio and KESS in Fort Worth, Little Joe is ready to tackle the WPLJs and KHJs.

A performer who started playing professionally at the age of 16 with the silk-suited David Coronado and the Latinaires, Little Joe Hernandez is, at 40, starting to see a lifetime of aspirations realized.

"You can't really be a Texan if you don't have a little bit of Mexican in you," says Hernandez. "Be it food, culture, dress, ideas, philosophy, language, music, whatever. I feel like a bridge, being able to bring the Anglo culture and the Spanish culture together. *Musica ranchera* is true country music. If I can cross over and back again, we'll all be better off. We can like beefsteaks as well as enchiladas and tamales."

Ethlie Ann Vare is a Billboard contributor and freelance writer in Los Angeles.

Janie Fricke

• Continued from page T-3

They met at the height of the Urban Cowboy craze. "There was a lot of romance in coming to Texas and doing shows because the cowboy thing was going strong. Everyone was buying their first pair of cowboy boots and going to honky-tonks for the first time," she describes.

Miss Fricke was familiar with Texas after living in Dallas from 1968 to 1969 when she recorded commercials for TM Productions.

"I learned a lot while I was in Dallas because the singers are very precise. Some of the best jingle singers around are in Dallas," she says.

She later moved to Nashville and established a comfortable niche as one of the most sought-after backup vocalists with 5,000 recordings and commercials to her credit. Among the top artists she sang for were Elvis Presley, Barbara Mandrell, Loretta Lynn, Johnny Duncan and Eddie Rabbitt.

For a year after she and Jackson were engaged, she continued to live in her three-story home in Nashville. He remained in Dallas, where he was president of Chardon, Charley Pride's booking and management company. Miss Fricke was one of the major artists signed with the agency.

When Miss Fricke decided the long-distance relationship wasn't for her, Jackson invited her to move to Texas, and she began packing immediately. She fit as many of her belongings as she could in a two-bedroom North Dallas apartment.

They married in September 1982 and moved to their two-story frame home in a rural area that reminds Miss Fricke of growing up on an Indiana farm near South Whitley.

Because of the extensive touring she does now, Texas is an ideal central location for her to live. The main reason she lives in the state, however, is because of her husband's attachment.

"If I hadn't met Randy Jackson, I'd probably still be single and singing some sessions in Nashville. But after I met Randy, I decided to move to Texas," she says.

Jackson continues to be the business manager for her career and also oversees a new clothing line called The Janie Fricke Collection. They will begin selling evening wear similar to the stylish, sequined outfits she wears for concerts. The label will be carried by John Robinson of the BPR Group at the Apparel Mart in Dallas.

Miss Fricke and Jackson experienced an ill-fated initial venture in the clothing business by opening a store in Dallas called Dernier Cri. The couple returned from an out-of-town trip to find the designer clothes boutique closed after being open for only a month. They have filed suit against their former partner.

Studios

• Continued from page T-10

town with live music on every street corner and a recording studio over every garage. One of the better known facilities is Austin's Riverside Sound. Owner and manager Herschel Cunningham said the studio has hosted the likes of Steve Fromholtz, Stevie Ray Vaughan, the Fabulous Thunderbirds and a host of others in its one-year existence.

"We've got excellent equipment, but I think much of the attraction comes from the fact that Richard Mullins is our in-house producer and engineer," he says. "Richard has worked extensively with Christopher Cross, even travels with him. It's been good from the beginning. The business has been steady all year. We're just rockin' and rollin' along—there are not enough hours in the day sometimes."

"What happened was that Richard and I had been working around here independently: worked together on some stuff and got to be good friends. We sat down one day and said, 'There's got to be a way to make this business more cost-efficient, to make quality recording time available under \$75 per hour.' So we pooled all of our resources and did it. We've got a 16-track MCI console, Richard's great ears and everything you need to record: equalizers, compressors, digital delay.

"We're able to charge \$55 instead of \$75 or more because Richard likes the sound of the board—which only costs about \$7,000. Other boards cost a lot more—but don't sound any better."

Come March, Cunningham says they'll parlay Mullins' Warner Bros. connections into auditions for top Austin-area acts—most of which have recorded at Riverside.

"You bet I'm bullish on 1984," he says. "We've booked three to four months in advance—and that's in a town with a lot of studios. There's still more we'd like to do, video for one. But first we've got to get this studio paid off. Maybe later, though."

A lot of talk lately has centered around a most unlikely city: Houston. It has to do with John Morans, president of Digital Services Recording. In the past year, Digital's state-of-the-art 24-track digital consoles have recorded the likes of Barbra Streisand, Neil Young, Neil Diamond, Frank Zappa and more. He's had inquiries from around the world—including some from behind the Iron Curtain—on his boards. And he's loving it.

"Our digital services are unique in Texas, probably in the United States and possibly in the world," Morans says. "Except for the manufacturer Sony itself, there is something like four 24-track digital machines in private hands in this country. We had the first two in the U.S. Frank Zappa and Stevie Wonder had the other two. Sony is delivering more in the near future, but most are headed for private hands. We've got the only two 24-track digital machines on an 'as avail-

By living away from Nashville, Miss Fricke says she misses the gossip she used to hear from Music Row. But she returns to the country music capital to record for Columbia Records.

Her producer, Bob Montgomery, is helping her select 10 guest artists and songs for a duet album that she will begin working on in January.

The hit songs and awards have catapulted her into the public eye more often. She's been in demand for more concerts, TV talk shows and she did a syndicated two-hour special that aired in October 1983 called, "Janie Fricke: You Ought To Be In Pictures."

She was scheduled to present a Music City News award in 1982 when several days before the televised event she received a call from President Reagan's staff to perform at Camp David. A substitute had to be found for her on the show so she could sing for Reagan and Mexico's President Jose Lopez Portillo.

During 1984, Miss Fricke is scheduled to perform in 17 fairs and numerous concerts, including a tour of Texas honky-tonks. The atmosphere at those shows will be a lot different from performing with Alabama in concert halls during the past couple of years.

What she likes best about the honky-tonk tour is having one-on-one contact with people and enjoying the atmosphere that only can be found in Texas.

Stevie Ray Vaughan

• Continued from page T-3

talent. The album, distributed by Important Records, looks to sell out its initial 10,000 pressings nationally. Austin Records have also recorded local bands ranging from rockers Extreme Heat, the Argyles and Lift to country groups such as the Drugstore Cowboys and Prisoner. Currently, the label is working with one of Stevie Ray's favorite r&b acts, the Angela Strehli Band.

"The r&b scene is my scene," says Vaughan. "The musicians all work together in different line-ups. We pull for one another. And it's my job to open doors for a lot of other bands down here that are playing this kind of music."

Stevie Ray Vaughan has been playing "this kind of music"—Texas blues—since he was in grade school. He began playing professionally at age 13, and went through a succession of popular club bands before hooking up with drummer Chris Layton and bassist Tommy Shannon in Double Trouble. His was the first band to play the Montreux Jazz Festival without having a record out, and it was there that such heavy

able' basis in the U.S.

"And we have them, incidentally, in every form or configuration. That ranges from recording a nine-camera video shoot of a Neil Young concert in Dayton, Ohio, to a NEWCAM mixing of Barbra Streisand's 'Yentl' soundtrack.

"Our flagship is—arguably—the best multi-track digital recording set-up in the world. It features just incredible reliability. We've regularly shipped it around the world, unpacked it, plugged it in, set the levels and started recording.

"We've also got a PCM 1610, a compact digital disc mastering machine, and DAE 1100, several RTW-F1 two-track digital systems that are both portable and battery operated, and a PCM 100.

"We acquired our remote truck in April '83 from a guy in San Francisco who couldn't fight the Recession any longer. Houston, despite being the country's fourth largest city, hasn't had one in years. The truck has 54 inputs and is wired to take a dual 24-track. Its main console is a totally automated MCI 636. The entire signal chain runs through transformerless equipment. It will carry all of our digital equipment if need be. There's even an electronia editor. And also set up to interface with the video equipment.

"What else? Well, it can send out 16 line levels, or eight stereo pairs, a dedicated line in an out, and even offers two channels for video monitors to boot.

"How has the year been? Incredible, fabulous, excellent—not bad!"

Not that Houston is getting all the big-name recording stars. At Goodnight Audio in Dallas, owner Gordon Perry says business has been good for some time now. It should be, when you can count Stevie Nicks as a satisfied customer.

"Stevie did two tracks from the 'Wild Heart' album here, the title track and 'Gate and Garden,'" Perry says. "Right now she plans to do all her third solo album here this spring.

"What else has been happening? Well, we've just finished Sandy Stewart's debut album on Modern Records and a cut for Marc Benno from the upcoming 'Streets of Fire' soundtrack."

Both Goodnight and Perry are getting more involved in visuals these days. He directed Stevie Nicks' "If Anyone Falls" video, while wife Lori Perry (who has sung backup vocals on Stevie's albums) co-starred. He's also producing Face to Face for Epic, country singer Kimberly McArthur, Automatic from Houston and some of the tracks from "Streets of Fire." Not a bad year's work.

Finally, back in Houston, David Kealey, chief engineer and general manager of Energy Recording Studio—long one of that city's premier studios—still doesn't believe it's all happening.

"Man, 1983 was just a very good year for everyone. This industry has just begun to bloom like crazy and it looks like 1984 is going to be even better," he said.

weights as Keith Richards, David Bowie and John Hammond, Sr., became Stevie Ray addicts.

Through Hammond, Vaughan got his five-year, five-record deal with CBS. Through Bowie, he got the lead guitar spot on the monster "Let's Dance" album, and a highly publicized falling out during the Serious Moonlight Tour. Vaughan doesn't like to talk about that brouhaha, but the publicity didn't hurt his career none.

In the space of a year, the 29-year-old guitarist went from being Austin's favorite local act to being an international sensation. "Eddie Van Halen is arthritic by comparison," effused the Montreal Gazette.

"Everyone's pretty proud of Stevie around here," says Mullen. "They're really happy to see an Austin boy make it big."

In March, PBS will televise an "Austin City Limits" segment which will reunite Double Trouble and its close relatives, the Fabulous Thunderbirds. The last time the two bands played together in Austin, they had to turn away thousands at the door of the Coliseum. "We love to play together," says Stevie Ray. "Jimmie's the reason I started playing guitar."

Double Trouble is currently rehearsing for its second LP. Vaughan continues to live in Austin, and doesn't plan to leave. He sees the local music scene as healthy and invigorating, and wants it to be even more so in the years to come.

"I'd like to see more clubs and I'd like to see more musicians," he says. "And I'd like to see them make more money. I would like to see more records come out of here, and I'll do what I can to help that happen."



Stone City's Jack Orbin is hoisted by Van Halen.

Willie Nelson

• Continued from page T-12

don't consider myself a real hot-shot businessman, but I'm concerned about what happens to the money that I make, and I want to make sure it goes somewhere. I'd rather blow it and throw it away than to have somebody screw me out of it.

"Not that that hasn't happened to me over the years," he added ruefully. "But I still haven't learned to like it. But now I have advisers, people I talk to about whatever it is. I have a manager named Mark Rothbaum in Connecticut, and a lawyer named Joel Katz and I have a guy named Jim Wyatt, who's with ICM out in California, who advises me on some of the movie things. But I talk to those people all the time about what we're gonna do. But I don't leave anything up to one person, because I want us all to make the mistakes ourselves. I'd rather be the one to do it wrong than to have to blame it on someone else."

Willie Nelson's insistence on living his life in an Austin orbit can be viewed as, variously, a rejection, an innovation or simply as bull-headed intransigence. But all along, he has been the exponent of a very simple idea: He wants to make his own music, in his own place and in his own time.

Like a force of nature, he abhorred the creative vacuum in Nashville and took his music to a place far removed from market research, demographics and pin-striped record company executives.

Promoters

• Continued from page T-6

Pace Concerts will increase its activities in secondary markets in 1984, according to Messina. Moore of IBM plans to book more shows in San Antonio and Houston.

Some promoters plan to cope with increasing competition by keeping their ticket prices down. Moore negotiates with bands to cut production costs.

"It's better for an artist working in a secondary market to play for 1,000 or 1,500 people at \$6 each than to play in a house for 100 or 200 at \$10," he argues.

Others plan to spruce up their marketing strategies with increased use of advertising on television and MTV, as new formats make radio a less attractive advertising outlet. Lee and Messina express satisfaction with promotional results on MTV. Orbin plans to continue buying time on network-affiliated tv stations.

Scalpers continue to be a problem for big acts in the major markets.

"It's gotten worse in 1983," Messina says. "There are more people involved. Next year, it's going to be bigger. Absolutely."

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ZZ Top

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tor" was the WEA group's biggest LP in all of 1983. Not bad. In the meantime, ZZ Top has become Big Business as well. But what else would you expect from a band from Texas?

The group has just returned from a mammoth six-week, seven-country blitz of Europe that left the continent reeling and a quarter of a million fans who saw the live shows with permanent emotional scars. The Top, recently designated by Texas Gov. Mark White as the Official Texas Ambassadors of Goodwill to the World, sold out 36 dates in Germany, Sweden, Denmark, France, Switzerland, Belgium and the United Kingdom.

The tour ended with an incredible three-night stand in London with SRO crowds at the Hammersmith Odeon and giant Wembley Stadium—not far from the spot where they opened the tour in mid-October at the historic Marquee nightclub.

So what does all of this mean? It means "Eliminator's" sales on the continent, for instance, doubled during the tour, passing the half million unit mark. While "Tres Hombres" and "Fandango" even bounced back on the British charts.

Gibbons allowed that while this was the first major assault ZZ Top had ever mounted on Europe, some of the credit should go to a massive WEA merchandising, marketing and advertising push and appearances on six major music television shows in England, France and Scandinavia.

Dressed in a modest (if baggy) black suit and a Rip Van Winkled-length beard, Gibbons is a soft-spoken and articulate spokesman. His knowledge of art earned him a chair on the board of trustees of the prestigious Contemporary Arts Museum of Houston. His song lyrics are full of Randy Newman-like asides, wry puns and a veteran bluesman's wit. When he talks about one of his true loves (a lengthy interview in "Guitar Player" magazine Feb. '81 is still a classic) and Texas (anytime, anywhere!), his eyes light up all over again.

Having said all of that, isn't he afraid the pace is eventually going to fry everyone's respective brains?

"Hey, we've been going like this since May 8," he says with a low, rumbling chuckle. "I mean, once 'Eliminator' came out, we've not slowed down a whit since Day One. The Top's been cruising at optimum speed. I think we have our booking agent to thank for the fact we've had no let-up. This thing's turned into a two-headed monster with no name.

"Why? Well, maybe demand has something to do with it. But I think more of it has to do with the fact that we are still enjoying what we do—so we let'm do it to us. That all three of us still get a kick out of it means a lot.

"That two-year hiatus we took surely has helped. I mean, there's not many bands that can disappear for two years, then bounce back like ole ZZ Top. Everybody needs a rest now and then. That's important, at least from my vantage point."

That's all well and good, but that doesn't explain why "Eliminator"—which actually sounds more like "Tres Hombres" than any recent Top album—has turned into the band's biggest selling record.

"Good question. That rascal's just continued picking up steam since it was released back in May. I mean, that baby's getting the momentum," he says.

"You know, a couple of months ago when the folks at Warner Bros. sent us the first platinum disk, I sent it back. I told 'em, 'Send the next record on black vinyl; that silver-looking record is hard as heck to play on the ole hi-fi!'

"So our PR guy says, 'You keep making platinum records, I'll send you all the black vinyl records you want.' Funny thing is, it wasn't even a ZZ Top album sprayed platinum. It was an old Perry Como album or something!

"Why has 'Eliminator' continued to sell? Well, those MTV videos (including the award-winning one for 'Gimme All Your Lovin') probably helped. Plus we're finding out that in most parts of the country, our cassettes are outselling our albums by more than a two to one margin. That's because it's a car album, a Sony Walkman-type album."

Gibbons had nothing but praise for the venues and fans overseas. He also admits that it wasn't exactly his first time in England. He said they mixed the last half of "Eliminator" in an English studio to take advantage of the more powerful English boards. The result is a brighter, crisper sounding triple platinum LP, maybe the best of their nearly 15-year career.

And in those 15 years, a lot of pretenders to their hard rock throne (as well as a few critics) have fallen by the wayside.

"I dunno how to explain it, except that ZZ Top has weathered the storm," he says with a shrug. "We haven't been all that innovative and the sound of 'Eliminator' isn't all that removed from our early records. I guess this is the lucky part: We've managed to find something intriguing in the music that's kept us interested and laughing the whole time.

"Maybe it's because we're still a bar band at heart. Some critic asked, 'Why does ZZ Top still have all of that rigorous 'choreography' up on the stage?' Hey, that's easy! We're afraid to get too far from each other or we'll lose it all. Besides, we want to see who messes up next."

Fat chance, boys. When Billy Gibbons and ZZ Top gets on stage, they're all business. And these days, they're the biggest business in the biggest state of all.

(What about Alaska? When was the last time you heard a band bill itself as "that li'l ole band from Alaska?")



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Charley Pride

• Continued from page T-3

rock musician. His other son, Craig, is an engineer in Pride's new Dallas recording studio, Cecca Sound. Daughter Angie is in college. And Pride's sister, Maxine Luster, manages the Charley Pride Fan Club and the Chardon Office Bldg., one of his Dallas real estate holdings.

Pride's office building is headquarters both for Cecca Sound and his booking and management agency, Chardon Inc., which currently handles Atlanta, Sandi Powell and others, as well as Charley Pride.

"There are three ways to get the money for your business investments," Pride has said. "Gamble, steal or work for it. You work for it. The other two just don't appeal to me."

Pride is a major stockholder in First Texas Bank in Dallas. He owns four radio stations in Beaumont, Tex., and Wichita, Kans., plus interests in a sausage company. And he recently has gone into the aircraft leasing business after purchasing a Convair 580. The plane will be for hire when it is not carrying him and his entourage to concerts, he says.

Rumors persist that the country superstar soon will add an eighth area to his investment portfolio by launching a record label in Dallas. "I wouldn't mind it," Pride admits. "But it takes a lot of money to do all those things. There's nothing in the works right at the moment to start one—not of my knowledge."

Nonetheless, Pride already is involved in music publishing, and Cecca Sound is a well-equipped new recording facility. The recording studio currently is used "basically for rehearsal situations and jingles," Pride says. "But we've also done some things for a movie called 'Ellie,' which will be released this spring, starring Shelley Winters, Pat Paulsen and Edward Albert, Eddy Albert's son. The music (for the soundtrack) and all of the recording was done in Dallas" at Cecca, Pride says.

Though he has had huge successes as a recording and performing artist, Pride still regrets that he has never gotten to play baseball for a major league team. He works out each year during spring training with the Texas Rangers, when his schedule permits. And he apparently is as proud of a single he once hit off Baltimore Orioles pitcher Jim Palmer as he is of his many hit singles and gold albums.

Baseball, Pride points out, is one of the main reasons he achieved musical stardom. In 1961, after playing six years in the Negro American League, he tried out with the Los Angeles Angels. An elbow injury kept him from making the team as a pitcher, and he returned to Montana, where he played for the East Helena Smelterites.

Charley Pride seemed doomed to obscurity and a hot job at a Montana zinc smelter. But he had another talent to pitch and soon began singing after work at clubs. One night in 1963, after hearing Red Foley and Red Sovine perform at the Helena Civic Center, Pride went backstage and sang for the two stars. They invited him to Nashville, and two years later, after he had been signed by Chet Atkins, Pride released his first RCA single, "Snakes Crawl at Night." The next year, 1966, Pride received a Grammy nomination for "Just Between You and Me," and in January 1967, made his first appearance on the "Grand Ole Opry." His career as a major-league country artist took off and has not slowed down.

"I'm singing better now than I've ever sung," says Pride, whose latest album is "Night Games." "And I plan to keep on doing the best I can for all the fans I've made, worldwide."

In December, he wrapped up a month-long tour of Australia, New Zealand and Hawaii and began lining up future concert dates in England, Scotland, Ireland and Norway.

While in Australia, Pride received the Golden Opal Award "for being among the select few to sell more than a million record units—I think the total is 1,600,000—in a land of 14 million people."

Last October, RCA honored Pride with a surprise record party during "Country Music Month" in Nashville "for having the second-most number one hit singles on the planet Earth."

And this month (January), Pride was scheduled to be in Nashville for four recording sessions. He is working on a new album "to continue what we've done with 'Night Games,'" he says.

"What we've been trying to do for years is come up with an album that any one of its ten songs could be a single. We feel that we've done that with 'Night Games.'" And that will be the goal of his next album, too, he adds.

In February and March, Pride is booked to sell-out crowds at the San Antonio Livestock Show and the Houston Livestock Show. He holds the all-time attendance records for performers at both events. And his total attendance draw at Houston's Astrodome, where he plays only one day a year, is expected to pass the million mark.

"We try to do 110% all the time, and these are the kinds of rewards you get for hard work," he says of his record sales, concert crowds, awards and business successes. "I enjoy what I do, and I hope that never ceases. My resolution for 1984 is to keep doing what I've been doing and reach more fans with my singing, not only in America but in the whole world. Success in motion is the theme of Charley Pride's career now," he says.

Si Dunn is a Dallas freelance writer and author whose articles appear in The Dallas Morning News, D Magazine and other publications.

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Records

• Continued from page T-4

ment was still on the charts in October 1983. The Texas Records single got as high as number 69 in Billboard—far enough to pave the way for introducing several singles and an album in January 1984.

Schafer doesn't sell his products, he gives them away because of the difficulty in collecting money. The recordings serve as promotion for Mason Dixon and others that he works with: Becky Featheringill, Robert Dixon's Lost Cowboy Band and Texas Renegade.

While he actively promotes the area and wouldn't choose to work anyplace else, he doesn't see the Texas music industry shaping up the same way as it did in Nashville and Memphis.

"I know of 15 acts in this town that are capable of cutting hit records, but they don't have any money. They don't have a sugar daddy or angel putting up \$100,000. They need a break. That's what made Nashville and Memphis. Sam Phillips used to pull them off the street and if they didn't have any money, he didn't care," Schafer says.

It's necessary for everyone to put something back into the business, he says. He would like to see recording studios and others donate time and money to build a powerful industry.

Moment Records in Austin has made inroads in the new music market by securing a production contract with A&M Records for D-Day. Another major label is looking seriously at a similar production agreement with a second Moment group.

The Austin label also produces videos. Their first one for the Pool's single, "Dance It Down" was aired on MTV in December.

Staff director Roland Swenson says, "It's easier for independents to work with new music because you don't need a half-million-dollar budget to get an artist known within the market. The people who care about the music seek out the artists."

Challenge Records Inc. in Houston is another up-and-coming label that hit the charts with the company's first record, "Took Him To Heaven," sung by Kay Rives.

Art Gottschalk, vice president and producer of Challenge Records, says he finds the current climate in Texas similar to the '50s, which gave rise to independents such as Berry Gordy's Motown label. "As major labels cut back on promotion and tour support, it's time for the small labels to emerge," he says.

He's optimistic about the potential saying, "Texans don't get beaten down very easily. They have an attitude that will allow them to take chances."

Another label from that city, Houston Connection Recording Corp., plans to release 10 singles and eight albums in 1984 that are expected to sell well with distribution by Allegiance Records of Los Angeles.

Chairman of the board Harvey E. Lynch believes that the first single by Annie Leasear called "Take Him Back," which is a response to the song "Taxi," will hit the national charts.

What pays off more than anything for independents is persistence, says Rex Scott, president of Stockyard Records Inc. in Grapevine. He founded the label to record Jerry Max Lane, a regular at Billy Bob's Texas. Their first two singles hit the charts, but they still had difficulties.

"We kept running into walls. We use this label to get the records out and played to get attention from major labels. We still had difficulty in getting distributed," Scott says.

The chances for independents to get distributed aren't good unless a song receives significant radio air play. Billy Emerson, general manager of Big State Distribution Corp., tells many people to get air play and then come back to talk with him.

Before Texas can flex its muscle as a major music center, the industry must be well organized to offer what can be found in the three other music centers.

Dallas producer Bart Barton of Lemon Square Productions sees that taking shape with the help of the Texas Music Assn., which like the Country Music Assn., provides a forum to develop relationships with other people in the business.

"It takes top-notch producers like Ken Sutherland and Trammell Crow with financial backing and vision to make it work. We will have an edge because of the facilities," he says.

"It can be done as well in Texas as anywhere else. When I was in Nashville with the first songs on David Denman, I took them to a friend. He said he was glad they were cut in Nashville because they had that characteristic sound," Barton says.

Barton just smiled because truth was, they were done in Dallas.



Venues

• Continued from page T-6

to draw in business from Fort Worth and the Mid Cities—the convention center feels the pinch from name entertainers appearing regularly at Billy Bob's Texas. The North Fort Worth honky-tonk, with a 6,000-person capacity, has diversified entertainment, ranging from Willie Nelson and Bob Hope to Men At Work.

Also competing in the same market are Six Flags Over Texas concerts and Arlington Stadium, where the Texas Rangers Baseball Club plans to book several major entertainment events in the 50,000-seat facility.

Dallas is at the apex of the triad of power that's referred to as the Golden Triangle of Tours, which includes Austin and Houston.

Austin's major concert hall, the Frank Erwin Center, had a 6% increase in attendance and 8% hike in ticket prices during its fiscal year from September 1982 to September 1983.

During that time, the center's director, W. Dean Justice, reports that 460,026 people attended 44 shows. He says that figure is impressive, considering that the Metropolitan Statistical Area of Austin is only 500,000 people.

"Our major accomplishment in 1983 was convincing artists and agents that we are a viable market during the summer," he says, mentioning that the 13 shows scheduled from May through August drew well.

"We've shown acts and management that we don't think the success of this markets depends on students and non-students," he says. "We have the Univ. of Texas Ticketmaster System with terminals around Austin and within a 70-mile radius of the city, including San Marcos and Fort Hood."

Diana Ross broke the center's gross sales record with a total of \$276,832.50 collected from a turnout of 16,616 people. Other shows and attendance included Journey (17,346) ZZ Top (16,973), David Bowie (15,717), Alabama (14,232), Barry Manilow (15,283), Bob Seger (13,472), Billy Squier (13,278), Pat Benatar (13,228) and Stevie Nicks (11,111).

Most of 20 top-drawing events at the Houston's Summit occurred during 1983, including the Luciano Pavarotti concert, which was the second-best grossing single act with \$409,000 in ticket sales.

Even though Houston's economy has been on a downturn with the decline in the oil industry, Sydney Rawitscher, The Summit's director of marketing and public relations, says, "You have to look at our market and say that a lot of teenagers spend their disposable income on concerts."

In addition to the three groups that each sold out three nights, the other best-attended concerts were the Police (32,908 in two performances), Rush (28,798 in two performances), Bob Seger (26,723 in two performances), Maze and the Isley Brothers (24,246 in two performances), Prince (22,853 in two performances), Kenny Rogers (17,446 in one performance) and Barry Manilow (17,018 in one performance).

This healthy climate has encouraged the Astrodome-Astrohall Stadium Corp. to solicit 15 to 20 concerts a year in the 8,000-seat Astoarena.

The facility has been used in the past by the Stray Cats, the Imperials and other groups that found the 17,000-seat Summit too large. A portion of the stadium's \$50 million renovation program will pay for improvements in seating, sound and dressing rooms.

The Stadium Corp. also hopes to attract at least four major concert events in the Astrodome, says Jimmie Fore, executive vice president. Only two were scheduled in 1983—the Texas Jam, drawing 50,000 people, and the Simon & Garfunkel reunion show, which was canceled when high winds and rain from a hurricane made it too hazardous for concertgoers to attend the Aug. 17 event.

Unlike other major venues, San Antonio's Hemisfair Arena didn't experience an increase in 1983. Attendance was about the same from the previous year, says Joe Madison, director of the San Antonio Convention Center.

He says conventions take precedence over concerts in his center. Also, some of the concerts bypass the 14,000-seat San Antonio hall to play in Austin because of the Univ. of Texas' large student population.

John Gorman, director of the Beaumont Civic Center Complex, reports an upswing in concerts with 10 more booked in 1983 than the previous year. What's made the difference, he believes, is marketing on a regional basis to 374,000 people living in Beaumont, Port Arthur and Orange.

"We made some changes in our approach to promotion that have tended to pull the market together. We installed wats lines in the ticket offices, allowing people to charge tickets on credit credits. We put together a regional advertising package, making more use of the media from small communities," he says.

Attendance has gone up at the El Paso County Coliseum while ticket prices have gone down.

With the decline in the economy for Texas border cities, the coliseum's booking manager, Pam Smeltzer, says, "Promoters dropped the cost of tickets because they knew what they were up against." Tickets ranged in cost last year from \$8 to \$15.

More acts are stopping by El Paso, rather than bypassing the market for Albuquerque, especially the better-drawing rock and Latin acts. Groups that sold out all 8,050 seats included Def Leppard, Triumph, Kiss, Billy Squier, Krokus, Menudo, Juan Gabriel, ZZ Top and the B-52's.

The Amarillo Civic Center Coliseum is on a crossroads between Oklahoma City, Denver and Albuquerque and attracted several acts that sold out the 7,850-seat auditorium.

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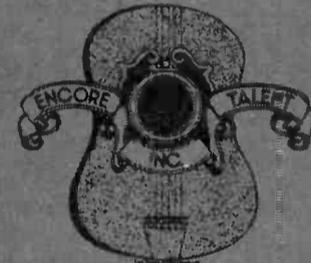
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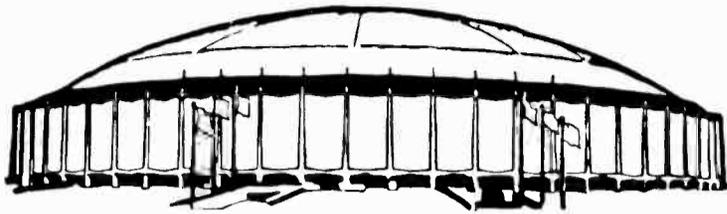
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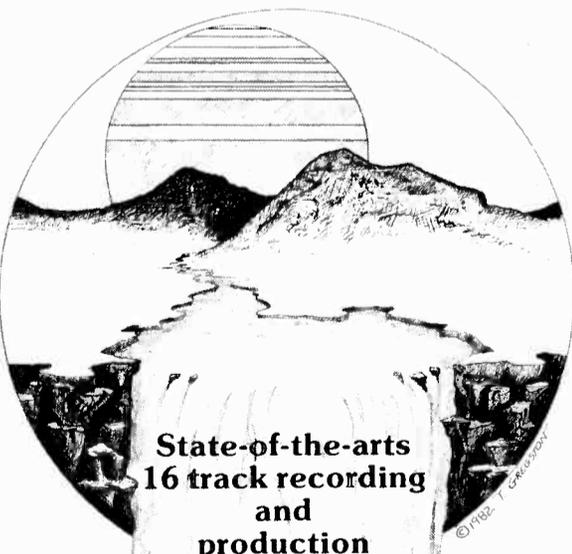


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Video/Film

Continued from page T-9

migrate to the more popular entertainment centers are slowly drifting home because they not only like living in Texas, but are learning they can make a living here doing what they want to do.

"We don't want Los Angeles or New York to come to Texas any longer," Christensen says. "We don't want to emulate a scene in trouble. If we can build a regional industry, that's our future. Dallas has become the Los Angeles or New York of a 12-state region.

"The industry has become segmented, regionalized, decentralized. The facilities here are as good as anywhere else so the old rule—you have to go to L.A. or New York—doesn't apply anymore."

No longer are the people involved in the music business here interested in making Texas a recording center. They're perfectly happy doing what they do and getting paid well for it. And maybe only a few of the music videos get aired on MTV, but Christensen's Omega Audio is pumping out videos that are shown in Brazil, Rush Beesley of Sundance Productions says his company is preparing a music video 30-minute show for "international syndication," and Michael Youngblood of Star Video Music, an outfit owned in part by Dallas Cowboy running back Tony Dorsett, says it has plans to launch its own video music network for international cable.

Then there's people like Ken Sutherland who composed the soundtrack for the motion picture "Savannah Smiles," Embassy Picture's top money-maker of 1983. Sutherland is working on the score for at least three other films, including one that will star Willie Nelson.

The Studios at Las Colinas has had something to do with this growth.

"We didn't anticipate music videos when we built the studios," Trammell Crow Jr. says. "We just sort of backed into it. We're not going to sell a bill of goods to Los Angeles. There's this great groundswell of Texas talent, but it's gone elsewhere. Now these Texans are coming back. It's growing, but it's growing slowly."

What many recording artists learned was that the Las Colinas studios provided excellent rehearsal facilities for tours. Genesis rehearsed for its last tour at these studios and, during the dress rehearsals, shot its most recent videos for MTV.

"For one thing, it made the cost of the videos lower than it would have ordinarily been," says John Marshall of the Dallas Sound Lab, the company that handled the audio for the Genesis video. "The video looks as though it was shot during a concert, but it was actually done in a controlled environment."

"The reason Genesis and Stevie Nicks and others are doing videos here is that they are realizing no one in the United States can do it any better than we can in Dallas," says Timothy M. Pugliese, president of Dallas' Coconut Grove Productions.

"Music video producers are coming to Dallas on a roll," Pugliese says. "There has always been quite a few good producers here, but they were always busy. Now that the Republican National Convention is getting closer, more and more people are learning about the facilities we have in Dallas."

Beesley of Sundance says the music video program his company plans to syndicate outside the U.S. will "concentrate on new talent who are just as good as those artists who consistently make the charts. We're jumping into the music video business with both feet."

Dallas has always been a major commercial center, ranking just behind New York, Los Angeles and Chicago. Dallas is the No. 1 jingle center in the U.S.

"This reflects the conservatism of the area," Beesley says. "The people here have been taught to think and create in the commercial style."

"Now these same people are beginning to show a little imagination—they are starting to lift the lid off. These people who made their living for years making commercials are now making imaginative films and using videos. And they are attracting other people with imagination into the business."

Christensen says his business is booming because of music videos. His Omega Audio began in 1973 with a remote truck that used to handle remote for radio stations. Then they began linking with video trucks for live shots, but these tapes would be sent to Los Angeles to get finished. So Christensen expanded Omega to provide all the post-production facilities anyone would need and, since 1982, Omega has handled the audio for video specials by the Oak Ridge Boys, the Commodores, B.B. King, Quarterflash and Johnny Cash, among others.

"More and more regional acts are wanting complicated, conceptual videos," Christensen says. "and they know they can have them done here for between \$10,000 and \$20,000. Since we've opened here in January, 1982, there hasn't been a dull moment. But it hasn't been only music videos; we've been doing a lot of documentaries, commercials and feature films as well."

"The last year was a real good one for us," says Steve Wiener of Austin's Third Coast. "I'd say 20% of our entire business was in music videos by Willie Nelson, Joe King Carrasco, the Fabulous Thunderbirds and Asleep at the Wheel. We just finished one by a new group called Little Ducks From Mars and a special for the Democratic National Committee starring Willie Nelson."

"Even bands without record contracts are coming to us for videos," says Gene Menger of Austin's Texas Pacific Film & Video. "It can be a good marketing tool to get a record contract. It's also being used to get club dates."

Industry

• Continued from page T-14

jected Warner Bros.' enthusiastic bid to bring in a project (for a Hal Needham-Burt Reynolds job issued in 1978 as "Hooper", which would have involved an estimated \$25,000-a-day local expenditure while demolishing several long-abandoned eyesore buildings.

Such sour memories, however, are diluted by success stories like those of Joe Camp's Dallas-based Mulberry Square "Benji" outfit; the distinct made-in-Texas identification of films as diverse as "Honeysuckle Rose," "Urban Cowboy" and "Tender Mercies;" the state's overdue but enduring acceptance of Willie Nelson as a significant force in the industry and his patent generosity, in turn, of sharing the wealth with lesser-known colleagues; and the integral nature of the Las Colinas, Dallas Communications Complex, with its massive sound-stage and recording facilities, to the four-years-running rank of Dallas-based Trammell Crow Co. as No. 1 among the 14 largest U.S. development companies, with annual development surpassing \$1.2 billion.

New to this scene of made-good promise are three crucial breakthroughs of striking variety:

—The three-year-old Billy Bob's Texas, a 15-acre complex which pulls 25,000 visitors a week to the Fort Worth Stockyards District, is at the nucleus of an investor-group venture involving acquisition of the FW Stockyards, development of a family-entertainment and horseshow complex over that additional 75 acres, and a hotel which alone will carry a \$30 million price tag.

—Closer to actual opening (Feb. 29, tentatively) is a Dallas club project named Mistral, a \$3 million-plus commitment launched as part of the \$135 million expansion of the Trammell Crow Co. Loew's Anatole hotel complex. This 1,200-seater will contain an arena-type concert venue designed for acts on the order of Hall & Oates and Robin Williams; an ambience its manager, Mike Morris, calls "trend-setting, in competition with no one," and a \$150,000 video-production plant.

—Newly opened, though subject to mixed reviews, is the Caravan of Dreams in downtown Fort Worth, a distinctive (film-and-video capabilities in addition to theatre and club settings) site independent of and yet akin to the Bass Bros. Enterprises efforts to bring about a general downtown renaissance. The Caravan's most successful work to date has been of an avant-garde nature: the world premiere of two works by Fort Worth-born saxophonist/composer Ornette Coleman and a night of readings by beat-generation author William S. Burroughs.

Perhaps the most vivid indicator of Texas' acceptance of bottom-line realities in entertainment lies in San Antonio, where the New York-based insurance giant, Frank D. Hall Co.,

operates a general-liability agency devoted virtually in toto to coverage of the major acts—Kenny Rogers, Alabama, Willie Nelson—and the venues they play, on behalf of the acts.

"We're talking about annual premiums in the hundreds of millions of dollars," says Duane Swoveland, claims-and-operations manager with the Hall/San Antonio office. This agency originated as an underwriting brokerage for circuses and carnival midways but has evolved into a clientele specialty of the performing arts, particularly in country-western.

"C&W, now that I think of it, is the preferred risk in this (Texas entertainment) industry," says Swoveland. "It's like, the first step an artist takes in getting serious about an entertainment career is to get an agent who can produce engagements, and a logical next step is to state to those venues that use your product that you have the responsibility and business sense to engage protection in the form of insurance.

"A venue's own insurance is a given. It's where you see the entertainers and their agents as concerned with coverage as with the bottom line on a contract, is where you see an entertainment market that takes itself seriously in a strictly-business sense."

Such lessons have been the proverbial long-time-coming for Texas, but a look backward at opportunities lost only cinches their validity. The experience of the full-of-promise Texas saxman, Johnny Reno—whose Dallas-made 1983 recordings are beginning to enjoy national distribution—is practically an encapsulation of the state's artistic past and future:

"Be an artist with something to offer, and nothing else," says Reno, "and you'll be absorbed and exploited to an extent beyond your control. You've got to learn to be a business."

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One reason Bob Kallish, president of Sunbelt Music Co., Dallas, believes his one-stop record business increased 40% in 1983 because of the loyalty of his customers.

"When you treat customers right, they are married to you. In New York, customers will leave if they can save a penny," he says.

He says the company won't grow too large to adequately service 450 accounts that grossed \$3 million in 1983.

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Pace

• Continued from page T-16

that. I would say maybe 80% of our business is rock 'n' roll." Messina says, "We've done more shows this year than we've ever done before." He said the company promoted 240 major concerts, 150 of which were booked in Texas.

A greater proportion of those shows lost money than in previous years, according to Becker, but Pace Concerts compensated by broadening its base. Messina said the company has gotten more involved in sponsorships and clubs.

"The costs of doing the (rock) shows are so much more, the buildings are making more demands. As a result, the profit margin in rock 'n' roll becomes smaller and smaller," Becker sums up.

"Our future in this business is in two areas: developing more venues that we can own and operate where we can do theatricals and concerts, the second is presenting different types of acts—not getting away from rock 'n' roll, but in addition to rock, more MOR acts," he says.

"Our growth is not because business is just good in our market," Becker concludes. "I think it's because we've expanded. We've gone into new markets."

Pace Corp. has projected gross earnings of \$48 million in 1984, \$8 million more than its estimated gross earnings for 1983. This is in the realm of big that Texas can't help but admire.

"We do a lot of different things and it keeps us crazy," Becker jokes amiably.

It also keeps them very successful.

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KZFM—Corpus Christi, TX—Chuck Baker
WAAL—Binghamton, NY—John Carter
WKAU—Appleton, WI—Ron Ross
KZEL—Eugene, OR—Ken Martin
WGLU—Johnstown, PA—Garrett Hart

WLSQ—Montgomery, AL—Randy Culpepper
WYFE—Rockford, IL—Brent Alberts
WVSR—Charleston, WV—Mike Slenski
KQDS—Duluth, MN—Randy Rogoski
WBLM—Portland, ME—Mike Bushey
WCGQ—Columbus, GA—Ralph Carroll
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KCBN—Reno, NV—Jim O'Neal
WDBR—Springfield, IL—Jim Moore
KRKN—Anchorage, AK—Jim Conner
KIDQ—Boise, ID—Larry Polowski
KKRQ—Cedar Rapids, IA—Ted Burton Jacobsen
WSQV—Williamsport, PA—Frank Bell
KZOQ—Missoula, MT—Rod Harsell
WSFL—Greenville, NC—Scott Kerr
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Survey For Week Ending 1/28/84

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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	2	14	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	35	40	7	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde, Combine, BMI; RCA/Curb 13673	67	74	5	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)
2	5	12	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	36	42	6	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurl, L. Henley, G. Boatwright; House Of Gold, BMI; Permian 82003 (MCA)	68	76	3	BLACK & WHITE —David Frizzell (S. Garrett, S. Dorff) K. Chater, G. Lopata; Vogue/Happy Duck, BMI; Viva 7-29388
3	6	13	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero, Combine, BMI/Music City, ASCAP; Epic 34-04172	37	41	9	HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill (Welk Gp.), BMI/ASCAP; MCA/Curb 52301	69	NEW ENTRY		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
4	7	11	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	38	43	8	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	70	51	16	LONESOME 7-7203 —Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474
5	1	16	IN MY EYES —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	39	49	3	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13713	71	57	7	SWEET & EASY TO LOVE —Mike Campbell (A. Reynolds) S. Phillips, Know, BMI; Columbia 38-04225
6	11	9	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	40	44	8	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692	72	NEW ENTRY		IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Toile) P. McManus; Music City, ASCAP; Noble Vision 104
7	9	12	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	41	53	2	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	73	47	11	BACK ON HER MIND AGAIN —Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206
8	3	16	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	42	26	12	MISS UNDERSTANDING —David Mills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamas, ASCAP Royal Haven, BMI; RCA 13653	74	NEW ENTRY		TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336
9	12	13	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298	43	54	3	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	75	80	2	IF I CAN JUST GET THROUGH THE NIGHT —Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801
10	16	9	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	44	56	3	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	76	82	2	BAD NIGHT FOR GOOD GIRLS —Jan Gray (R. Childs) M. Johnson, H. Shannon, Welbeck/King Cole, ASCAP; Jamex 45-012
11	15	10	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	45	32	10	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	77	81	3	LEAN ON ME —Jack Grayson (M. Radford, J. Grayson) B. Withers; Interior, BMI; AMI 1318 (NSD)
12	4	16	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamas, ASCAP; RCA 52291	46	31	11	DRIVIN' WHEEL —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	78	NEW ENTRY		ALMOST SATURDAY NIGHT —The Burratto Brothers (B. Maher) J. C. Fogarty; Greasy King, ASCAP; MCA/Curb 52329
13	19	10	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)	47	59	3	LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	79	68	18	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500
14	18	10	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309	48	28	19	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	80	72	13	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204
15	21	9	WAKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	49	58	6	FALLEN ANGEL (FLYIN' HIGH TONIGHT) —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall, ASCAP/Fame, BMI; RCA 13704	81	85	2	OLD PHOTOGRAPHS —Sam Neely (R. Chancey) K. Brooks, K. Beal, B. E. McClelland, Tree, BMI/Golden Bridge, ASCAP; MCA 52323
16	8	14	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley (J. Stampley, Lobo) C. Vetter, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173	50	64	3	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	82	87	2	THE IMAGE OF ME —Jim Reeves (D. Briggs) H. Howard; Red River, BMI; RCA 13693
17	23	9	I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	51	61	6	RIDE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis, Web IV, BMI; Kat Family 4-04258	83	75	21	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596
18	24	8	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	52	55	8	FOOL —Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement (Welk Gp.), BMI; Evergreen 1014 (NSD)	84	77	17	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
19	25	7	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	53	62	6	THE MAN I USED TO BE —Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petwood, ASCAP; Main Street 93017 (MCA)	85	60	15	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631
20	27	8	ELIZABETH —Stallter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/BMI; Mercury 814-881-7	54	46	11	YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/(Welk Gp.) Chappell, SESAC/ASCAP; Liberty 1512	86	NEW ENTRY		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
21	10	13	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	55	63	5	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327	87	NEW ENTRY		PLEASE TELL HIM THAT I SAID HELLO —Margo Smith (A. DiMartino) M. Shepston, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021
22	13	13	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane, Writers House, BMI; RCA 13649	56	38	18	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	88	NEW ENTRY		TWO WILL BE ONE —Kenny Dale (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
23	29	7	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431	57	48	18	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	89	65	17	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7
24	30	7	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	58	37	16	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane Daticabo, BMI WB Sante Fe, ASCAP; Columbia 38-04137	90	71	24	BABY I LIED —Deborah Allen (C. Callelo) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600
25	14	16	SLOW BURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo/(Welk Group)/Chappell, ASCAP; Warner/Curb 7-29469	59	66	5	MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)	91	78	22	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
26	33	9	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	60	50	16	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	92	73	20	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell Bibo, (Welk Gp.) ASCAP; Capitol 5264
27	35	6	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703	61	67	5	THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007	93	86	21	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement (Welk Gp.) Algee, BMI, Epic 34-04082
28	34	7	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allandwood, BMI; Warner/Curb 7-29411	62	52	19	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	94	83	20	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091
29	36	6	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	63	NEW ENTRY		WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Welk Group), Warner/Curb 7-29387	95	89	10	THE LADY IN MY LIFE —Tony Joe White (R. Reynolds) T. J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-04134
30	20	11	YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington; Almo/Appian/Quixotic, ASCAP; Liberty 1511	64	79	2	SHOOT FIRST, ASK QUESTIONS LATER —James & Michael Younger (R. Chancey) L. Anderson; Old Friends, BMI; MCA 52317	96	91	8	THE LOOK OF A LOVIN' LADY —Wyvon Alexander (Nelson Larkin, Steve Scruggs; Jim Gervasi; Exec. Prod.) Blake Mevis, Bill Anderson; G.I.B. Music Inc. ASCAP; Gervasi SP 663 (A)
31	22	17	YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279	65	69	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)	97	90	8	WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT —Thrasher Bros. (Jim Foglesong) Pat McManus; Woody Bomar; Music City Music ASCAP; MCA 52297
32	39	6	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Riche; Jobete/Libren, ASCAP; Warner Bros. 7-29395	66	70	5		98	84	15	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017
33	45	5	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269					99	88	19	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505
34	17	15	OSARK MOUNTAIN JUBILIEE —The Oak Ridge Boys (R. Chancey) R. Murrach, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288					100	94	21	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ides Of March, BMI/ASCAP; Liberty 1505

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1982
- Top Ten Country Singles, 1948-1982
- Top Country Singles Of The Year, 1946-1982

- Number One Country Albums, 1964-1982
- Top Ten Country Albums, 1964-1982
- Top Country Albums Of The Year, 1965-1982

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York NY 10036

650 ATTENDEES EXPECTED

Outlook Good For Radio Seminar

By EDWARD MORRIS

NASHVILLE—Pre-registration for the Country Radio Seminar here, March 1-3, indicates that attendance may equal last year's total of 650, a spokesperson for the sponsoring Country Radio Broadcasters reports. This year, for the first time, the Country Music Assn. will participate in the seminar by holding a series of discussions on general music business topics.

In addition to the discussions, there will be the annual New Faces Show which will spotlight acts that are just beginning to make names for themselves in country music. Although seminar officials have declined to announce their choices for the show at this time, other sources say the bill will feature Kathy Mattea, Jan Gray, Dan Seals, Lane Brody, Exile, Atlanta, Gus Hardin and Jim Glaser. At least two other acts are expected to be announced. Each act is charged a \$700 fee to appear on the show, the same rate as last year's.

Charlie Cook, who heads the agenda committee, says speakers and hosts are still being chosen for the discussion panels.

The seminar panels are arranged to cover topics in promotion, programming, management and sales. Specific titles include: "Making A Spectacle Of Yourself: Outside Promotion," "How To Talk To The Press While Keeping Your Foot Out Of Your Mouth," "Inside Promotion For Outside Results," "The Days Of Country Vs. Country May Be Over . . . Stand By For Country Against The World," "Outside Programming: The Long And Short Of It," "Smile . . . You're On Candid Focus Group."

Others are: "Records '84: Shoot-out On Music Row," "You And Agribusiness," "The Programming Jungle," "Strategies For Successful People Management," "Management . . . Did You Do Your Homework?," "Women In Radio: She And He," "It's 7:45 A.M. . . . Do You Know Where Your Engineer Is?" "FCC Legal," "Pricing Your Station For Profit," "Rep Rap," "Small Market/Big Bucks" and "The Radio Sales Doctor."

Topics scheduled for the CMA's portion of the seminar are: "The Artist Development Team: Making A Star In The '80s," "16th And Madison Avenues—A Major Intersection:

Examining The Growing Ties Between Country Music And The Advertising Business," "Tube City: New Video Technologies And Their Impact On Radio And The Music Industry," "The Creative Process From A To Z: Will Radio Play It . . . Will Listeners Buy It?," "The Video Opportunity: Taking Advantage Of The Music Video" and "Selling It Through: Guiding Your Record Down The Merchandising Stream."

The registration fee, which covers access to all the discussions, a cocktail reception, two luncheons, the closing banquet and the New Faces Show, is \$198 if paid before Feb. 10, \$239 if paid afterward. Registration fee for spouses not employed in the radio/country music industry is \$104 before Feb. 10, \$115 after.

Spotlighted at the seminar will be samples of marketing efforts made by various country radio stations, including airchecks, video spots or slides and printed material.

Additional information on the seminar is available from Frank Mull or Susan Roberts at (615) 327-4488 or 329-4487.

Nashville Network Sets Cable Campaign

NASHVILLE—The Nashville Network (TNN) is launching a massive cable promotion designed to increase its subscribers. The campaign consists of 30-second spots to air on six advertiser-supported cable channels: ESPN, USA Network, CBN, WTBS, the Weather Channel and Lifetime.

The cost of the promotion is put at \$500,000 by TNN. It is believed to be the largest cable media buy through telemarketing to date.

Over 2,000 spots will run for a 10-week period, targeted to both TNN subscribers and households without the cable channel. Viewers whose cable systems do not carry TNN will be encouraged to call The Nashville Network on its toll-free "hotline" and request that a "Countrygram" message be sent to their system operator. This "Countrygram" will alert the operator of those subscribers interested in having TNN programming made available on the system.

Mailing will take place within 24 hours. Callers will also receive confirmation copies of their "Countrygrams," further demonstrating their interest. The various spots will feature TNN shows and personalities.

The Nashville Network is currently on the air 18 hours a day, with a viewing audience of close to 12 million households. The "Countrygram" promotion was created and implemented by Group W Satellite Communications, partner in TNN.



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SINCE LEAVING RCA

Jerry Bradley Keeping Busy

NASHVILLE—Jerry Bradley, who left RCA last April after 13 years to pursue publishing and production interests, has been very active. Bradley has reactivated his dormant Forrest Hills Music under newly-signed professional manager Glenn Middleworth, a former RCA employee. And recently he signed his first act—singer Eddy Raven—to RCA.

Bradley's deal with RCA is exclusive. Acts he brings to the label's attention that are accepted sign directly with the label; Bradley retains creative control over the project. For Raven's debut album, he paired the artist with independent producer Paul Worley.

Bradley's sole writer through For-

rest Hills Music is Gary Stewart, although he plans to sign more songwriters in coming months. Meanwhile, he and Middleworth plan to pitch Forrest Hills' extensive catalog, which contains a number of hits penned by such writers as Jan Crutchfield and Billy Walker, and such titles as "Tear Time," "Think" and "Dream On, Little Dreamer" (a hit for Perry Como).

Another current Bradley project is the reconstruction of Bradley's Barn, the famed Nashville recording studio which was destroyed by fire in October, 1980. Bradley is rebuilding the facility with his father, Owen Bradley; when completed, the studio will also house a video area as well.

FIRST OF ITS KIND

CMA Study To Look At Market In Britain

LONDON—Wide-ranging market research into British attitudes about country music has been commissioned by the Country Music Assn. (CMA) in a bid to find out just what makes country tick over here.

The research, by Market & Opinion Research International (MORI), one of the biggest outfits in the field,

Nashville NARAS Boosts Membership

NASHVILLE—A total of 150 new members joined the Nashville chapter of NARAS during its recent industry membership drive. As a result of this increase, the local chapter will receive the right to a fifth trustee on the national board of directors, according to chapter president Jim Black.

On Feb. 6, NARAS will host a cocktail reception at the Blair School of Music to answer members' questions on the Grammy voting and awards procedures. NARAS members should call (615) 255-8777 for reservations.

will take in the views of the public, record company executives and the retail trade. It's the first serious attempt to use independent market research to identify what the British public thinks of country music and how the media and record industry treat it, according to Jana Talbot, CMA's London-based European representative.

"We hope the results will give us a totally new insight into the future of the country music market in Britain," Talbot says. "The report should enable producers and record companies to plan country releases here with a specific market in mind."

A key aspect of the research is an attempt to find out just what the consumer feels is, or is not, country music, and then lay those facts alongside what the record industry believes to be public taste.

Results of the research, says Talbot, will be presented to the CMA board at its April meeting in Houston. They will then be made available to record companies worldwide.



COUNTRY QUEENS—Loretta Lynn, guest host Brenda Lee, and Kitty Wells sit centerstage to field questions from the studio audience during a live telecast of "Nashville Now" on The Nashville Network.

VanHoy, Allen Making It As A Hot Husband/Wife Team

By KIP KIRBY

NASHVILLE—Country music has always been receptive to husband/wife creative teams: Wilma Lee and Stoney Cooper, Johnny Cash and June Carter, George Jones and Tammy Wynette, Merle Haggard and Leona Williams, Waylon Jennings and Jessi Colter, Rodney Crowell and Rosanne Cash. Add to this list Rafe VanHoy and Deborah Allen.

Allen signed late last year with RCA. Her first single, "Baby I Lied," scorched its way up to number four on the country chart in November, hit the top 30 of the adult contemporary chart and is still sizzling its way up the Hot 100 into the top third of the chart. It's a significant debut for Allen, surpassing her previous efforts on Capitol. And "Baby, I Lied" has scored the singer two Grammy nominations: one for best female country vocal performance, the other for best new country song.

But Allen-watchers have predicted success for this talented Memphis-born artist since she first hit radio charts in 1979 singing harmonies on overdubbed RCA duets with the late Jim Reeves. In fact, it was Allen whom Willie Nelson originally announced as his female co-star in the movie "Honeysuckle Rose." Later, it was decided to go with a better-established boxoffice draw, actress Amy Irving. "I was a singer who could act," laughs Allen, "and they wanted an actress who could sing."



MERV MISSION—Talk show host Merv Griffin chats with RCA artist Deborah Allen during her recent appearance on the show. Allen performed her latest single, "Baby I Lied," which has been nominated for a Grammy in the category of best new country song.

"Baby I Lied" was written by Allen, VanHoy and Rory Bourke specifically for Allen, although it was the song's pop producer, Charlie Callallo, who suggested they add a key modulation and the distinctive soaring bridge for more impact on the record.

VanHoy and Allen spend 90% of their writing time together. Among their co-written hits are "Somebody's Gonna Love You" by Lee Greenwood and "I'm Only In It For The Love" by John Conlee, both recent No. 1 country singles. They've also written Anne Murray's "Come On Love" and a pop song titled "You Do It," which has been covered by Sheena Easton, Diana Ross and Rita Coolidge.

Allen had one album with Capitol. Her first project since joining RCA is a six-cut mini-LP named "Cheat The Night." She and VanHoy wrote the album and VanHoy produced everything on it except "Baby I Lied."

"Rafe was so worried when I was negotiating with RCA that I was gonna end up blowin' the deal by insisting on him as my producer," says Allen. "He kept sayin' for me to go with a better-known producer if that's what the label wanted, but I didn't even have to convince Joe Galante—he agreed immediately."

Although primarily known as a songwriter—his hits include "Sail Away," "Friday Night Blues," "Lady Lay Down," "I Wish That I Could Hurt That Way Again" and Michael Martin Murphey's No. 1 single "What's Forever For"—VanHoy is also a skillful session guitarist and vocalist. He recorded an album for MCA called "Prisoner In The Sky," which contained both "What's Forever For" and "I Wish That I Could Hurt That Way Again."

For the time being, however, VanHoy says he's content to let his own recording stay on the back burner and concentrate on his wife's performing. "I get a real sense of fulfillment producing Deborah in the studio. Vocally, she's unlimited, and it's giving me a chance to expand artistically with her," he says.

The couple recently flew to Los Angeles, where Allen taped "American Bandstand," "Thicke Of The Night," "Merv Griffin" and "Solid Gold." She is signed to APA for booking. Her second single, "I've Been Wrong Before," is about to be released.

Both artists are continuing the momentum of their writing collaboration. VanHoy also has a co-publishing agreement with Chappell, while Allen operates her own company, Posey Music.

Nashville Scene

Sheppard Makes Eastwood's Day

By KIP KIRBY

"Go ahead. Make my day."

Anyone who's been in a movie theatre recently or seen television commercials for "Sudden Impact" recognizes those words. They're **Clint Eastwood's** sneered catch phrase from his latest "Dirty Harry" sequel (words which happen to be accompanied by the cold-blooded eye of a gun barrel, we might add).

Now "Make My Day" is about to become a country record, courtesy of Eastwood and his newest duet partner, **T.G. Sheppard**. The song was cut in L.A., produced by **Jim Ed Norman**.



This is Sheppard's second outing as a duo. His first was a No. 1 with **Karen Brooks**, "Fakin' Love." Eastwood, of course, had "Barroom Buddies" with **Merle Haggard** and "Beers To You" with **Ray Charles**.

We don't have crystal-ball foresight ourselves, but somehow we can see a great radio promotion campaign arriving hand in hand with the record. You know, radio contests where listeners tell what would "make my day," and the winner gets the request fulfilled. (We can think of a few things that would make our day: are we eligible?)

★ ★ ★

Churchill Records' first single under its new agreement with MCA will be by **Ronnie Dunn**. Dunn is produced by **Johnny Sandlin**, formerly vice president of a&r for Capricorn Records, whose credits include albums with the **Allman Brothers**, **Delbert McClinton**, **Wet Willie** and **Dickey Betts**. He's cut Dunn's Churchill album in Muscle Shoals.

A UPI wire service blurb notes that **Hank Williams Jr.** has been ordered by a jury in Orlando, Fla. to pay \$98,606 for not showing up at a 1982 outdoor concert. Williams claimed the concert was cancelled by wet weather. However, the jury ruled differently: It said that Hank Jr. breached his contract with **B&K Productions** by failing to show up at the fairgrounds, and awarded the promoters the \$98,606 damages because documents proved they suffered more than \$100,000 in losses as a result.

Debby Wieser, director of publicity and advertising for the Wheeling

Broadcasting Co. in West Virginia, has been named one of 1983's outstanding young women by the Outstanding Americans Program in Montgomery, Ala. Candidates for this award are nominated by civic and business community leaders, and winners are selected on a state-by-state basis.

★ ★ ★

Alabama debuted four songs from its new "Roll On" LP on DIR's new "Album Flash" feature on Cinemax. The first airing of the half-hour show is Tuesday (24), with a simulcast covering 50 radio markets across the U.S. The "Album Flash" is then repeated throughout the month on Cinemax.

The four cuts Alabama chose are the title cut, written by **Dave Loggins** of "Please Come To Boston" fame; "I'm Not That Way Anymore," "When We Make Love" and "It's The End Of The Lying." A number of Ft. Payne citizens were also interviewed for the tv segment, talking about the "hometown boys" and their rise to stardom.

★ ★ ★

Craig Dillingham, MCA/Curb's newcomer, recently took a week off for a vacation in Acapulco prior to going back into the studio to finish his first album. Dillingham has been performing, so we're told, for "17 of his 25 years." No wonder he needed a vacation.

In the "Is This For Real Or What??" department: Onstage one night in Texas, singer **Moe Bandy** happened to relate a story about a pet lamb he'd had as a child. The lamb disappeared, and Bandy was crushed. He wrote a song called "Only If There Is Another You," which he joked referred to "another ewe."

On Christmas, Bandy received a rather large and noisy Christmas package from a fan who'd been in the audience at the Texas concert. The package contained a baby lamb, which now lives happily in a pen at Moe's San Antonio house. (It's a good thing his childhood pet didn't happen to be an elephant: they're difficult to wrap, and even harder to mail.)

★ ★ ★

Lee Greenwood implanted his hand and footprints into cement at the Six Flags Hall of Fame in Orlando, Fla. Visitors to the park can see

Greenwood's "lasting impression"—as well as those of other celebrities—on the Plaza of Stars there.

Nashville favorite **Dobie Gray** is off to New Zealand to tape "That's Country," a syndicated country tv show aired on the Nashville Network cable channel. Dobie's set for seven songs before an audience of 700 people. Six of the numbers will be used on regular "That's Country" programs, while the seventh will be saved for a future rockabilly special. Dobie is the only American artist on the show. When he returns, Gray heads into the studio with producer **Bob Montgomery**, who's been doing such a great job with **Janie Fricke**.

★ ★ ★

Ian Tyson's tribute-in-song album to working cowboys, "Old Corrals And Sagebrush," will be the focus of a Columbia promotional push through mail order coupons in the March issue of *Western Horseman* magazine. Coupon orders will be filled by the Ernest Tubb Record Shop.

"Old Corrals And Sagebrush," Tyson's 20th album, expresses his love for what is truly a vanishing breed of hero. Four of the songs on the album are Tyson's own, which makes sense; the artist has competed in rodeos himself, riding both bareback and saddlebronc events.

★ ★ ★

Congratulations to **Lawyer's Daughter Music** on its first No. 1 single, as **Crystal Gayle** takes "The Sounds Of Goodbye" to the top of the charts. It happened to be the first cut for the new publishing venture and the first No. 1 for writer **Hugh Prestwood**, who penned "Hard Times For Lovers" as well. **Lawyer's Daughter** is owned by producer **Tommy West**, wife **Ann West** and her father, **James Verner**.

Nashville was well represented at the recent Songwriter's Guild-sponsored gala held at the Palace Theatre in New York City. Joining such talent as **Peggy Lee**, **Tony Bennett**, **Sammy Cahn** and **Alberta Hunter** were Nashville writers **Mark James** and **John Hartford**.

★ ★ ★

Expansion In The Wind? Not a record title, but what the **Bluebird Cafe** might have to consider if it keeps booking in talent like one recent lineup featuring **David Grisman**, **Herb Pedersen**, **Emory Gordy Jr.**, **Jimmy Buchanan**, and **Vince Gill**. Each of these musicians is a session star in his own right; each has played with the others—most notably, on a **Rounder Records** release titled "Here Today." Gordy is now producing **Vince Gill** for **RCA**, and **Pedersen** has a new LP coming out on **Sugar Hill**. They're in Nashville working on **Dan Fogelberg's** newest album—which will contain a strong bluegrass influence—and decided it would be fun to assemble onstage somewhere and pick.

So they did, at the tiny **Bluebird Cafe**, a favorite local music hangout but not a club able to accommodate as many people as showed up. People were turned away at the door all night long, and rumor has it that a third set was necessary to satisfy the plucky fans who waited outside in line to get in after midnight. Also in attendance were **Dan Fogelberg**, **Russ Kunkel** and **John McEuen**.



RADIO LOVES IT—And why not? After all, the title of the **Kendalls'** newest single is "Thank God For The Radio," as **Music Country Radio Network** talk show host **Bennie Ray** learns from **Royce** and **Jennie** on a recent late-night broadcast.

Door Knob Launches Blitz For Wayne Kemp Album

NASHVILLE—Door Knob Distributing here has launched a direct-marketing campaign for the album "Wayne Kemp Country: Past Present Future" that involves national television and print advertising, small market radio spots and direct-mail solicitation.

Now signed to **Door Knob Records**, Kemp has had country chart success on **Decca/MCA**, **United Artists** and **Mercury**. He has also written or co-written a number of country standards, among them "Who'll Turn Out The Lights (In Your World Tonight)," "Waiting For The Tables to Turn" and "Your Wife Is Cheatin' On Us Again."

The album was released the second week in December. It contains 20 cuts and sells for \$9.98, plus a \$2 mailing charge.

"I'm sort of feeling my way," admits **Gene Kennedy**, who heads **Door Knob** operations. Most of his experimentation, he explains, is with radio stations in the small markets where Kemp's records have historically been popular.

The low rates for spots, Kennedy adds, allow him to advertise heavily on a modest budget. At **WNGC Athens, Ga.**, for instance, Kennedy says he ran 35 spots a week for two weeks and netted 250 orders. Kemp, who worked a club date in Athens, sold 87 albums in one evening, according to Kennedy. Besides touring to support the album, Kemp has been slotted for an appearance on "Nashville Now" on the Nashville Network, the satellite-transmitted cable service.

Kennedy says he has advertised

the album on the Network for two weeks and will resume advertising there as results dictate. The Network ads are 60-second spots that Kennedy produced at Nashville's **NAVPA** studios.

Door Knob is also advertising the album in **Country News**, a nationally distributed fan magazine, and via **Door Knob's** own mailing lists.

The album is not being sold through regular retail stores. But Kennedy says he plans to release another edition—stripped to 10 songs and with a new cover—for that market.

EDWARD MORRIS

JANUARY 28, 1984, BILLBOARD



GRAMMY HUDDLE—**Ricky Skaggs** runs through the list of country and gospel Grammy nominees prior to **NARAS'** Nashville press conference, timed with those held in New York and Los Angeles. Looking on are **Carolyn McClain**, Nashville executive director of **NARAS**; and **Jim Black**, chapter president.

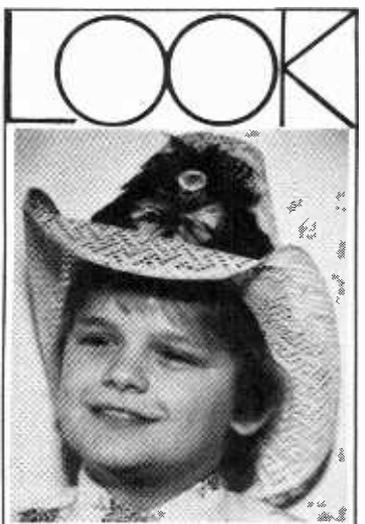


PHOTO BY BRUCE LOLLAR

INTRODUCING, teenage idol **Cowboy Mike Davis**. His new recording being released in January, 1984, "Playing Pool With My Heart," written by **Ben Holley**, and "Haunted House of Mine," written by **Cowboy Mike** himself. This is his first recording ever, and is being released on the new, "Holley Record" label, by, "BIG BEN & BEN'S," Publishing Co. **Cowboy Mike Davis** can be contacted or his recordings ordered from: **Ben Hollingsworth Publishing, Promotions and Distributions**, P.O. Box 2603 ■ **Anniston, Alabama 36202**, Phone No. (205)820-5046.

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EMI Chief Mampell Says Switzerland Is CD Leader

• Continued from page 9

of a major generic advertising campaign. "Before Christmas we distributed to Swiss households a color prospectus with the slogan 'A gift of music—a gift of joy.' All the majors participated and selected records from their rosters to present. The aim was to activate the idea of giving music as a present, and so to stimulate sales not just around Christmastime but afterwards too."

EMI is also working with PolyGram and CBS on "Video Promo" and "Disco Video" ventures. Mampell notes: "This tendency to operate with more and more joint promotional activities is more than a goodwill exercise; it is a necessity to cut promotional costs."

Before becoming head of EMI here in August, 1982, Mampell ran EMI Columbia in Austria, and he's well placed to analyze the differences between the two neighboring markets. Despite having twice Switzerland's land area and a population of 7.5 million compared to Switzerland's 6.5 million, Austria is a much smaller record market, he says. Turnover there is worth around \$70 million annually, compared with the Swiss figure of \$120 million.

"In addition," he continues, "whereas the Swiss market is split between three ethnic and language regions, 60% of the Austrian business

Pop Concerts On Japanese Television

TOKYO—Screenings of concert footage featuring Barry Manilow, Diana Ross and Earth, Wind & Fire were highlights of the holiday season television fare available to Japanese pop enthusiasts.

The film of Manilow's January, 1983, concert at London's Royal Albert Hall was screened on Christmas Day and included a special message from him for his Japanese fans. The Asahi tv network carried the tape of Diana Ross' concert at New York's Central Park on Monday (2), and the same company, the following day, screened a recording of Earth, Wind & Fire in concert in Auckland, New Zealand, in December, 1982.

EDISON AWARDS

Haitink, Ashkenazy Win Dutch Prizes

AMSTERDAM—The Dutch record industry's top award, the Edison, has been given to conductor Bernard Haitink and pianist Vladimir Ashkenazy. The presentation was made by Leo Boude-wijns, managing director of Dutch IFPI branch NVPI.

Haitink's award was given for a Decca recording of Shostakovich's 12th Symphony by the Amsterdam Concertgebouw Orchestra, of which he is resident conductor. Ashkenazy received his Edison for another Decca album, also featuring the Concertgebouw: a performance of Brahms' "First Piano Concerto," distributed here by Phonogram.

Meanwhile, veteran Dutch rock band Golden Earring and teen band the Shorts have received the 1983 Conamus Export Award, which is made for the year's best overseas sales. Golden Earring sold more than a million copies internationally of the album "Cut" and the single "Twilight Zone," while the Shorts sold nearly two million units of the

single "Comment Ca Va?" and 200,000 of the album of the same name.

The Conamus prizes were handed out by Dutch undersecretary for economic affairs Piet Van Zeil, who has said that, for the first time, the ministry of economics here will set aside a sum for the encouragement of light and popular music exports, particularly to the U.S. and Japan.

The Conamus Foundation, with John De Mol as managing director, exists primarily to encourage and promote Dutch popular music here and abroad. In addition to the Export Award, it gives Golden Harp trophies each year to those who are judged to have contributed most to the cause of Dutch music.

The 1983 awards were given to producer Flory Anstadt, singer/producer Johnny Hoes, pianist Laurens Van Rooyen and, collecting its second honor, Golden Earring. An extra prize went to singer Rob De Nijjs, whose composition "L.A.T." was voted song of the year by a Conamus jury.

is done in and around Vienna, and distribution to the rest of the country is quite cost-intensive. There are only about 15 specialist retailers, plus smaller shops, compared with more than 300 in Switzerland. Also, I think Austrian consumers tend to be more conservative than the Swiss."

Even so, Swiss companies had no easy ride in 1983, and EMI volume was marginally down on the previous year, itself no great vintage. "Apart from not getting into the CD market till November, parallel imports to the French-speaking part of Switzerland, due to the appreciation of the Swiss Franc against the French Franc, hit us severely," Mampell says. "To fight them we had to re-code our French catalog."

"In addition, the battle for market share has moved to the prices front, so that gross profits per unit are decreasing, and we also had a release problem in 1983. In March we had Pink Floyd, but then we had to wait till November for our big album sellers like the Rolling Stones, Otto, Kim Carnes, Kim Wilde and so on. Their results will overlap into 1984, of course."

And what of 1984? "Well, so far as EMI is concerned, we shall keep fighting for our market position, using retail prices as the weapon if we have to," Mampell vows. We shall certainly feel the impact of private broadcasting this year, but it won't make our lives any easier.

"Basically, the Swiss market is healthy, and if we can stop the trend of declining sales we shall be well satisfied. We hope consumers will regain confidence in the black disk, which was badly eroded last year by Hitachi's initial CD campaign under the slogan 'The black disk is going to retire'."

"We are also hoping for progress on copyright legislation, because Switzerland is still a desert in this respect. In the summer, parliament will be discussing an initiative by Dr. Doris Morf and the Swiss branch of IFPI for a new law designed to protect rights holders against illegal home taping, piracy and the problems of new media like cable, so for the Swiss record industry this could be a crucial year."

NEW REGIONAL OFFICE CISAC Plans 'Permanent Presence' In Asia

LONDON—A program of training operations and information transfer is being set up by the newly-opened Asian regional office of CISAC (the International Confederation of Societies of Authors & Composers) with the aim of achieving better protection of intellectual property in these territories.

CISAC's Asian office, based in Hong Kong, is headed by Ken Pogson, an Australian lawyer who was appointed regional director last year.

A statement from Music Copyright Overseas Services here, the Performing Right Society affiliate responsible for overseas territories, draws attention to "the need to improve the copyright situation for the creators of all works of art in Asia." The statement says that the opening of the Asian office of CISAC reflects the concern with which the confederation views the copyright situation in these territories and the plight of the creators of intellectual property.

The Asian committee of CISAC comprises representatives of author/composer societies from Australia, West Germany, Hong Kong, India, Japan, the Soviet Union and the U.K. The current chairman is John Sturman, managing director of the Australasian Performing Rights Assn. (APRA).

The committee, which meets regularly to review aspects of Asian copyright matters, most recently discussed the rights of composers in India, Thailand, the Philippines and Sri Lanka. Projects have already been initiated to improve those rights.

The Asian office is both operations center for CISAC in the region and information center on copyright matters. Says CISAC: "It will provide help and advice to governments, too, in the copyright field. Specific knowledge on copyright is often lacking in Asian countries."

"We realize the issue of copyright protection in Asia is often a sensitive one. We recognize the needs of developing countries to protect their culture through copyright legislation

London Council Report Sounds Warning On Rock

LONDON—A warning that the multinational record companies could cut back their U.K. operations should the pool of exportable British rock music diminish is underlined in a new report on the domestic music business.

The report, "The Case For Public Intervention" by musicologist Phil Hardy, was commissioned by the Greater London Council. In it, Hardy says trimming of "transnational" involvement would be at the expense of jobs and locally developed music.

Hardy makes four key recommendations for financial support from the Greater London Enterprise Board (GLEB) "to combat the damaging economic and cultural consequences of transnationalization."

Specifically, he urges GLEB to help set up a record manufacturing plant serving the independent sector; to help development of existing distribution systems via consultation with companies like Rough Trade; to "actively and sympathetically pursue a request for support from the Independent Labels Assn. recent set up in London; and to support approaches made to GLEB to establish an international center for Compact Disc manufacture in London.

and at the same time ensure effective access to the technical information and artistic creations of the world."

CISAC plans to maintain "a permanent presence" in Asia, though the regional office may well be switched from Hong Kong in a few years.

There are currently 113 member societies from 58 countries under the

CISAC umbrella. Asian members are the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC), the Composers' & Authors' Society of Hong Kong (CASH) and the Indian Performing Right Society (IPRS). The society's stated aim is "to achieve the internationalization of copyright protection for creators."

A Comprehensive Study Of Worldwide C'right Issues

By MIKE HENNESSEY

The first major study of the general principles of international and national copyright laws, "International Copyright And Neighbouring Rights" by Dr. Stephen Stewart (published in the U.K. by Butterworth Law Publishers Ltd., 88 Kingsway, London WC2B 6AB at 68) is a work of massive scholarship which admirably fills a considerable gap in the catalog of reference works on copyright.

The 740-page book is divided into two parts. The first of these deals with the history, philosophy and general principles of international copyright and neighboring rights and offers detailed analysis of the major relevant international conventions: Berne, Universal, Rome, Phonograms and Satellite. The second part of the book deals with national copyright laws, with each chapter contributed by an expert on copyright from the country concerned.

Stewart explains in the preface that it becomes more and more important for copyright control to be international: "A copy of a book, a recorded tape, a film, can be taken as hand luggage to a dozen countries today and thousands of copies made from it tomorrow."

Although it is often said that technological progress is so rapid that control of copyright may eventually become impossible, Stewart is not so pessimistic. "The gradual development of international copyright," he says, "is the story of the law continually adjusting to new technology for

the benefit of creators of copyright material in the constant struggle against piracy."

In a chapter on the future of international copyright law, Stewart says: "The process of convincing the general public that copyright infringement is theft is a long and arduous one which has merely begun." He notes that legislators must resolve the conflict between two opposing public interests of encouraging creativity in the arts and sciences on the one hand and, on the other, securing the widest possible dissemination of works to the public at reasonable prices.

This, he maintains, can only be done in one way: "By granting exclusive rights for a limited period to those creating copyright material."

A most valuable and comprehensive work of reference, Stewart's book is an indispensable bookshelf addition for all those professionally involved in the inordinately complex realm of intellectual property protection.



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News/International

PRS Chief Freegard Sees Tough Year For Copyright

• Continued from page 3

neration at the point of distribution." Freegard said the PRS welcomed the British government's partial acceptance of some of the recommendations on cable and satellite operations made by the society. But he emphasized that there are still areas that are not satisfactory.

Noting that the Bill goes some way towards removing the present exemption from copyright liability of cable operators who relay broadcast programs by distinguishing between relays which take place within and outside the areas of intended reception, Freegard said that the continued exemption of "in area" relays proposed by the Bill was in clear breach of the U.K.'s obligations under Article 11 of the Berne Convention. He added: "Moreover, it is not clear in the Bill precisely what is meant by 'in area' and 'out of area'."

Reviewing PRS activities in 1983, Freegard noted that the society was successful in securing a substantial increase in revenue for its members from the decision of the Performing Right Tribunal in the reference brought by the Independent Television companies. The increase awarded amounted to more than 25% in the six-year period covered.

"The Tribunal accepted all the arguments we put forward," Freegard said, "with the major exception of our claim that royalties should be based on a percentage of income. This was a major disappointment."

The society had also been active in seeking more realistic tariffs in certain areas of public performance and had achieved a doubling of the fees paid by state schools.

Other ways in which the PRS is improving its service to members, Freegard noted, include the recent establishment of a member relations group and an increase in the staff dealing with queries arising from royalty distribution. Additionally, improved program return forms have been developed, progress towards a highly sophisticated database is continuing, and a number of indepen-

dent surveys have been undertaken in various areas of the U.K. to monitor the extent of the society's licence coverage.

"We are beginning to evaluate the result of these surveys," Freegard said, "and our impression so far is that unlicensed use of our members' music is limited to very small premises. In many cases, where we have followed up and sought to issue a license, the use of music has ceased."

Another initiative which is expected to contribute to more efficient licensing of public performances is the opening of a PRS Scottish office in Edinburgh, which is planned for this year.



INTERNATIONAL MUSIC INDUSTRY CONFERENCE

May 13-17, 1984
Killarney, Ireland

U.K. Firm Keys On Catalog Merchandising

LONDON—A new company, Pan Polychord, has been set up here to help record companies further develop the merchandising possibilities open to catalog material or unreleased masters.

First project is a promotional compilation for the Samuel Webster brewery. Featuring tracks by Elton John, Dr. Feelgood and Dexy's Midnight Runners, it's titled "Webbo's Giant Hits."

Paul Brett, a former recording artist as front man of Paul Brett Sage, is creative consultant to the new firm. He says the next project being readied is a dance exercise cassette to be made available to the 400,000 nationwide members of the Women's Institute.

Canada

CENSOR BOARD REVIEW URGED

Rock Video Violence Protested

By KIRK LaPOINTE

TORONTO—The Canadian arm of the U.S. National Coalition on Television Violence has called for a review by the Ontario Censor Board of rock music videos, claiming that many of them contain more violence than prime-time television.

David Scott, director of the Canadian Coalition Against Violent Entertainment, says a survey by his group of rock videos shown on television found an average of 18 violent acts an hour. Prime-time tv averages nine violent acts each hour, he says. The group defines violent acts as "hostile or violent verbal or physical expression," which could include lyrics.

Technically, the programming of videos falls under the jurisdiction of the Canadian Radio-Television & Telecommunications Commission, the federal broadcast regulator. But the Ontario Theatres Act says that the Ontario Censor Board can scrutinize anything shown in a public place, which conceivably would allow review of videos shown in clubs.

The censor board would not say last week if it was planning to move into the fray. But a senior official at the CRTC indicated the topic would be raised at hearings starting Tuesday on the licensing of a Canadian equivalent to MTV.

"Parents will have to be reassured there will not be violence or else they will not buy the music channel," said an official in CRTC chairman Andre Bureau's office.

The coalition found that 38% of the videos it reviewed contained violence, 18% were suggestive of violence and 35% featured sexual violence. The acts depicted ranged from rape and suicide to gun battles.

Last year, the issue of pornographic programming made headlines in Canada when the First Choice pay tv network signed an agreement with Playboy Enterprises to produce films. First Choice will not renew that deal this year.

Last Wednesday (18), women's and other groups continued their protest against the programming by

staging demonstrations in 28 Canadian cities. The protests marked the first anniversary of the successful demonstrations of 1983.

A House of Commons committee is studying the issue of pornography and broadcasting, and the CRTC is

considering extending protection from "abusive" programming to "either sex." But the federal Justice Department has indicated such a move may be unconstitutional and so far has refused to give the go-ahead on such a provision to the Broadcasting Act's regulations.

Study: Tape Buyers Prefer 4-By-12

TORONTO—The marketing committee of the Canadian Recording Industry Assn. (CRIA) last Wednesday (18) urged adoption by the country's recording firms of a 4-by-12 see-through cassette package as the industry standard.

The recommendation follows surveys in the Toronto area last November in which tape consumers said they preferred that package "by far" over five other configurations. The recommendation is not binding, but it is expected to provide impetus for resolution of the standards problem that has long troubled cassette marketing.

"We feel fairly positive about moving forward (with the new standard)," CRIA president Brian Robertson said last week.

The new package would add at least 20 cents to the retail price of cassettes. But that is 10 cents less than the 30 cents the survey group said it would be willing to pay for the additional information which the package would contain.

The new format would allow posters, liner notes, and other artist information—normally available only to the album buyer—to be included in the cassette. The one-pocket package can be stacked or hung, and its portability would allow three-across display in record bins.

CRIA's committee polled five age groups in the survey between Nov. 12-16: about a dozen each in the 12-15, 16-19, 20-25, 26-35 and 36-50 markets. They were exposed to current configurations and such other formats as 6-by-6 and 12-by-12.

The committee found that con-

sumers considered the 4-by-12 format "by far the best" because of eye appeal, light weight, good graphics, additional information and potential additional information.

Among other things, consumers were found to be dissatisfied with the gap between cassette and album information. Many said that music was an important part of their lives and they enjoyed being able to read the artist information on album jackets over and over.

Retail and rack representatives have been consulted by CRIA on the survey and they generally approve of standardization, Robertson says.

Manufacturers have in recent months moved to upgrade the quality of tape used in cassettes, but complaints from consumers still arrive on executives' desks urging better packaging.

Robertson says the chief apprehension about the standard package remains cost. But it is expected that the new package could be assembled and bought for between 12 and 15 cents per unit.

Maple Briefs

Jeanne Sauve, the communications minister from 1976-79, assumed her new duties late February as the country's governor general, the official representative in Canada for the Queen. Sauve was most recently Speaker in the House of Commons.

Len Friedman has been upped at CBS Canada to the post of senior director of CBS Special Products and Direct Marketing. He was CBS Direct Marketing director before the move.

Delays in completing the Communications Department's review of radio (not to be confused with the CRTC's radio consultative committee) involving industryites is at the heart of rumored delays in the release of the long-awaited sound recording strategy. Officials now point to a March or April release.

A Canadian-made animation video featuring the Raccoons is being called the first rock cartoon. The children's video is being marketed for the home audience. The 25-minute feature is slated for an April 1 release.

Maple Briefs features short items about the Canadian music industry and is published every other week. Submissions to the column should be made to: Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, K1L 7T7.

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CRTC Decisions Change Pay Television Marketplace

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission has radically changed the competitive environment for the country's pay tv industry in a series of decisions allowing Allarcom Ltd. to expand into Western Canada.

The commission will also loosen regulations affecting the way pay tv firms market their product to allow widespread use of a cable promotional channel for free previewing to help lure customers. And, for a period of one year while the commission decides how to allocate the cable FM band, pay tv will be allowed access to cable FM.

The decisions were prompted by a federally ordered review of the industry last November and December, during which the commission was told its regulations were too onerous on the burgeoning business.

The commission is sticking to its original concept of a competitive model, as evidenced by its decision to allow Allarcom, which owns the Al-

berta regional licensee and part of the Ontario regional licensee (better known as the Superchannels), to expand into Manitoba, Saskatchewan and the Northwest Territories. It will also allow Allarcom to purchase 80% of Aim Satellite Broadcasting Corp., the regional licensee for British Columbia and the Yukon, and beam the Alberta Superchannel signal there until September, by which time a pay service will be launched.

Only First Choice, the national general interest service, currently serves the Western Canada market outside Alberta.

The commission urged pay tv firms and cable operators to find ways to reduce the "relatively high" price of pay tv services. And, even though it sanctioned competitive services in Western Canada, the commission told licensees they should engage in less "head-to-head" advertising and spend more time collectively educating the public so it will be more attracted to buy pay tv.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music & Video Week)
As of 1/21/84

This Week	Last Week	SINGLES
1	1	PIPES OF PEACE, Paul McCartney, Parlophone
2	6	RELAX, Frankie Goes To Hollywood, ZTT
3	2	WHAT IS LOVE, Howard Jones, WEA
4	18	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
5	13	A ROCKIN' GOOD WAY, Shaky & Bonnie, Epic
6	19	BIRD OF PARADISE, Snowy White, Towerbell
7	3	MARGUERITA TIME, Status Quo, Vertigo
8	4	TELL HER ABOUT IT, Billy Joel, CBS
9	22	RUNNING WITH THE NIGHT, Lionel Richie, Motown
10	8	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
11	NEW	NOBODY TOLD ME, John Lennon, Polydor
12	9	HOLD ME NOW, Thompson Twins, Arista
13	NEW	WONDERLAND, Big Country, Mercury
14	5	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
15	28	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
16	36	WISHLFUL THINKING, China Crisis, Virgin
17	32	KING OF PAIN, Police, A&M
18	12	THRILLER, Michael Jackson, Epic
19	15	STRAIGHT AHEAD, Kool & Gang, De-Lite
20	NEW	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
21	14	RAT RAPPING, Roland Rat, Magnet
22	7	VICTIMS, Culture Club, Virgin
23	NEW	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
24	38	I AM WHAT I AM, Gloria Gaynor, Chrysalis
25	10	ONLY YOU, Flying Pickets, 10 Records
26	23	SWEET SURRENDER, Rod Stewart, Warner Bros.
27	17	LET'S STAY TOGETHER, Tina Turner, Capitol
28	NEW	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
29	40	GIVE ME MORE TIME, Whitesnake, Liberty
30	11	MY OH MY, Slade, RCA
31	NEW	BREAK MY STRIDE, Matthew Wilder, Epic
32	20	MANY RIVERS TO CROSS, UB40, DEP International
33	16	UPTOWN GIRL, Billy Joel, CBS
34	NEW	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, I.R.S.
35	NEW	SIXTEEN, Musical Youth, MCA
36	21	MOVE OVER DARLING, Tracey Ullman, Stiff
37	39	WHERE IS MY MAN, Eartha Kitt, Record Shack
38	30	I CAN HELP, Elvis Presley, RCA
39	NEW	HUMAN TOUCH, Rick Springfield, RCA
40	NEW	HOLIDAY, Madonna, Sire

ALBUMS

This Week	Last Week	ALBUMS
1	2	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
2	3	THRILLER, Michael Jackson, Epic
3	1	NO PARLEZ, Paul Young, CBS
4	10	PIPES OF PEACE, Paul McCartney, Parlophone
5	5	AN INNOCENT MAN, Billy Joel, CBS
6	9	TOUCH, Eurythmics, RCA
7	7	CAN'T SLOW DOWN, Lionel Richie, Motown
8	6	UNDER A BLOOD RED SKY, U2, Island
9	8	PORTRAIT, Diana Ross, Telstar
10	4	COLOUR BY NUMBERS, Culture Club, Virgin
11	13	LABOUR OF LOVE, UB40, DEP International
12	NEW	LEARNING TO CRAWL, Pretenders, Real
13	12	GENESIS, Charisma
14	17	STAGES, Elaine Paige, K-tel
15	15	BACK TO BACK, Status Quo, Vertigo
16	14	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
17	21	GREEN VELVET, Various, Ronco
18	16	FORMULA 30, Various, Decca
19	18	THE ESSENTIAL JEAN-MICHEL JARRE, PolyStar
20	NEW	SOMETIMES WHEN WE TOUCH, Various, Ronco
21	11	FANTASTIC, Wham!, Inner Vision
22	19	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
23	20	CHART TREK VOLS. 1/2, Various, Ronco

This Week	Last Week	SINGLES
24	22	TOO LOW FOR ZERO, Elton John, Rocket
25	28	SYNCHRONICITY, Police, A&M
26	29	JAPANESE WHISPERS, Cure, Fiction
27	23	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
28	24	TRACK RECORD, Joan Armatrading, A&M
29	33	QUICK STEP & SIDE KICK, Thompson Twins, Arista
30	32	LET'S DANCE, David Bowie, EMI America
31	37	THE CROSSING, Big Country, Mercury
32	25	GREATEST HITS, Bucks Fizz, RCA
33	26	TRUE, Spandau Ballet, Reformation
34	31	THE MUSIC OF RICHARD CLAYDERMAN, PolyStar
35	30	CHAS 'N' DAVE'S KNEES UP, Rockney
36	35	WAR, U2, Island
37	34	GREATEST HITS, Marvin Gaye, Telstar
38	40	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
39	27	SNAP!, Jam, Polydor
40	NEW	SWEET DREAMS, Eurythmics, RCA

CANADA

(Courtesy of The Record)
As of 1/30/84

This Week	Last Week	SINGLES
1	2	KARMA CHAMELEON, Culture Club, Virgin/PolyGram
2	1	MAJOR TOM (COMING HOME), Peter Schilling, WEA
3	3	SAY, SAY, SAY, Paul McCartney & Michael Jackson, Columbia/CBS
4	6	TALKING IN YOUR SLEEP, Romantica, Nempereor/CBS
5	9	RED, RED WINE, UB40, Virgin/PolyGram
6	5	TWIST OF FATE, Olivia Newton-John, MCA
7	10	OWNER OF A LONELY HEART, Yes, WEA
8	4	CUM ON FEEL THE NOIZE, Quiet Riot, Epic/CBS
9	13	BREAK MY STRIDE, Matthew Wilder, CBS
10	8	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/MCA
11	11	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen/WEA
12	12	UNION OF THE SNAKE, Duran Duran, Capitol
13	14	THAT'S ALL, Genesis, Atlantic/WEA
14	7	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
15	NEW	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	15	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
19	NEW	PINK HOUSES, John Cougar Mellencamp, Riva/PolyGram
20	20	IN A BIG COUNTRY, Big Country, Riva/PolyGram

ALBUMS

This Week	Last Week	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	4	SYNCHRONICITY, Police, A&M
5	7	GENESIS, Genesis, Atlantic/WEA
6	8	90125, Yes, WEA
7	5	METAL HEALTH, Quiet Riot, Epic/CBS
8	9	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
9	10	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
10	6	UNDER COVER, Rolling Stones, Rolling Stones/WEA
11	11	REBEL YELL, Billy Idol, Chrysalis/MCA
12	12	THE CROSSING, Big Country, Vertigo/PolyGram
13	13	PYROMANIA, Def Leppard, PolyGram
14	NEW	IN HEAT, Romantica, Nempereor/CBS
15	15	ELIMINATOR, ZZ Top, WEA
16	NEW	LABOUR OF LOVE, UB40, Virgin/PolyGram
17	14	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
18	17	TRUE, Spandau Ballet, Chrysalis/MCA
19	NEW	TOUCH, Eurythmics, RCA
20	19	ROCK 'N' SOUL PART I, Hall & Oates, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/23/84

This Week	Last Week	SINGLES
1	1	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
2	2	GUARDIAN ANGEL, Masquerade, Metronome
3	7	?(FRAGEZEICHEN), NENA, CBS
4	4	LUNATIC, Gazebo, Baby/EMI
5	6	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
6	3	25 YEARS, Catch, Metronome
7	8	TURALURALURALU-ICH MAH BUBU, WAS MACHST DU?, Trio, Mercury/Phonogram
8	5	COME BACK AND STAY, Paul Young, CBS
9	13	ONLY YOU, Flying Pickets, Virgin
10	9	HIGH SOCIETY GIRL, Laid Back, Metronome
11	NEW	MY OH MY, Slade, RCA
12	18	NO TENGO DINERO, Righelra, Teldec
13	15	OWNER OF A LONELY HEART, Yes, Atco/WEA
14	14	PULSTAR, Hypnosis, ZYX/Mikulski
15	11	THIS IS NOT A LOVE SONG, Public Image, Virgin
16	10	ALL NIGHT LONG, Lionel Richie, Motown
17	12	ONLY FOR LOVE, Limahl, EMI
18	NEW	MANHATTAN, G'Race, WEA
19	17	SHADOW ON THE WALL, Mike Oldfield, Virgin
20	NEW	LET'S STAY TOGETHER, Tina Turner, Capitol/EMI

ALBUMS

This Week	Last Week	ALBUMS
1	1	NO PARLEZ, Paul Young, CBS
2	11	90125, Yes, Atco/WEA
3	3	GENESIS, Vertigo/Phonogram
4	2	TABALUGA, Peter Maffay, Metronome
5	5	GAZEBO, Baby/EMI
6	4	VENEZIA 2000, Rondor Veneziano, Baby/EMI
7	9	NEW CLASSIC ROCK, London Symphony Orchestra, K-tel
8	8	CRISES, Mike Oldfield, Virgin
9	6	FLASHDANCE, Soundtrack, Casablanca/Phonogram
10	15	ROCK CLASSICS, Peter Hofmann, CBS
11	13	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
12	7	HILFE, Otto Kommt, Ruess/EMI
13	12	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
14	17	SUPERLAST, James Last, Polydor/DGG
15	10	BERUEHRUNGEN, Gitte Haenning, Global/Ariola
16	18	JUNGES BLUT, Nino de Angelo, Polydor/DGG
17	14	BYE BYE, Trio, Mercury/Phonogram
18	16	COLOUR BY NUMBERS, Culture Club, Virgin
19	20	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
20	NEW	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG

JAPAN

(Courtesy Music Labo)
As of 1/23/84

This Week	Last Week	SINGLES
1	1	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai
2	2	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
3	NEW	SAMURAI NIPPON, Shibugakitai, CBS-Sony/Johnny's
4	3	LOVE IS OVER, Ouyun Fifi, Polydor/Burning-JVK
5	6	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
6	7	CLIMAX GOISSHONI, Anmitsu Hime, Victor-Burning
7	13	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
8	4	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
9	5	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
10	10	YUME SHIBAI, Tomio Umezawa, King/Kitty
11	8	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFPMP TV Asahi Sound 1
12	9	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
13	12	ADESUGATA NAMIDA MUSUME, Kyoko Koizumi/Burning
14	16	TASOGARE DANCING, Miki Asakura, King/Nichion
15	19	FAR FROM OVER, Frank Stallone, Polydor/Nichion
16	11	DAITE MY LOVE, You Hayami, Taurus/Sun-JCM

This Week	Last Week	SINGLES
17	18	SATOMI HAKKENDEN, John O'Banion, Toshiba-EMI/Taiyo-Variety
18	14	CAMOUFLAGE, Yoshi Kaashiwbara, Nippon Phonogram/Yamaha
19	20	SAY SAY SAY, Paul McCartney & Michael Jackson, Toshiba-EMI/Nichion
20	17	GIMONFU, Naoko Kawai, Nippon Columbia/Geiel-TV Asahi-Kitty

This Week	Last Week	ALBUMS
1	1	MEMOIR, Akina Nakamori, Warner-Pioneer
2	2	CANARY, Seiko Matsuda, CBS/Sony
3	3	VOYAGER, Yumi Matsutoya, Toshiba-EMI
4	4	STAYIN' ALIVE, Soundtrack, Polydor
5	5	WINNING, Masahiko Kondo, RVC
6	6	TIMELY, Anri, For Life
7	7	WHISPER, Kyoko Kozumi, Victor
8	8	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
9	9	COLOUR BY NUMBERS, Culture Club, Victor
10	14	THRILLER, Michael Jackson, Epic-Sony
11	13	YES-YES-YES, Off Course, Toshiba-EMI
12	10	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
13	12	SERVICE, Yellow Magic Orchestra, Alfa
14	NEW	AFTER THE RUSH, Hiroyuki Sanada, Epic-Sony
15	11	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
16	16	THANKS, Shibugakitai, CBS-Sony
17	15	PRISM, Naoko Kawai, Nippon Columbia
18	17	SAND CASTLE, Shougo Hamada, CBS-Sony
19	NEW	MUSIC FROM BYPHAM, Toahyuki Watanabe, Warner-Pioneer
20	18	J. LIVE, Junichi Inagaki, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/23/84

This Week	Last Week	SINGLES
1	1	ALL NIGHT LONG, Lionel Richie, Motown
2	3	ORIGINAL SIN, Inxs, WEA
3	2	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
4	5	TWIST OF FATE, Olivia Newton-John, Interfusion
5	4	LISTENING, Pseudo Echo, EMI
6	8	COME SAID THE BOY, Mondo Rock, WEA
7	9	IN A BIG COUNTRY, Big Country, Mercury
8	NEW	THRILLER, Michael Jackson, Epic
9	17	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
10	6	UPTOWN GIRL, Billy Joel, CBS
11	12	CUM ON FEEL THE NOIZE, Quiet Riot, Epic
12	7	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone
13	13	WHY ME?, Irene Cara, Epic
14	11	CHANGE IN MOOD, Kids In The Kitchen, White
15	10	RECKLESS, Australian Crawl, EMI
16	15	COMPUTER ONE, Dear Enemy, Capital
17	20	THIS IS NOT A LOVE SONG, Public Image Limited, Virgin
18	14	RED RED WINE, UB40, DEP International
19	16	KARMA CHAMELEON, Culture Club, Virgin
20	NEW	WORKING FOR THE MAN, Mental As Anything, Regular

ALBUMS

This Week	Last Week	ALBUMS
1	2	THRILLER, Michael Jackson, Epic
2	1	THRU THE ROOF '83, Various, CBS
3	3	1983...SUMMER BREAKS, Various, EMI
4	4	TRACK RECORD, Joan Armatrading, A&M
5	5	PHALANX, Australian Crawl, EMI
6	10	LIVE FROM EARTH, Pat Benatar, Chrysalis
7	6	CAN'T SLOW DOWN, Lionel Richie, Motown
8	7	COLOUR BY NUMBERS, Culture Club, Virgin
9	9	AN INNOCENT MAN, Billy Joel, CBS

This Week	Last Week	ALBUMS
8	TOO LOW FOR ZERO, Elton John, Rocket	
11	NEW UNDER A BLOOD RED SKY, U2, Island	
12	15 ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA	
13	17 RAIDERS OF THE POP CHARTS, Various, K-tel	
14	11 LET'S DANCE, David Bowie, EMI America	
15	13 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA	
16	NEW ESCAPEE, Tim Finn, Mushroom	
17	14 THE PARTY TAPES, Various, PolyStar	
18	12 UNDERCOVER, Rolling Stones, Rolling Stones	
19	NEW CONFLICTING EMOTIONS, Split Enz, Mushroom	
20	20 HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis	

ITALY

(Courtesy Germano Ruscitto)
As of 1/15/84

This Week	Last Week	ALBUMS
1	2	BIMBO MIX, Various, Baby
2	1	MIXAGE, Various, Baby/CGD-MM
3	3	VENEZIA 2000, Rondo Veneziano, Baby
4	4	FLASHDANCE, Irene Cara, PolyGram
5	5	STAYING ALIVE, Various, PolyGram
6	NEW	ORIZZONTI PERDUTI, Franco Battiato, EMI
7	6	SINCERITA, Riccardo Cocciante, Virgin
8	NEW	NATALE CON I TUOI, Various, CGD-MM
9	8	ORO PURO NO.2, Various, CBS
10	NEW	STRIKE, Various, Discotto
11	NEW	A COME AMORE, Richard Clayderman, RCA
12	NEW	I GRANDI SUCCESSI DI CLAUDIO BAGLIONI, Siglaquattro/RCA
13	12	UOMINI, Ornella Vanoni, CGD-MM
14	7	TROPICO NORD, Pooh, CGD-MM
15	NEW	ATMOSFERA, Adriano Celentano, Clan/CGD-MM
16	9	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
17	11	JAZZ, Loredana Berté, CBS
18	16	MNA 25, Mina, PDU
19	20	26 ZECCHINO D'ORO, Various, Five
20	15	PIPES OF PEACE, Paul McCartney, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 1/21/84

This Week	Last Week	SINGLES
1	2	LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
2	1	YOU ARE, Dolly Parton, RCA
3	3	THRILLER, Michael Jackson, Epic
4	4	LET'S STAY TOGETHER, Tina Turner, Capitol
5	7	THE RIGHT SIDE WON, What Fun, Ariola
6	NEW	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
7	10	THUIS BEN, Bans De Booy, CNR
8	NEW	ONLY YOU, Flying Pickets, Ten
9	8	MY OH MY, Slade, RCA
10	NEW	WIJ ZIJN DE VUILNISMAN, Andre van Duin, CBR

ALBUMS

This Week	Last Week	ALBUMS
1	1	LABOUR OF LOVE, UB 40, Virgin
2	2	NO PARLEZ, Paul Young, CBS
3	4	THE LOVE ALBUM, Dolly Parton, RCA
4	8	THRILLER, Michael Jackson, Epic
5	7	DISPLAY, Dolly Dots, WEA
6	3	90125, Yes, Atlantic
7	6	CAN'T SLOW DOWN, Lionel Richie, Motown
8	9	TEMPO DOELOE, Goede Doel, CNR
9	10	COLOUR BY NUMBERS, Culture Club, Virgin
10	5	KINDEREN VOOR KINDEREN DL.4, Turning Point

JANUARY 28, 1984, BILLBOARD

Billboard Album Reviews

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UTOPIA—Oblivion, Passport/Utopia PB 6029 (Jem). Producers: Todd Rundgren, Utopia. The rock quartet embarks on its first venture as label partners with Jem, delivering one of their most commercially astute sets. Their recent power pop slant is fused with a renewed electronic focus and a dance-oriented bottom, auguring broader radio and possibly some club appeal.

TED NUGENT—Penetrator, Atlantic 80125. Producer: Ashley Howe. Nugent breaks from the heavy metal fold, ignoring its renewed bankability to lead his revamped band into a more mainstream AOR style draped in synthesizers and creamy backing vocals. His own role is slighter in the vocal department, giving the spotlight to Brian Howe, although he still manages to outrage.



STEVE ARRINGTON'S HALL OF FAME—Positive Power, Atlantic 80127. Producers: Steve Arrington & Jimmy Douglass. The Hall of Fame just grows and grows in both size and stature, as the funky urban tempoman drives the group to new dance heights on "Hump To The Bump," riddled with the catchy call to shake that the charts find so irresistible.



MIKE & ROSE WARNKE—Growing Up Warnke, Myrrh SPCN 7-01-672906-0. Producer: Neal Joseph. Mike Warnke, who is joined by wife Rose and singer/songwriter Aaron Wilburn here, shows by his funny, provocative and moving stories why he is the top comedian in contemporary Christian music.

JESSY DIXON—Sanctuary, Power PWR 01072. Producers: Randy L. Scruggs, John W. Thompson. Although Dixon can rock with the best of them, he aims these praise songs and ballads at the church audience. Dixon's vocals soar beautifully.

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



THE PRETENDERS—Learning To Crawl, Sire 23980. Producer: Chris Thomas. New members Robbie McIntosh (guitar) and Malcolm Foster (bass), along with sympathetic guest players including Paul Carrack and Billy Bremner, help Chrissie Hynde rebuild the band triumphantly. As the set's early single previews, "Back On The Chain Gang" and the current "Middle Of The Road," attest, the quartet's tough-minded sense of rock classicism is intact, but there's also a new expansiveness to the vocals, with the whole band taking a stronger role here. Strong songs, crack performances and even cover art, which recalls mid-'60s British rock jackets, have the feel of a new classic that should straddle AOR, new music-oriented formats and hit radio.

GLAD—No Them All, ?? R03951. Producer: Ed Nalle. The smooth, contemporary pop sounds shine brightly through Glad's first album for its new label. The album seems perfect for contemporary radio.

displayed in their early '80s debut. If the band's inspirations are familiar, their music seems ripe for post-punk pop formats.



ACCEPT—Balls To The Wall, Portrait BFR 39241. Producers: Accept. The headbanger nation could spell strong response here. It's a German heavy metal quintet with relatively intricate guitar work, strong material and dirty lyrics that could give Quiet Riot and Def Leppard a run for their money.

WANG CHUNG—Points On The Curve, Geffen GHS 4004. Producers: Chris Hughes, Russ Cullum. The new rock trio moves to Geffen with a new set building on the balance of trend-conscious electronics and pop economy



THE MARSHALL TUCKER BAND—Greetings From South Carolina, Warner Bros. 23997. Producers: The Marshall Tucker Band. Country/rock septet reverts to its more languid, instrumentally-slanted style after recent stabs at pop mainstream. Unvarnished, good-humored Southern music.

THE EVERLY BROTHERS—Reunion Concert, Passport PB 11001 (Jem). Producer: Tony Clark. Winning double package from the duo's Fall, '83 return to the stage, now

running as an HBO special. Tight band, solid readings of their remarkable hit catalog.

THE STONE COUNTRY BAND—The Curly Shuffle, Amherst AMH 742. Producer: Prophecy Records. Good-time bar band sound, with rockabilly touches. Contact: (716) 883-9520.

BILL NELSON—Vistamix, Portrait BFR 39270. Producer: Bill Nelson. Former BeBop Deluxe leader mixes spindly synth textures with new wave tempos and vocals for this innovative, enjoyable solo outing.

THE BRONNER BROTHERS—Neighbor BB0100. Producer: Marzette Watts. Pop-soul pair with potential, though this material is not great. Contact: (404) 758-4247.

LYNN ROBERTS—Harry, You Made Me Love You, MMG 1148. Producer: Frank Busseri. Fine swing band vocalist in recreations of the late Harry James' sound, supplied by trumpeter Mel Davis. A rare labor of love.

THE HOOTERS—Amore, Antenna H0083. Producers: Rob Hyman, Eric Brazilian. Commercial pop/dance sound with backbeat displays impressive songs from leader Hyman, co-writer of Cyndi Lauper's "Time After Time." Contact: (215) 649-3530.

SPECIMEN—Batastrophe, Sire 25054. Producers: Nick Tauber, Specimen, John Punter (EP). Punchy pop/rock marred by tired vocal mannerisms and a ghoulish, androgynous image equally lacking in originality.

JOHNNY THUNDERS—Diary Of A Lover, PVC PVC5907 (Jem). Producer: Jimmy Miller (EP). Former Dolls guitarist offers rowdy remake of "Green Onions," less inspired vocal outings in this mixed bag.

country

VARIOUS ARTISTS—Swingin' RCA CFL1-4953. Producers: Morro Wilson, Tony Brown. Nashville session musicians turn in peppy renditions of (mostly recent) country hits.

gospel

JAY CALDWELL & THE GOSPEL AMBASSADORS—On My Journey Now, Pray Virtue PV-10183. A strong and exciting debut from this Delaware group.

CHUCK GIRARD—All Those Years, Good News SPCN 7-01-811710-0. Producer: Chuck Girard. A best-of collection from a pioneer in contemporary Christian music that includes such trademarks as "Rock'n'Roll Preacher," "Spirit Wind," "Sometimes Alleluia" and "You Ask Me Why."

AC Programmers Mulling More Contemporary Stance

• Continued from page 1

ciated with either choice. Stations that attempt to update their sound run the risk of blurring their image and alienating their listeners. And stations that decide to stick with traditional AC fare may in time find themselves with a dearth of material to play. If top 40 stations continue to avoid ballads, labels may be less inclined to sign, develop and retain softer acts.

Adult contemporary programmers and consultants surveyed cite two other trends likely to occur this year: a return to currents rather than oldies and a rise of personality radio.

Cleveland-based consultant Mike McVay notes: "AC is moving in two different directions. Stations are having to choose between targeting at a 35-44 audience or a 25-34. Probably 75% of them are old-line stations that continue to focus on Barbra Streisand, Neil Diamond and Barry Manilow, but the other 25% are playing more top 40 crossover hits.

"Those are the stations I'm interested in. I'm looking for the new establishment. These people were weaned on rock'n'roll; there's no reason to believe they'll wake up one day and want to hear a Barbra Streisand ballad next to Barry Manilow. They'll accept some of that peppered throughout the format, but they also want to hear John Cougar and Men At Work and classics by the Beatles and the Doors."

Jeff Salgo, program director of Los Angeles' KMGG and also an AC consultant, notes that the line between adult contemporary and top 40 is clearer than it has been in years. And exactly where is that line? "Just this side of 'Beat It,'" Salgo quips.

"As top 40 stations have become hotter in the past year, the role of adult contemporary has become more clearly defined: It's the softer alternative for people who want to hear the hits."

Salgo also defends the format against charges of blandness. "It's bland by design," he says. "People go through many moods in a day, and there needs to be something on the radio to fulfill all those needs. There's still a very big need for radio as a companion, as opposed to an entertainer. We try to create a comfortable, friendly environment, which means we're not going to do things that stand out and grab people's attention."

Boston-based consultant Donna Halper also notes that the adult contemporary tag can have a lot of different meanings. "A lot of stations call themselves adult when in reality they're just top 40 stations who don't play Van Halen," she says.

"Adult stations today can get away with playing songs that five years ago they wouldn't have touched. Today's AC listener is different from the AC listener of five years ago. He's grown up with rock'n'roll and doesn't want

to hear mellow jello.

"But by the same token, stations have to be true to their image. If they have a winning image as a soft station, they shouldn't suddenly throw in Duran Duran just to be hip. They'll just end up alienating people."

Pete Salant, a consultant from Cheshire, Conn., makes a similar point: "Now more than ever, adult contemporary stations will have to retain their franchise. The station that tries to be a hybrid AC/contemporary hit station may just blur its image. It may be okay for an AC station to play Genesis, but it's not a good idea for it to play Duran Duran, and it's not necessarily a good idea for it to play Yes."

Paul Sebastian, PD at Minneapolis' WLTE, sees more top 40 artists being incorporated into the format. "As top 40 pulls more to the left, it has made it easier for us to come a little closer to the middle and not have to be quite so soft and background," he says.

Sebastian also explains the need to back off on oldies. "We should be playing oldies to bring back memories, not just because they're familiar songs. Emotions can be burned out. If it's played too often, 'Walk Away Renee' will remind you of what happened yesterday at lunch as opposed to what happened when you were 17 years old riding around in your convertible."

George Johns, a San Diego-based consultant and principal in Dallas-based FairWest, is bullish about the state of current music. "The stations I deal with aim at an audience between 30 and 40, mostly women, and the music now is almost perfect for what I'm doing. Even the new wave scene is getting very melodic. If you never saw Boy George and Culture Club and just heard them, hell, it could be Sergio Mendes."

Like many other programmers polled, Johns sees adult contemporary becoming more song-oriented. "I'm a firm believer that it's the song and not the artist, at AC especially," he says. "At top 40, it's a combination of the artist and the song; at AOR, it's mainly the artist."

Atlanta-based consultant Mary Catherine Sneed believes that AC has become a bit boring in recent years. "There's a 'Magic' something or a 'Light' something in every market," Sneed says. "They've all become sheep. There are some adult contemporary FMs that are a bit more up-tempo and upfront in their approach, but there aren't a lot of them. For the most part it's all pretty much background."

Don Cannon, operations manager at Philadelphia's WSNI FM, isn't concerned about top 40 stations backing off from ballads. "It's tough for them because they're coming up against urban contemporary stations and really want to sound hot. But we

don't have that problem: We can expose a Kenny Rogers or a Barbra Streisand and appeal to that 24- to 34-year-old woman. We go up and down (in tempo) purposely. We may play Hall & Oates and then follow that with Judy Collins."

Alan Anderson, PD at New York's WPIX says the core artists at his "Nothing But Love Songs" format are Paul McCartney, Hall & Oates, Billy Joel, Christopher Cross and Air Supply.

Anderson adds that personality will become more of a factor at AC stations. "We've largely been devoid of personality and have relied, because of the quality of our signals, solely on music. But AC stations are going to have to become more personality-oriented, especially in morning drive."

Dave Martin, vice president of programming at Chicago's WCLR, predicts that AC will continue to be "one of the key formats of the '80s in terms of delivering 25-plus audiences."

Martin also believes that AC "gets a bad rap" by those who contend the format doesn't break artists and records. "In many cases, AC either discovers a hit or breaks it out of another format, be it black/urban or country. The percentage of new vs. familiar music played at AC is low, but AC has and will continue to break new acts that later cross over to top 40."

Court Rules In Betamax Case

• Continued from page 1

The case had been pending in the Supreme Court since June, 1982, when it was announced that the Court would review an appeals court ruling that non-commercial home taping was illegal and the manufacturers were guilty of contributory infringement by offering the machines for sale.

Dissent on the bench, however, was vigorous. The complexity and ramifications of the case had bothered the Justices all the way through the review, and appears to have been the main reason why the court decided to postpone the decision last term (separate story, this page) and rehear the case last October.

Justice Harry A. Blackmun, along with Justices Thurgood Marshall, Lewis F. Powell Jr. and William H. Rehnquist, wrote a 44-page dissent (the majority opinion was 37 pages) saying that they felt "the Court has gone too far in belittling the claims of copyright owners," and adding, "Surely, Congress desired to prevent the sale of products that are used almost exclusively to infringe copyrights; the fact that noninfringing uses exist presumably would have little bearing on that desire."

However, Justice Stevens, with Chief Justice Warren E. Burger and Justices William J. Brennan Jr., Byron R. White and Sandra Day O'Connor concurring, cited surveys showing that most home viewers time-shift rather than build libraries of programs and movies, and rejected arguments from Universal and its friends of the Court that fair use was limited to educational and scholarly "productive" use.

The majority also found the evidence offered by Sony that many program producers don't care or object to having their broadcasted programs time-shifted to be very persuasive in their review of the case.

There are reports that for a time in the Court chambers the tentative votes of the Justices might have swayed in favor of Sony, and that is perhaps the reason for the extensive dissent opinion. Court officials had no comment on the reports.

The Hollywood community, along with officials from the music industry, who are seeking legislation similar to moviemakers for a royalty to compensate home taping financial losses, took solace in statements in both the majority and dissent opinions that Congress must now act to clear up the problems in the Copyright Act brought on by new technology. But, Stevens wrote, "It is not our job to apply laws that have not yet been written."

On the Hill, comments from key copyright committee legislators and home taping/royalty bill authors

ranged from intrepid to bleak. Rep. Don Edwards (D-Calif.), author of the House version of the home taping bill, said the decision might benefit consumers "in the short run," but there will be a long-range impact because the creative copyright community will suffer and will not be able to produce the same level of material. He said he will "pursue my legislation" and hopes the House "will move quickly."

Staffers in the office of Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee and author of the Senate version, said that they will heed the "explicit legislative guidance" the court majority opinion mentioned and pursue passage of the bill, but confided "It is going to be an uphill journey."

Other legislators were more pessimistic. Rep. Robert D. Kastenmeier (D-Wisc.), chairman of the House subcommittee working on the House version of the bill, said there is "virtually no chance" for passage of the Edwards bill (separate story, page 1).

Court observers pointed out that the ruling was specific and addressed only whether it was legal for viewers to "time-shift." Several remarked that the next-day newspaper coverage displayed a "misperception" of the ruling.

"The ruling was just about time-shifting," one veteran observer said. "It said, 'We leave open our opinion on everything else.' The court did not come out and say that all non-commercial home taping for any reason, say, to make libraries, is okay. It's important to make that distinction."

Observers also say that Universal faced the dilemma of trying to either sue citizens for home taping—and taking that political flack—or going after the manufacturers instead to try and prove contributory infringement. "They chose the latter," one notes, "and that meant they had to prove that the machine was to be used primarily for copyright infringement reasons."



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A Long, Complicated Story Reaches A Judicial Climax

By BILL HOLLAND

WASHINGTON—The Betamax case, from its beginnings more than seven years ago until last week's Supreme Court decision in favor of Sony Corp., was rife with Constitutional questions, but the main ones were these: Does the sale of video-cassette recorders to the public constitute contributory infringement of copyright? And does a citizen have the right under the rule of "fair use" to copy, for non-commercial purposes, the copyrighted works without having to compensate copyright owners?

These were the same questions Judge Warren Ferguson studied and ruled on Oct. 2, 1979, after Universal

Studios and Walt Disney Studios brought suit in 1976 against Sony Corp. of America, manufacturers of the machines. The studios charged Sony with copyright infringement and violation of fair use.

Judge Ferguson ruled in U.S. District Court in San Francisco that noncommercial, off-the-air taping was lawful, although nothing in the Copyright Act mentioned video-cassette machines. He wrote that the "Congressional intent was that home use sound recording was not prohibited" and, "as with home use sound recording, Congress did not intend to protect copyright holders from off-the-air audio/visual recording for home use, even though the statute does not expressly so state."

Electronics Trade Jubilant; Hollywood Vows New Action

By LAURA FOTI

NEW YORK—Reaction to the Supreme Court's long-awaited decision in the Betamax case has been predictable. Representatives of the consumer electronics industry hail what they call a "victory" and say they believe Congress will not impose a royalty on the sale of VCRs and blank tape. Members of the motion picture industry, including prerecorded video suppliers, cite the narrow margin of the decision (five to four) and reaffirm their plan to pursue Congressional action.

Specific legislative avenues have apparently not yet been worked out, but the intent of both sides to continue to do battle is clear. And, although the Supreme Court decision does not have any direct relevance for the audio recording industry, representatives of that field have also spoken out on their plans to continue Congressional action.

At a champagne celebration press conference in New York Wednesday (18), Jack Wayman of the Electronic Industries Assn. (EIA) remarked, "The battle is still on." Speculating on followup action by "Movieland," Wayman said, "They will probably drop the royalty issue and go for the repeal of the First Sale Doctrine—which is, in effect, a rental tax."

Gary Schwartz, an EIA lawyer, remarked, "The decision takes Sony off the hook and sets the stage for Con-

gress. The Supreme Court rejected the movie industry's comments, and now that they've been weakened it would be difficult for Congress to accept them."

Kenji Tamiya, president of the Sony Corp. of America, said, "There may be efforts by some to undermine this decision in Congress and through further litigation. We hope that this decision focuses the attention of consumers on the importance of being actively involved in efforts to protect their rights to continue to utilize home video." He added, "Sony is part of the EIA and the industry, and we are working with them closely to fight any legislation that would add a royalty" to video hardware or blank tape.

Sony vice president of special projects Ira Gombert said, "We will support video software dealers in their fight against the repeal of the First Sale Doctrine. It will be interesting to see how Congress interprets this decision, because it's clear they were waiting for it." He pointed out that "other issues," such as First Sale and a royalty, would be addressed in Congress.

Jack Valenti of the Motion Picture Assn. of America (MPAA) said, "Both the majority and dissenting opinions did agree on one point: The Congress must decide whether copyright is real or whether it is mush. This thinly decided decision is ample

evidence that the Court is troubled and divided."

Disney and MCA, who initiated the original court action in 1976, had no comment on the decision. Other motion picture studios also refused to publicly react. However, Embassy Home Entertainment chief Andre Blay, one of the founders of the pre-recorded video business, said he would like to see Congress pass a law giving control to the video software community. "The decision made by the court was inevitable," he remarked.

A different view was expressed by Ed Cramer, president of BMI. He suggested that cases before the highest courts are often decided by factors other than legal precedent. He said "social and economic considerations play an unwritten but major role."

Cramer said the "failure of the copyright community to recognize its problem and do something positive about it" was largely responsible for the adverse decision. He urged that a campaign be launched to get the message across, and said that BMI would back such a move.

H. Joseph Mello, chairman of the Copyright Committee of the Bar Assn. of the City of New York, noted that the decision, "while not totally unexpected, appears to be based in great part on philosophical grounds. The direction of the Burger Court's

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Ruling Casts Doubt On Home Taping Legislation

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copyright issues, admitted that the future of such bills, for the time being, is very dim.

"Candidly speaking," he told reporters, "it would seem to me that Congress will not be disposed, in light of the court's decision, to act on legislation calling for the imposition of royalties on home taping."

Implicit in Kastenmeier's comment is the unavoidable fact that this is an election year, and that pro-copyright owner legislation, imposing what opponents call a "tax" on hardware and blank tape, will most certainly be interpreted by opponents, and thus the general public, as violating consumer rights, and tantamount to political suicide. Kastenmeier added that he felt there is "virtually no chance" that the House would move to pass a taping fee bill.

He added, however, that the "motion picture industry and the record

industry have... other avenues to pursue," mentioning pending First Sale Doctrine video and audio bills. He also said that he expects Hollywood "to choose to pursue the Betamax approach legislatively."

The author of the House version of the home taping bill, Rep. Don Edwards (D-Calif.), continues to have hopes for work on his bill. "Although the Supreme Court decision is a disappointing one, I note that all nine justices felt it appropriate for Congress to address legislatively the issues involved in the Betamax case," he said.

"I intend to pursue my legislation which balances the interests of home tapers, equipment manufacturers and the creative community," he added. "I hope Congressman Kastenmeier's judiciary subcommittee will move quickly to take up the suggestion made by the justices that Congress examine this issue."

Rep. Edwards also suggested that

Kastenmeier might first try to move the First Sale rental bills to markup. He also pointed out that even though consumers might benefit from the Court decision "in the short run," they will eventually be hurt because of the impact of the ruling on the creative community and the reaction of advertisers on commercial television.

Because of the midweek snowstorm, there was very little talk either in the offices of the Congressmen or at subcommittee or committee level about a possible spinoff of the audio section of the Mathias or Edwards bills. The music coalition has been more successful in persuading the Congress of the financial losses incurred by home taping habits, but off the record comments indicate that any such move has not yet been given much thought.

On the Senate side, an official in the office of Sen. Charles Mathias Jr.

(Continued on page 76)

logical phenomenon was not covered—even by intent—under current copyright provisions.

In other words, copying copyrighted audio/visual works at home, even for non-commercial purposes, was ruled to be illegal.

Further, the ruling, by implication, made both the makers of the video cassette recorders and consumers who copy at home off the air—even for their private use—guilty of copyright infringement, according to the court. The case was remanded to the lower court for relief, instructing that it might consider an injunction against the manufacturers, or the imposition of damages.

Within 24 hours, Capitol Hill erupted with legislative proposals in

both the Senate and House to exempt private home, non-commercial videotaping from copyright violations, complete with Congressional pronouncements of the "invasion of the sanctity of the home." The nation's newspapers had a month of field days all through October, 1981, lampooning a future of copyright police squads knocking at the door.

The 97th Congress saw hearings on three different bills, and also saw the beginning of the music industry's appeals for similar audio recording home taping legislation with a Dec. 9, 1981 four-page letter from Recording Industry Assn. of America president Stan Gortikov to Sen. Strom Thurmond (R-S.C.), chairman of the

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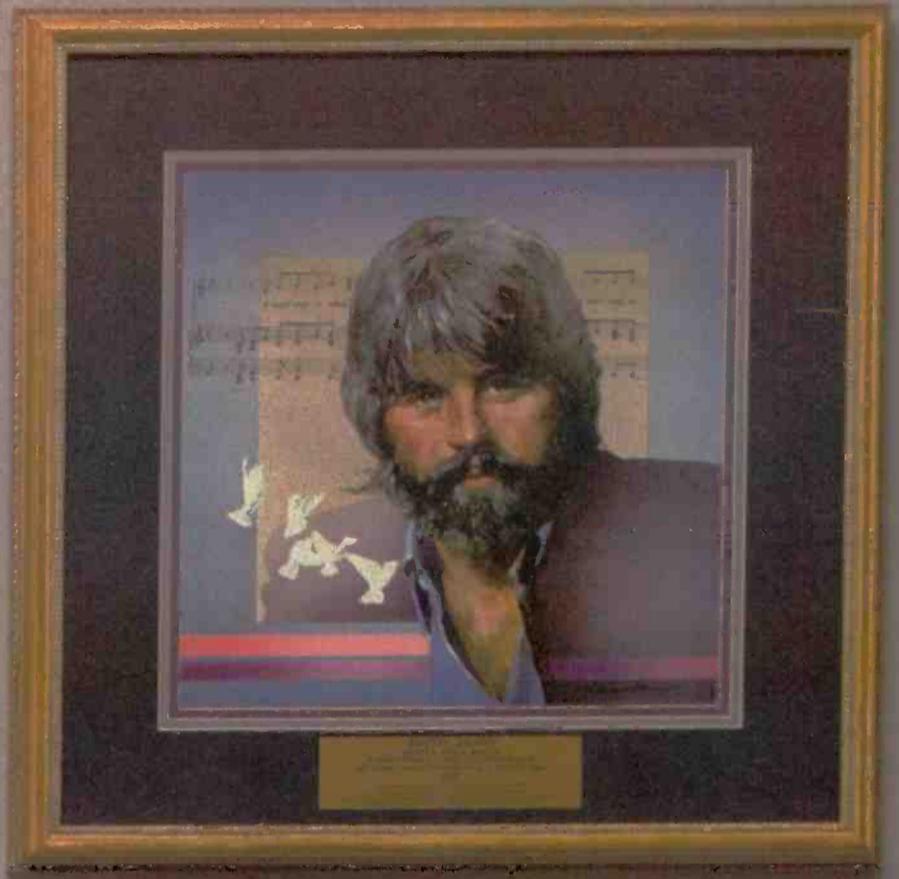
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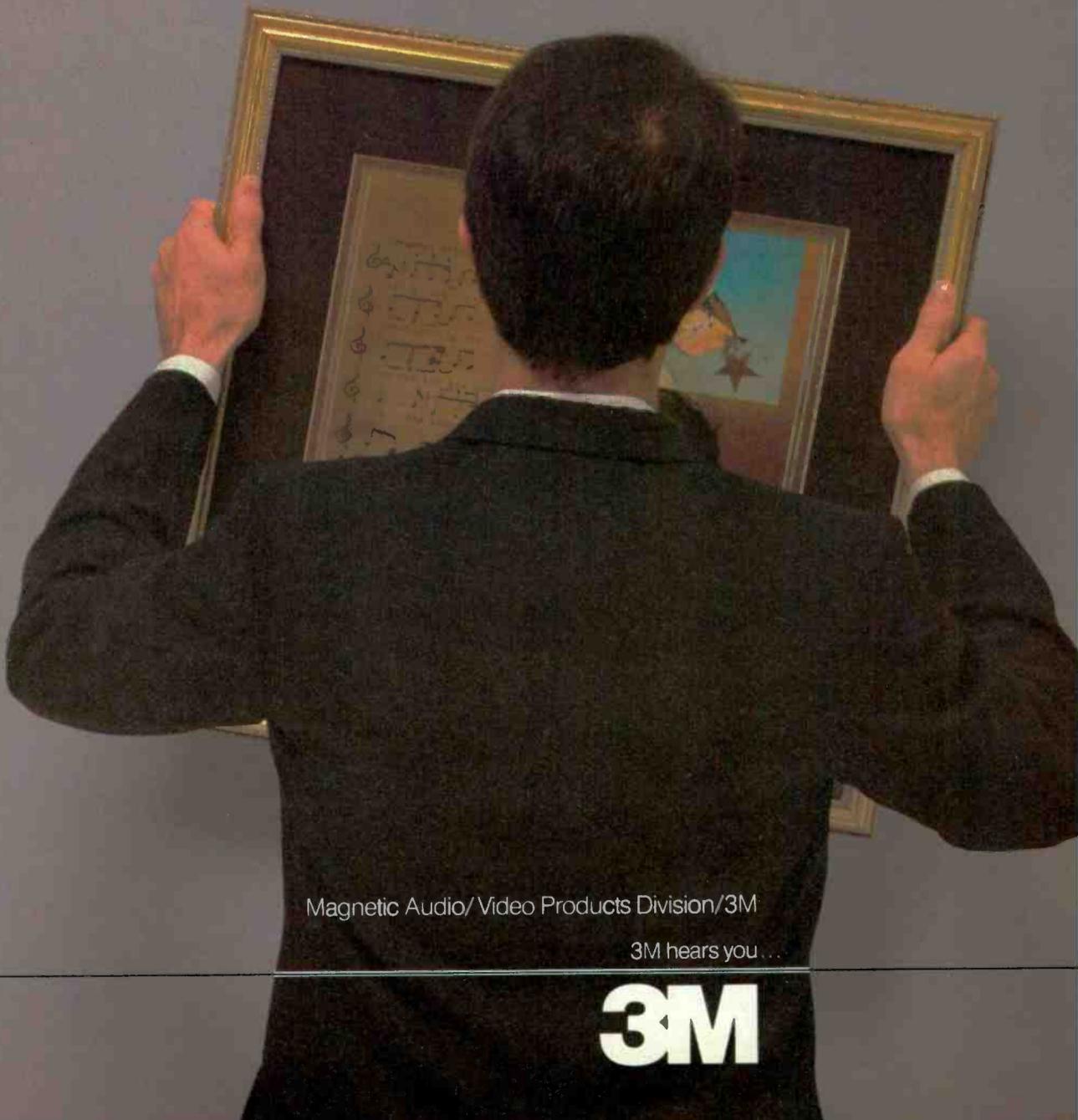


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Growth Pains Greet Boom In Studio-Produced Vidclips

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record companies both see video clips as offering strong promotional support to films and their soundtracks. When footage used in the clips is from the film, as is usually the case, it provides viewers with a trailer that is, in effect, free advertising. And being identified with a popular movie can have a strong effect on an individual record's sales performance.

Questions over the control of movie video clips have arisen when a movie's star, producer, director or distributor did not like the final product. Generally, it is the motion picture studios who pay for a clip's production, although record companies often pick up charges for re-editing and distribution.

According to Gordon Weaver, president of the marketing division of Paramount Pictures, Paramount, not PolyGram Records, paid for and distributed all the clips from "Flash-

dance." That's because, he says, "The original intent of these music videos is to promote the movie, although there's spillover benefit to the record when the movie is played."

He notes, "We work with the label, but we both have separate functions." Paramount Pictures, he says, distributes the clips to MTV and other television outlets, as well as locally to clubs. "We do this through our offices in New York and our 43 advertising agencies around the country."

"It's a godsend," he continues. "The demographics are so perfect with music video."

Don Simpson, co-producer of "Flashdance," says getting on MTV with the videos was "a priority." He notes, "'Maniac' was on MTV before the movie came out; 'Flashdance' itself was inspired by MTV," pointing up the strong cross-pollination between the film and music video in general.

Even when music plays only a small part in a movie, a video clip can be used successfully for promotional purposes. Jim Cahill, director of video productions for Universal Pictures, says any movie that has a strong soundtrack is a candidate for a clip. Examples are Irene Cara's "The Dream" from "D.C. Cab" and the upcoming "Heart To Hold" (Rick Springfield) and "The Lonely Guy" (Steve Martin).

Jon Sheinberg, national manager of broadcast promotion for Columbia Pictures, suggests that virtually any movie can benefit from a video clip. "It is an incredible way to gain national visibility for our movies," he says.

Columbia's first music video clip was for "Yor," and was completed at the last minute to reach the under-30 television audience. The band Oliver Onion benefitted from that video, with Columbia spending "about

\$30,000 on what we considered to be an experiment," Sheinberg says. The experiment, he adds, was a success.

The clips are more than promotions, says Sheinberg. Many film directors have tried their hand at clips, as well as at directing the clips that accompany their movies. Taylor Hackford, who is directing "Against All Odds," will direct the clip to promote it. It will cost Columbia about \$20,000. A second clip, of Kid Creole & the Coconuts, will be lifted directly from the movie. Other Columbia movies with clips include "Christine" and the upcoming "Karate Kid," featuring local bands; "Moscow On The Hudson" with Robin Williams; and "Ghostbusters" with Dan Aykroyd and Bill Murray.

Sheinberg believes payment for clips should be shared by the studio and soundtrack label. In the future, he says, he plans to try to elicit more cooperation and/or financial assistance.

Meanwhile, the financial burden for video clips continues to rest largely with the studios. MCA's video for "Rumble Fish," for example, was paid for by the studio, as were Warner Bros.' clips from "Risky Business," "Vacation," and "Sudden Impact." Columbia Pictures paid for the video for Marvin Gaye's "I Heard It Through The Grapevine," from "The Big Chill," according to Karen Spencer, Video service manager for Motown Records. That clip had to be approved by Lawrence Kasdan, director of the film, who insisted that it accurately portray the movie.

Debbie Newman, director of artist development/video for Columbia

Records, has had experience with clips from "Yentl" and the upcoming "Footloose." In the former case, approval from Barbra Streisand held up the release of the video for "The Way He Makes Me Feel." Newman also notes that Streisand re-recorded the vocals to the song so that they no longer matched the way it was sung in the movie. "That meant the video could not use lip-synching," she says.

Newman adds, "MGM absorbed a good part of the costs of re-editing the video. We shared in the costs, but our investment was minimal."

With "Footloose," a new Paramount film for which Kenny Loggins sings the title song, the studio and record company will be working closely together. Paramount's Weaver says he needs to know when Columbia is shipping the single to radio stations, and will begin advertising on cable thereafter.

Michelle Peacock, director of national press and artist development for Capitol Records, notes that Bob Seger's "Old Time Rock 'n' Roll" was used in "Risky Business." A video was serviced to television outlets; but, Peacock notes, "There were legal complications."

"First, we couldn't get any live footage of Seger, but Geffen Co. (which produced the movie) wanted to give MTV something, so we put together a trailer-type video with footage of Seger, but then we had to edit out the appearance of a half-nude girl and a Budweiser bottle."

Peacock says Seger supplied the live footage of himself at no charge. Geffen absorbed the costs of putting together the clip, with Capitol paying for re-editing and distribution.

Spring/Posse Adds Labels

NEW YORK—The Spring/Posse label setup, which left PolyGram's orbit for independent distribution last fall, has begun to develop national distribution deals for newer indies.

The company, led here by Roy and Julie Rifkind and Bill Spitalsky, launches its new direction with deals for Pretty Pearl Records, owned by former basketball star Earl (The Pearl) Monroe, and TVI Records, operated by Tony Valor and Don Goodman.

According to Roy Rifkind, Spring/Posse is responding to the need for promotion, marketing and collection skills among record producers who have recently formed in-

die labels. Rifkind says he and his partners feel that they can draw from an increasing pool of labels that have emerged as a result of major labels being less willing to develop the potential of newer acts. "In developing these ties, we're giving our indie distributors a shot in the arm, too," he says.

Internationally, deals have been set for Pretty Pearl in Germany (DJ) and the U.K. (PRT). As for Spring/Posse, among its international switches are that of Sire for England, France and Italy for Millie Jackson and ESP product, WEA in South Africa for the Spring line and DJ in Germany for Jackson.

New Nashville Ticket Agency

NASHVILLE—Musitik, a new ticket agency headquartered here, has opened as a division of Cat's Concerts Inc.

The firm has been mainly handling tickets for new music shows in smaller venues. It has done tickets for Wall Of Voodoo, the Psychedelic Furs and Bow Wow Wow at the Exit/In, and for Joan Armatrading at War Memorial. Outlets will include six Cat's Records locations in Nashville, two Musicland stores (Clarksville, Tenn. and Bowling Green, Ky.) and four other Tennessee retail sites.

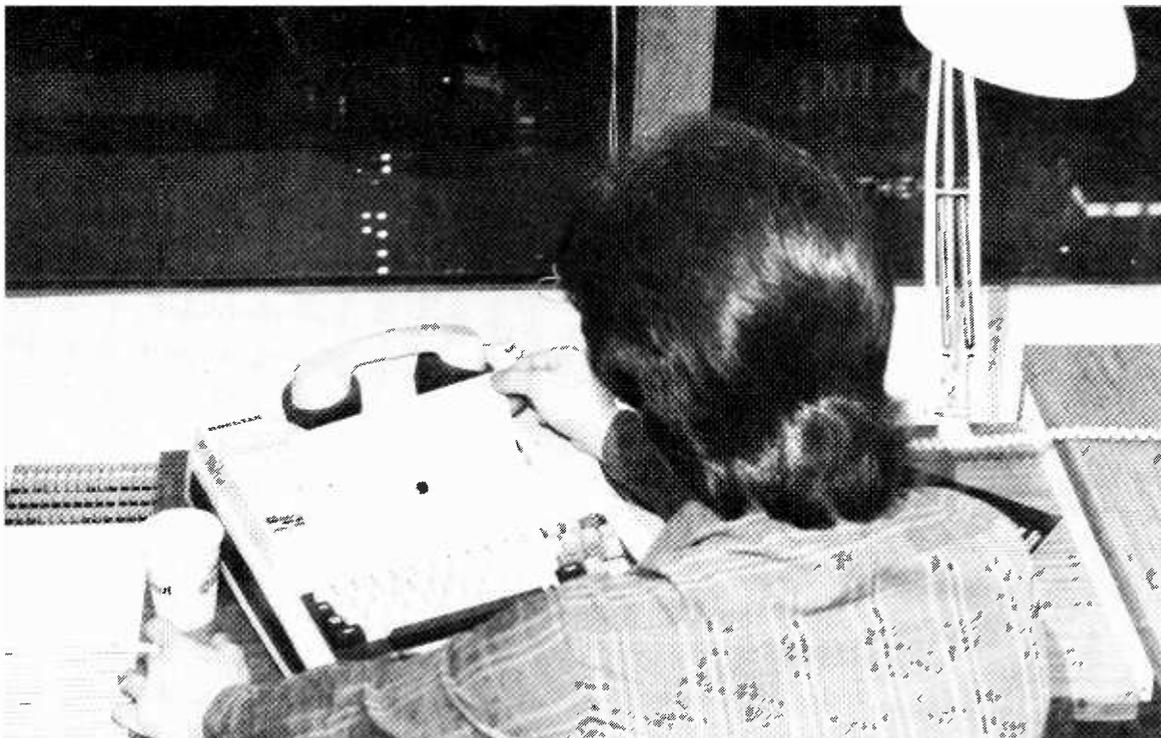
Musitik president Steve West expects to coordinate retail support through in-store displays, sales and appearances to promote his shows through Music City Distributors, which owns Cat's Records. Music City's Bruce Carlock serves as president of Cat's Concerts. Musitik, which is not computerized, hopes to expand throughout middle Tennessee.

Five To Join Hall Of Fame

LOS ANGELES—Concurrent with the announcement of this year's Grammy nominees is the naming of five additions to the Recording Academy's Hall of Fame.

Inducted this year by the 96-member elections committee are Frank Sinatra's "In The Wee Small Hours" (Capitol, 1955), Walter Huston's "September Song" (Brunswick, 1938), Heitor Villa-Lobos' "Bachianas Brasileiras #5—Aria" (Columbia, 1945), the Woody Herman Orchestra's "Four Brothers" (Columbia, 1948) and Fats Waller's "Ain't Misbehavin'" (Victor, 1929).

The Hall of Fame was created 11 years ago to honor recordings of lasting qualitative or historical significance released before the inception of the Grammy Awards in 1958.



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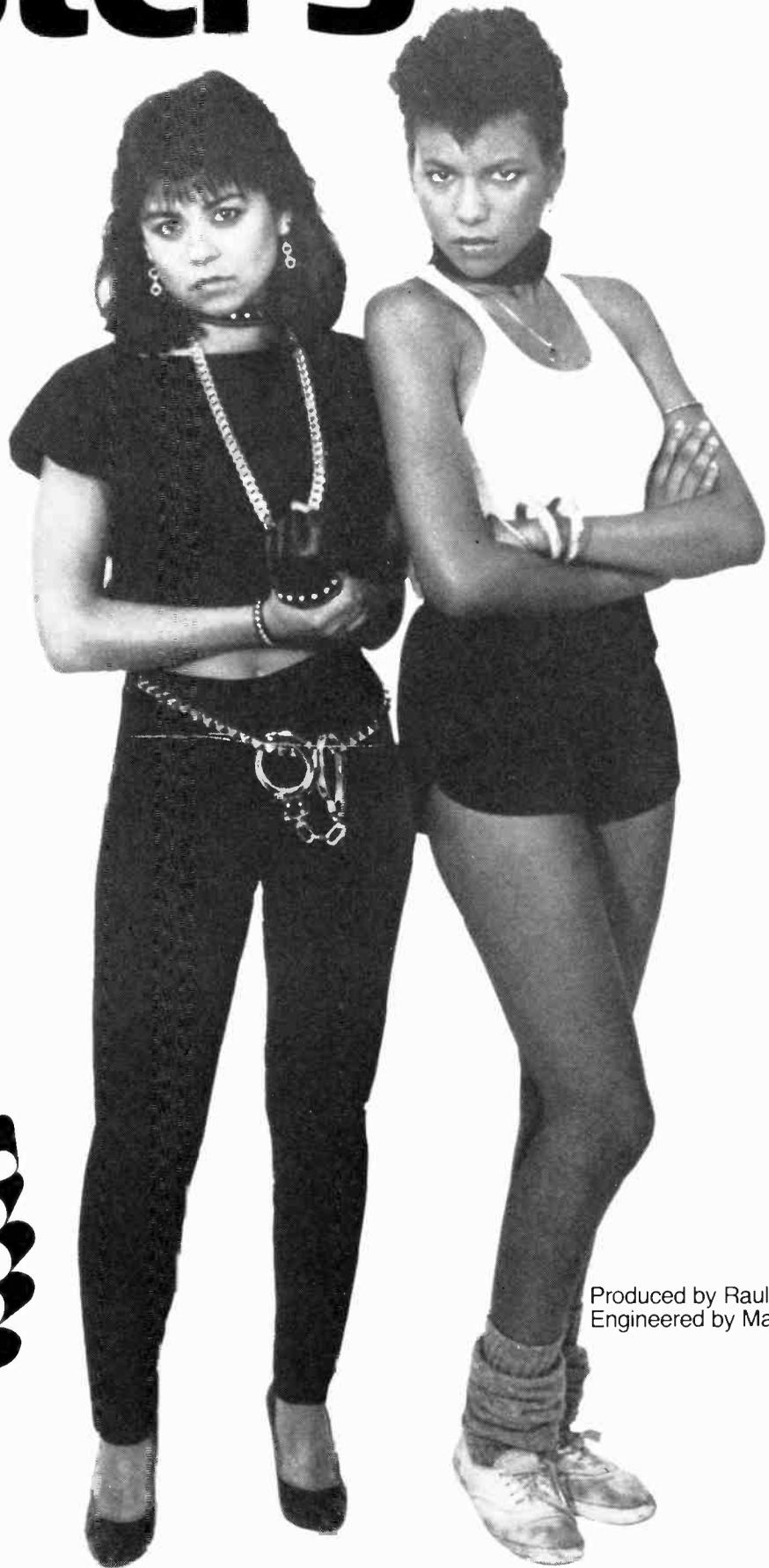
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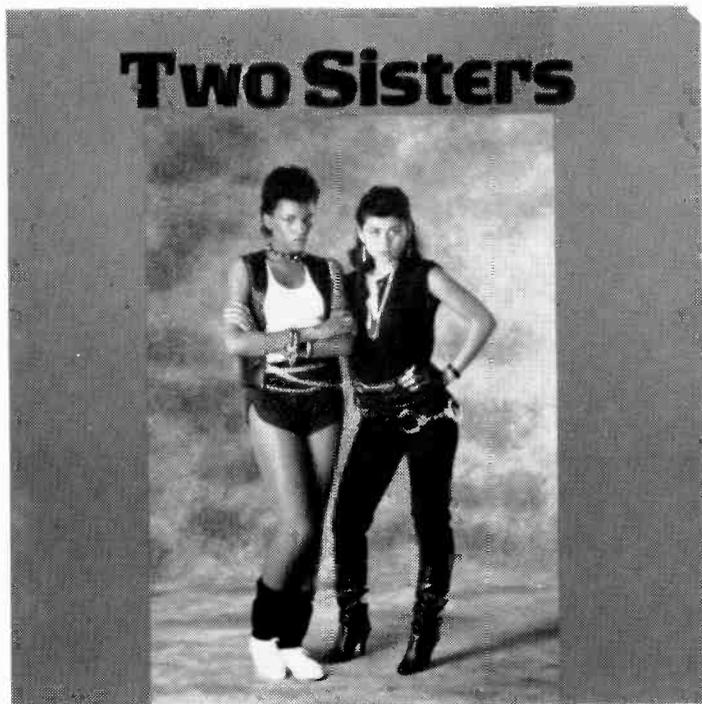
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Campbell Connelly Changes Hands

• Continued from page 3

Ivy and Planetary Nom. It's been revealed that the trustees have bought back the company's headquarters, an 18th century building in London's Soho Square, premises officially covered by an architectural preservation order. It is valued at around \$2.1 million.

The Campbell Connelly catalog contains more than 50,000 copyrights, taking in virtually all styles of

popular music. Among its key standards are "Summertime Blues,"

"We'll Meet Again," "The Very Thought Of You," "Big Spender" and "Pennies From Heaven."

The original offer-to-sell document was submitted by the trustees to more than 50 international music

companies. Trustee Leon Morgan says there were more than 50 "serious inquiries," followed by 14 specific bids.

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Chartbeat

• Continued from page 60

and **Leon Huff** both worked on LaBelle's album, but curiously, they didn't collaborate on any cuts.

LaBelle first cracked Billboard's black chart in 1963 with "Down The Aisle (Wedding Song)" on Newtown Records. The hit, billed **Patty LaBelle & the Blue Belles** climbed into the top 15. The group scored two lesser r&b hits on Atlantic in the mid-'60s, before the trio LaBelle emerged on Epic in the mid-'70s with a series of hits. Patti LaBelle bowed as a solo act in 1977, but didn't crack the top 20 until she teamed up with **Grover Washington Jr.** for last year's Grammy-nominated "The Best Is Yet To Come" on Elektra.

★ ★ ★

Fast Facts: The classic songwriting team of **Elton John & Bernie Taupin** is back in the top five for the first time in nearly eight years, as "I Guess That's Why They Call It The Blues" jumps to number four. Elton and Bernie's last top five hit was "Don't Go Breaking My Heart," which they wrote under the pseudonyms **Ann Orson** and **Carte Blanche**. Elton had one top five hit in the intervening years. 1980's "Little Jeannie," which he wrote with **Gary Osborne**.

David Sanborn moves up to No. 1 on this week's jazz chart with "Backstreet" (Warner Bros.). It's his third No. 1 jazz album in less than three

New Comedy Net Getting Attention

• Continued from page 14

mercials. What distinguishes us is that we're as topical as possible.

"We hit on the things that are on people's minds. It's relatable, and it's also very highly produced. Every visual action is represented in sound. The basic service offers five features a week and is priced according to market starting at \$50 a week."

As for "Breaking Up Is Hard On You," a deal has just been signed with Critique Records, and copies will ship within the next few weeks. "It will give you an idea of what we do," Goodman says. "That was just one of the taped bits sent out with our weekly load. We never expected this to happen."

KABL Goes Up Against Arbitron

• Continued from page 14

that five organizations submit the names of two people they feel should mediate the issue. Arbitron then picks one candidate from each group. The groups include the Radio Advisory Council, NAB radio board, NRBA Board, RAB Board and the Electronic Media Ratings Council.

Arbitron agrees to participate," says Clark, "but not to be bound by the results." The process has only been called upon once before, ironically by Bonneville, and the decision was favorable.

"What I'm hoping to achieve is a change in their policy adhering to their other policy," Clark says. "It's also a way to draw attention to the buying community that there is a distortion. It's not only a problem for us, and KBAY in San Jose, but other stations, even though not direct competitors with KOIT, can find themselves affected." The bottom line, adds Clark, "is that it's not representative of the listening in this market last fall."

years, following "Voyeur" and "As We Speak."

And **John Cougar Mellencamp** finally cracks the top 10 on the pop album chart with "Uh-Huh," his followup to the No. 1 "American Fool." "Uh-Huh" appeared to peak at number 12 several weeks ago, and started to drop down the chart. But it has turned around on the strength of the second single, "Pink Houses," and this week climbs to number nine.

★ ★ ★

We Get Letters: Jeff Edwards of McMinnville, Tenn. points out a chart oddity in the top 10 for the week ending Jan. 7. Notes Edwards: "The top 10 that week included both 'Yentl' (which features **Barbra Streisand** dressed as a boy) and **Culture Club's** 'Colour By Numbers' (which features **Boy George** dressed as a girl). It's enough to make me say, 'Wow.'"

Chains Selling Computer Books

• Continued from page 30

mo Distributing, is not yet selling books or computer software. However, those stores continue to sell game titles for video game machines.

Assistance in preparing this story provided by **Moir McCormick** in Chicago.

Bromo's two Button stores in Oklahoma sell some 1,000 software titles and about 20 book titles. The software manager for Button, Jay Hanlin, has observed that customers generally request literature about computers. He says that increased book popularity indicates computer hardware manufacturers may not be providing adequate information on their products.

Computer book publisher Data-mast, based in Chatworth, Calif., acknowledges that record store sales of their books are on the increase.

Panel Debates Software Piracy

• Continued from page 27

and 16 months to convert one of their titles for the TI machine.

Katz asserted, "We would like to do conversions to all systems, but don't have the resources to tie up a programmer for that length of time."

Regarding home computer hardware, an earlier panel, which featured representatives from the hardware community, cited the IBM PCjr as creating a stabilizing force in the volatile home computer market. Darrol Davis of Pacific Stereo and James Boudreau of Child World agreed that the price point of about \$1,000 for Junior brings credibility to the market.

The hardware industry is still plagued with incompatibility, most of the panelists agreed. David urged the industry to support only two standards, citing the video recorder industry's Beta and VHS as a model.

David Kay of Kapro Corp. made a pitch for MS-DOS as an industry standard, noting that IBM and 30 Far Eastern manufacturers use it. Kapro exhibited here in an effort to persuade mass merchandisers to sell their portable computer systems, which cost more than \$1,000, and, until now, were primarily sold to businesses.

Microsoft's MSX standard, currently being used in Far Eastern countries, is likely to have an effect on the industry when and if it enters the U.S. market.

Video game consoles received no mention during the hardware panel. But keynoter Don Kingsborough of Atari focused on that industry, describing video game hardware sales as "more than healthy."

Nearly five million VCS machines were sold in 1983. In 1982, 10 million video game systems were sold. Kingsborough described the video game industry as a rocket ship that temporarily hit some turbulence.

Refuge from the Road

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For Week Ending January 28, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	58	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲		BLP 3	36	39	8	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 5	71	69	21	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 6
2	2	12	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	37	32	11	BOB DYLAN Infidels Columbia QC-38819	CBS				72	71	16	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98	
3	4	13	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲			38	38	50	JOURNEY Frontiers Columbia QC 38504	CBS	▲			73	75	31	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
4	3	18	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		39	30	9	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		74	80	22	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 24
5	5	9	YES 90125 Atco 90125	WEA	▲	9.98		40	45	6	LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 8	75	76	22	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 35
6	6	31	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		41	42	26	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 9	76	68	11	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
7	9	11	DARYL HALL & JOHN OATES Rock 'N' Soul, Part I RCA CPL1-4858	RCA	▲	9.98		42	52	15	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 4	77	66	88	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
8	8	24	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			43	47	40	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		78	70	69	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
9	12	13	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	9.98		44	44	16	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	▲	8.98		79	83	39	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
10	10	8	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		45	36	63	PRINCE 1999 Warner Bros. 1-23720	WEA		10.98	BLP 40	80	57	11	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98	
11	7	41	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			46	48	9	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				81	84	10	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 22
12	13	41	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		47	49	10	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 29	82	86	10	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 41
13	14	14	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		48	46	12	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		83	88	46	U2 Rattle and Hum Island 90067 (Atco)	WEA	●	8.98	
14	15	52	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		49	41	40	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		84	101	7	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 20
15	11	10	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			50	53	31	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98		85	79	24	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
16	21	15	THE ROMANTICS In Heat Nemperor B67 3880 (Epic)	CBS	●			51	40	11	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		86	89	10	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 26
17	17	15	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 47	52	55	11	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA		8.98		87	78	28	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
18	NEW ENTRY		VAN HALEN 1984 Warner Bros. 1-23985	WEA	●	8.98		53	59	22	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 36	88	74	8	ADAM ANT Strip Epic FE 39108	CBS			
19	22	8	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	▲			54	43	13	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		89	94	8	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 49
20	16	19	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	55	58	12	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 13	90	111	7	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
21	20	24	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		56	54	38	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		91	92	23	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 31
22	23	17	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			57	51	9	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 23	92	95	23	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 14
23	19	11	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	●		BLP 45	58	63	56	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			93	90	36	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
24	24	9	38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98		59	56	36	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98		94	113	22	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	
25	28	16	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	●	8.98		60	77	6	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS				95	97	10	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
26	18	10	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		61	65	67	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 46	96	99	133	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
27	27	9	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		62	73	4	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 7	97	98	44	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
28	29	8	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	▲	8.98		63	62	32	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		98	82	25	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	▲	8.98	BLP 33
29	34	27	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 2	64	60	27	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98		99	100	83	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
30	35	34	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	▲	8.98		65	50	26	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			100	81	21	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98	
31	31	40	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 63	66	85	4	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS				101	87	15	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 12
32	25	12	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 19	67	67	10	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 5	102	109	7	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
33	33	19	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	▲	8.98		68	64	45	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 4	103	105	82	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
34	26	16	PAT BENATAR Live From Earth Chrysalis FV41A44	CBS	▲			69	72	7	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98		104	96	67	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
35	37	11	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 10	70	61	17	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98		105	108	9	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15

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).

Electronics Trade Jubilant; Hollywood Vows New Fight

• Continued from page 67

decisions has consistently been away from the judicial activism of the Warren Court, preferring to have Congress settle issues they believe are better left to the legislative branch."

Mello, a partner in the law firm of Golenbock & Barell, added: "The precept that a man's home is his castle serves as the basis of our common law heritage, and the idea that someone sitting at home taping a movie off television is somehow violating law was a difficult one for this court to accept."

The relationship between the video decision and future action by the audio recording community was spelled out by Stan Gortikov of the Recording Industry Assn. of America (RIAA). While expressing disappointment over the decision, he noted it was up to Congress to "take a fresh look at this new technology. Only Congress can develop a national, comprehensive mechanism for assur-

ing fair compensation for the creators of America's music. That is why the entire music industry will continue to press for enactment of the Home Recording Act of 1983 (S. 31 and H.R. 1030) in this session of Congress."

Hal David, president of ASCAP, said, "We join in urging Congress to examine carefully this crucial issue."

George Weiss, head of AGAC/The Songwriters' Guild, noted that the decision referred only to video, which is "not primary source of income for the film studios. But audio taping does affect our primary source of income. The Court decision will make our next step not easier, but more tenable." Weiss said efforts in Congress would be "accelerated."

The EIA's Schwartz remarked, "The audio case is different, with different criteria for fair use. But if the record industry thought they had a case to make, they would certainly be in court."

Doubts Cast On Taping Bills

• Continued from page 67

(R-Md.), chairman of the copyright subcommittee and author of the Senate version of the home taping/royalty bill, S. 31, admitted that passage of the bill will be "an uphill journey, that's for sure—people will see it as anti-consumer," but pledged to provide the kind of comprehensive solution to the home taping problem that the High Court urged.

"The majority mentioned 'explicit legislative guidance' and the dissent said, 'there can be really no satisfactory solution to the problem here until Congress acts,'" a source close to Mathias said, adding that the decision did not address "the key question" of whether "librarying, for repeated, long-term use, is copyright infringement." However, another Mathias staffer confided: "I don't know what we may do. All I know is what I am reading in the papers—that very little is going to be done."

The fate of the two major Betamax bills—the ones with no royalty fees—introduced by Sen. Dennis DeConcini (D-Ariz.) and Rep. Stan Parris (R-Va.) and Rep. Thomas S. Foley (D-Wash.) take different turns. One is

predictable in light of the Court decision, the other strategically surprising.

DeConcini's bill, S. 175, according to his staff, is now "redundant" in light of the five to four Supreme Court vote. "The problem's been solved," said an aide. "The impetus for legislation (for a copyright infringement exemption for home taping) has been dramatically reduced, if not completely removed. The Senator feels vindicated."

But not so on the House side. The Parris-Foley bill, H.R. 175, according to a source in Parris' office, will be pushed for passage, to "clarify" the Court's decision, and to offer a legislative alternative should the movie and music industry supporters "get that bill enacted. We expect a lot of activity around here soon," he added.

In addition, a staffer in Mathias' office suggested that "it wouldn't surprise me if a suggestion was made to spin off the audio section of the (Mathias) bill. It hasn't happened, but it wouldn't surprise me."

BILL HOLLAND

Executive Turntable

• Continued from page 48

Susan Senk moves to Europe to head up Vestron Video's international operations. She was vice president of the creative services for Vestron's North American operations. In conjunction with her move, Colin Bayliss is appointed managing director of Vestron Video International for the U.K. and Europe. He had held the same post for MGM/UA. Covering in Senk's absence are Maurie Perl as national press manager and Cathy Mantegna as press coordinator, both based in Vestron's Stamford, Conn. headquarters. Perl was with the Entertainment Channel. Mantegna was Senk's assistant.

Three appointments are made at RCA/Columbia Pictures Home Video in Burbank, Calif. Fritz Friedman is upped to marketing services manager from his former post as marketing manager. Mitchell Wallis is named advertising manager, moving up from his last post as senior accounts manager. And Linda Donewald joins as marketing manager. She was with Chicago's Sound Video Unlimited. Katherine Rosenberg joins the law department of Viacom International in New York as senior attorney. She was with the law firm of White & Case. In Santa Monica, William DuMong is named operations manager of Coast Video Distribution Inc. He was a consultant for Warner Bros. Records. Steve Allen has left his post as national sales manager for Select-A-Tape in Los Angeles.

Comprehensive Video Supply Corp., Northvale, N.J., names Harvey Bass marketing manager. He was marketing manager of the office products division at Esselte Letraset. Linda Feldman is appointed marketing manager for Arrays Inc., the parent company of Continental Software and The Book Company in Los Angeles. She was marketing and sales director for 3D Video Corp. Andrew Belth is named marketing director at Reeves Sound Shop in New York. He was an engineer for the sound studios.

Related Fields

Buddy Lee Attractions Inc., Nashville, commissions Trisha Walker to handle all international business and public relations. She was associated with Mervyn Conn Productions. Lisa Failla is upped to promotion and marketing manager for Mike's Management in New York. She was the firm's assistant manager.

Long Story Reaches A Dramatic Climax

• Continued from page 67

Senate Judiciary Committee.

By March, 1982, an amendment calling for a royalty fee to be placed on video and audio cassette equipment and blank tape had been introduced in the Senate and House. The amendment was 14,000 words long—and far more complex than the simple, one-page video home taping exemption proposals already introduced. Momentum began to slide away.

The home taping issue, by the winter of 1982-83, had mushroomed into a major business law story, one of the most far-reaching in Congressional history: the movie industry, video retailers, the consumer electronics companies and the music industry pitted in a tug of war over home taping—and then, during 1983, the so-called First Sale Doctrine and proposals to abolish it.

All told, in the 2 1/2-year battle in Congress, there have been dozens of hearings on the subcommittee and committee level, and Congress has heard testimony from every party two and even three times. Not one home taping bill has made it to the floor, or even out of committee. Many said Congress was waiting for

a signal from the Supreme Court.

The High Court did give a signal—of sorts. After hearing the case on Jan. 18, 1983, a case that drew more "friend of the court" briefs than any other case on the docket the year before, the Court did not hand down a decision, but instead decided in July to re-hear the case in the next session. The Court heard oral arguments in the case again Oct. 3. More hearings took place in the Congress, but there was no move toward markup on any of the home taping bills.

The five to four decision last week, if it is a signal to the legislative branch, is one that Congress does not particularly want to hear, observers say, especially during an election year. Trying to pass copyright protection legislation that opponents are already terming "anti-consumer" will not be a high priority for any but the truly courageous members of Congress.

True enough, the four dissenting judges and even the five who formed the majority opinion say they expect the Congress to address any present inequities in the current law. But proponents of the home taping bills realize it's now going to be a much tougher battle for passage.

Bubbling Under The HOT 100

- 101-JOYSTICK, Dazz Band, Motown 1701
- 102-POPCORN LOVE / JEALOUS GIRL, New Edition, Streetwise 1116
- 103-I'LL LET YOU SLIDE, Luther Vandross, Epic 34-04231
- 104-POP GOES MY LOVE, Freeez, Streetwise 1115
- 105-TOUCH, Earth, Wind, & Fire, Columbia 38-04329
- 106-JUST LET ME WAIT, Jennifer Holliday, Geffen 7-29432 (Warner Bros.)
- 107-LOOKS THAT KILL, Motley Crue, Elektra 7-69764
- 108-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)
- 109-TAXI, J. Blackfoot, Sound Town 0004 (Allegiance)
- 110-SHOOTING SHARK, Blue Oyster Cult, Columbia 38-04298

Bubbling Under The Top LPs

- 201-THE JAM, Snap, Polydor 815537-1 (PolyGram)
- 202-ECHO & THE BUNNYMEN, Echo & The Bunnymen, Sire 1-23987 (Warner Bros.)
- 203-MIDNIGHT OIL, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Columbia BFC 38996
- 204-T.G. SHEPPARD, Slow Burn, Warner Bros. 1-23911
- 205-TWISTED SISTER, You Can't Stop Rock 'N' Roll, Atlantic 80074
- 206-THE DEELE, Street Beat, Solar 60285 (Elektra)
- 207-SOUNDTRACK, Scarface, MCA 6126
- 208-SOUNDTRACK, D.C. Cab, MCA 6128
- 209-GIRLSCHOOL, Play Dirty, Mercury B14689-1 (PolyGram)
- 210-JOHNNY LEE, Johnny Lee's Greatest Hits, Warner Bros. 1-23967

Industry Events

Jan. 23-27, Midem '84, Palais Des Festivals, Cannes.

Jan. 24-27, Box Office Management International fifth anniversary conference, Biltmore Hotel, Los Angeles.

Jan. 30-Feb. 1, National Religious Broadcasters Media Expo '84, Sheraton Hotel, Washington, D.C.

Feb. 4-8, Music Fair, Frankfurt, Germany.

Feb. 7-8, Arizona Cable Television Assn. annual meeting, Phoenix Hilton, Phoenix.

Feb. 8-10, Institute for Graphic Communication Optical & Videodisc Systems conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, NATPE International annual conference, Moscone Center, San Francisco.

Feb. 21-23, Softcon, Northeast Expositions international conference/trade fair, Superdome, New Orleans.

Feb. 21-24, Information Technology & Office Automation exhibition and conference, Barbican Centre, London.

Feb. 25-29, NACA National Convention and National Arts & Lectures Conference, Opryland Hotel, Nashville.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28, National Academy Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 1-3, Organization of Country Radio Broadcasters 15th annual country radio seminar, Opryland Hotel, Nashville.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

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 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 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.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

Lifelines

Births

Boy, Michael Stephen, to Angela and Stephen Duning, Jan. 7 in Richmond, Ind. He is assistant project manager for the Walt Disney Music Co. there.

★ ★ ★

Boy, William Michael, to Paula and Bill Dobishinski, Dec. 15 in Los Angeles. He is an associate attorney in the entertainment division of Ervin, Cohen & Jessup in Beverly Hills.

★ ★ ★

Boy, Christopher Michael, to Chip and Andra Heath, Jan. 8 in Los Angeles. He is director of the Moss Music Group's West Coast office there.

★ ★ ★

Girl, Rachael Marie, to Ann and Walt Aldridge, Jan. 12 in Muscle Shoals, Ala. He is a songwriter and vice president of Rick Hall Music there.

★ ★ ★

Girl, Nichole, to Lana and Edward Haddad, Jan. 6 in Mission Hills,

Calif. He is executive vice president of Marquee Entertainment in Los Angeles.

Marriages

Amy Polan to Bobby Clarke, Jan. 4 in Denville, N.J. She is executive vice president of Monarch Entertainment Bureau in Montclair, N.J. He is production manager of the current Billy Idol tour.

Deaths

Ronnie Richards, 24, in a fire Jan. 15 in Georgia, Ala. He was the son of Tammy Wynette's background vocalist Sue Richards.

★ ★ ★

Lew Platt, 75, of a heart attack Dec. 25 in Killeen, Tex. He was promoter and former manager for Alan Freed and George "Hound Dog" Lorenz. In the '60s, Platt promoted "Holiday On Ice," the Ringling Brothers Circus and Dick Clark's "Caravan Of Stars." He is survived by two sons.

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart
106	110	99	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
107	93	13	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
108	103	18	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98	
109	118	9	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 16
110	107	32	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
111	112	16	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
112	106	29	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 50
113	116	50	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
114	102	34	IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP	●	8.98	
115	114	20	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
116	119	170	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 63
117	91	11	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 27
118	121	87	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
119	128	22	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 25
120	115	99	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 37
121	124	17	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	CLP 47
122	129	4	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 28
123	126	10	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 17
124	130	6	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 38
125	120	41	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●		
126	157	6	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
127	122	21	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
128	104	16	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 28
129	125	46	ROBERT PLANT Pictures At Eleven Esperanza 8512 (Atlantic)	WEA	●	8.98	
130	137	4	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			BLP 11
131	123	23	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
132	133	45	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
133	117	14	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 66
134	132	26	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
135	127	21	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	

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
136	135	50	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
137	134	11	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 29
138	131	15	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
139	138	11	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
140	136	94	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
141	146	129	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
142	148	28	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
143	141	51	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 13
144	139	20	HEART Passionworks Epic QE-38800	CBS			
145	143	11	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 14
146	142	33	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 73
147	154	51	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
148	152	149	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 40
149	153	38	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 34
150	155	11	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
151	140	12	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 54
152	151	138	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
153	147	116	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
154	158	17	X More Fun In The New World Elektra 60283	WEA		8.98	
155	166	2	JOAN ARMATRADING Track Record A&M SP-4987	RCA		8.98	
156	159	504	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
157	156	59	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
158	160	6	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 30
159	150	12	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
160	173	3	BILLY JOEL Cold Spring Harbor Columbia PC 38964	CBS			
161	145	20	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
162	165	130	JOURNEY Escape Columbia TC 37408	CBS	▲		
163	161	90	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
164	171	10	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
165	170	4	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA		8.98	
166	169	9	STREETS 1st Atlantic 80117	WEA		8.98	
167	168	7	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	BLP 67

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
168	180	4	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
169	144	17	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
170	162	26	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98	
171	163	11	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
172	149	10	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
173	167	9	MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98	
174	175	98	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 61
175	176	4	Z.Z. HILL I'm A Blues Man Malaco 7415	IND		8.98	BLP 21
176	181	3	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98	
177	191	2	HEADPINS Line Of Fire Solid Gold/MCA 9031	MCA		8.98	
178	178	3	NICK HEYWARD North Of A Miracle Arista AL8-8106	RCA		8.98	
179	NEW ENTRY		VANDEMBERG Heading For A Storm Atco 90121	WEA		8.98	
180	186	42	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 75
181	185	64	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 21
182	183	3	DREAMBOY Dreamboy Warner Bros. 1-23988	WEA		8.98	
183	184	3	RIOT Born In America Quality QUS8506	IND	●	8.98	
184	187	2	SOUNDTRACK Christine Motown 6086 ML	MCA		8.98	
185	NEW ENTRY		MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
186	188	32	GLADYS KNIGHT & THE PIPS Visions Columbia FC 38205	CBS	●		BLP 43
187	189	5	DON FELDER Airborne Elektra 60295	WEA		8.98	
188	193	2	ROXY MUSIC The Atlantic Years Atco 90122	WEA		8.98	
189	NEW ENTRY		THIN LIZZY "Live" Warner Bros. 1-23986	WEA		8.98	
190	195	37	NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
191	192	9	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 44
192	NEW ENTRY		NINA HAGEN Fearless Columbia BFC 39214	CBS			
193	197	37	ZZ TOP Deguello Warner Bros. HS 3361	WEA	●	8.98	
194	190	15	ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
195	NEW ENTRY		THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		8.98	
196	182	66	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
197	198	17	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
198	194	22	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 39
199	179	42	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
200	164	10	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	69
AC/DC	127
Bryan Adams	136
Air Supply	21
Alabama	68, 120, 148
Alcatraz	165
Aldo Nova	111
Deborah Allen	109
Adam Ant	88
Joan Armatrading	155
Asia	131
Atlantic Starr	117
Pat Benatar	34
George Benson	146
Big Country	33
Black Sabbath	138
Blue Oyster Cult	95
Angela Bofill	86
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Jackson Browne	85
Peabo Bryson/Roberta Flack	191
Jimmy Buffett	98
Irene Cara	121
Kim Carnes	89
Carpenters	171
Stanley Clarke/George Duke	80
George Clinton	122
Con Funk Shun	105
Christopher Cross	94
Culture Club	3, 58
Rodney Dangerfield	48
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DeBarge	42
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Dio	130
Doors	182
Duran Duran	10, 113, 118
Bob Dylan	37
Earth, Wind & Fire	57
Sheena Easton	115
English Beat	102
Eurythmics	93
Don Felder	187
Fixx	59
Jane Fonda	77
Gap Band	71
Genesis	13
Nina Hagen	192
Merle Haggard/Willie Nelson	143
Daryl Hall & John Oates	74
Herbie Hancock	137
Emmylou Harris	177
Head Fins	110
Heart	144
Nick Heyward	178
Z.Z. Hill	175
Jennifer Holliday	101
Billy Idol	46, 134, 157
Julio Iglesias	97
James Ingram	55
Eddie Murphy	114
Iron Maiden	74
Michael Jackson	1, 96
Rick James	92

Al Jarreau	180
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Journey	38, 162
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Duran Duran	10, 113, 118
Bob Dylan	37
Earth, Wind & Fire	57
Sheena Easton	115
English Beat	102
Eurythmics	93
Don Felder	187
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Jane Fonda	77
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Nick Heyward	178
Z.Z. Hill	175
Jennifer Holliday	101
Billy Idol	46, 134, 157
Julio Iglesias	97
James Ingram	55
Eddie Murphy	114
Iron Maiden	74
Michael Jackson	1, 96
Rick James	92

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New Edition	119
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Dzy Osbourne	19
Ray Parker, Jr.	47
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Pink Floyd	156
Robert Plant	64, 129
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Melba Moore	158
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Motels	72
Linda Ronstadt	4
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David Sanborn	81
Peter Schilling	70
Shadowfax	150
Carly Simon	150
Paul Simon	51
S.O.S. Band	91
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Big Chill	17
Christine	184
Flashdance	31
John Travolta/Olivia Newton-John	27
Spandau Ballet	87
Rick Springfield	43
Stray Cats	100
Streets	166
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Donna Summer	112
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Bonnie Tyler	65
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Dionne Warwick	133
Matthew Wilder	66
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Yes	5
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Scher, Kushner Get Fines, Probation

NEW YORK—Promoter John Scher, who pleaded no contest to charges of violating federal antitrust laws, was sentenced Jan. 13 to three years' probation and fined \$10,000 by U.S. District Court Judge John Gerry, sitting in Camden, N.J. Scher was also ordered to perform 400 hours of community service at a residential drug treatment center in Newark, N.J.

A co-defendant, New York area concert promoter Cedric Kushner, was placed on two years probation and fined \$10,000.

Scher and Kushner were indicted last summer by a federal grand jury in Trenton, N.J., on charges that they conspired to divide the territories of Rochester and Syracuse in upstate New York for the promotion of musical performances (Billboard, July 9). Total gross receipts from concerts in the area between February, 1980, and December, 1981, were approximately \$6.5 million, according to the indictment.

Sentencing for two corporations named as defendants in the case—Jon Scher Presents Inc. and Monarch

Entertainment Bureau Inc.—was postponed. Judge Gerry will rule on a proposal that the firms be allowed to stage a series of concerts to raise \$100,000 for charities in lieu of a fine, which U.S. Attorney Charles Riley has moved to block.

Riley failed in his bid to have both Scher and Kushner pay fines of \$15,000 and serve at least 60 days of 18-month prison terms. Judge Gerry said that community service would be more productive.

"John has always been interested in the problems associated with drugs," notes Robert Del Tufo, the former U.S. Attorney who represents Scher. "He sees kids associated with them all the time in his line of work."

Scher will perform his community service at least five hours a week at Integrity House in Newark. The center treats about 200 persons. "It's a first-class outfit," says Del Tufo, who submitted dozens of letters from public officials, including Sen. Bill Bradley (D-N.J.), attesting to Scher's integrity and character. "John will help them with their public relations efforts, so that the public is more aware of their services." **LEO SACKS**

NEW TRADE GROUP FORMED

Bogus Merchandise Targeted

NEW YORK—A trade group, the Professional Assn. of Licensed Music Merchandisers, has been formed largely to combat the manufacture and sale of bogus artist-licensed merchandise.

The non-profit organization has its first music industry exposure at the March NARM convention in Hollywood, Fla., where PALMM has been given a free booth to tell its story.

According to Richard Harris, executive director of PALMM, who operates out of the association's headquarters at 2432 Westernesse Rd. in Davis, Calif., "The buying public is totally unaware and is spending hard-earned dollars on garbage put out by fly-by-night operations..."

PALMM, which currently has 24 members, intends to challenge unlicensed importation, manufacture, distribution and sale of illicit posters, shirts, buttons, hats, belts and assorted rock merchandise.

PALMM's board consists of Gus Stevens (chairman) of Bi-Rite Enter-

prises, Chicago; Dick Harris and Don Erwin of CP Rock, Sacramento; James Munro and Allen LeWinter of Artemis Inc., New York; Ira Sokoloff of The Great Southern Co. Inc., Macon, Ga.; Pegi Cecconi of the SRO Group of Companies, Toronto; Jules Zalon, a New York attorney; Paul Kallush of Pacifica Manufacturing, Los Angeles; and Richard Levy of Paradise Creations, Los Angeles.

At New York's recent boutique show, PALMM representatives handed out a membership flyer calling attention to the organization's battle against counterfeits. The flyer, seeking membership among tour merchandisers, licensing agents, manufacturers, distributors, sales reps and retailers, also contained a coupon for those seeking more information from executive director Harris. Harris can be reached by phone at (916) 753-6395. In the East, Allen LeWinter of Artemis can be reached at (212) 206-7007.

IRV LICHTMAN

High Midem Profile For Independent Label Coalition

NEW YORK—Some of the members of the Independent Label Coalition (ILC), formed last year to combat common marketing, promotion and distribution problems (Billboard, July 9), have paid a special exhibitor's rate to represent themselves at this year's Midem in Cannes.

The cost of the booth and a full-page ad in the convention program alerting attendees of the ILC's presence at booth 08.22 at the Palais des Festivals exhibition hall was "evenly divided" between participating members, according to attorney Rick Dutka of Tommy Boy Records, whose president, Tom Silverman, proposed the idea.

"Our theme is, 'The Biggest Sounds Don't Always Come From The Biggest Record Companies,'" says Marty Thau of Acme Music

Corp., which has joined Tommy Boy, Eurotech, Prism, DETT, Emergency, Ace of Hearts, Mastermix, Montage, TED, the New Music Seminar and the Dance Music Report and Rockpool tip sheets in the venture.

"Tom's reasoning is that since independent labels, as an important force in the music business, have a common interest in preserving their niche, international companies will look at them differently for licensing deals when they present themselves in a unified context," Dutka explains.

Thau, noting that "we're all rugged individualists," says that while ILC labels, for the most part, specialize in American dance and black product, the organization welcomes international membership.

LEO SACKS

Inside Track

Video Calendar: The National Assn. of Video Distributors has been resuscitated, with the group hiring veteran trade association nabob Shelton Hauck as director. NAVD convenes early in May at the Hotel Intercontinental, San Diego, with more than 50 suppliers and distributors anticipated. Officers are Larry Beyer of ZBS Cleveland, president; Lee Cowen of Source Video, Nashville, VP/treasurer; and Ron Eisenberg of East Texas Periodicals, Houston, Marty Gold of Altec, Shelburne, Vt. and Gene Silverman of Video Trends, Detroit, on the board... Much-touted joint NARM/VSDA directors' confab occurs Feb. 1-3 at the West Court, Phoenix.

The leveraged buyout of American Can's Pickwick Rack Services division by Jim Moran, president of that wing, fell through the cracks last week. "Financial arrangement requirements were unattainable," Moran stated cryptically. It's business as usual for the major rack, with the present management retained to handle the music computer software business... Look for Al Bernard of Norfolk to be named prexy of the Mother's Record stores chain out of that Virginia city. Mike Darrow, influential in the growth of the chain from an Indianapolis base, has bowed out.

MCA Precedent: The Universal City behemoth quietly introduced its oft-bruited-about six-month deferred billing program last week. Terminating Jan. 25, the program was even richer than first related. Eligible accounts were allowed as many buy-ins as necessary, with delivery promised in February. Program selection included all catalog through September, 1983 releases. Program carries August, 1984 billing. Senior vice president John Burns termed this first run of such an extended dating covering catalog "a test," stating it would be carried out biannually if the first run worked well in moving merchandise. Accounts contacted said their participation was much higher than normal due to the fiscal support MCA tendered.

Rock music booking vet Tom Ross, who moved from ICM to Creative Artists Agency recently, has brought Rick Springfield into the CAA fold... Art "Rockabilly" Fein is music coordinator for Atlantic Releasing Corp.'s flick, "Roadhouse"... Phil Subriar, without knowing, timed his display ads in the L.A. Times and the Washington Post Wednesday (18) perfectly. In the issues, dominated by the "Betamax" decision, the owner of two California Video stores in Southern California spent \$4,000 rallying fellow video specialty dealers in cancelling orders for the soon-to-be-released "Tootsie" videocassette in protest against proposed legislation threatening pre-recorded video retail rentals... CBS Record & Tape Club using marriage mailings to consumers to sell its \$1.86 introductory offer for 11 LPs or cassettes, plus an extra album free if you fill out the "Gold Box" coupons.

Who won the recent tug-of-war between Record Bar and Atlantic over the three \$9.98 albums? If you believe the signs that went up in the 150 Bars: "We Did!" According to Bar chairman Barrie Bergman, his chainwide campaign urging customers not to pay the hiked price for the Genesis, Rolling Stones and Yes albums worked. "They came back and offered a 10% deal on this product, which we feel they wouldn't have done otherwise," says the pleased Bergman. "So our people crossed out our signs in the stores and wrote, 'We Won!'" Meanwhile, Bergman adds teaching a course on the music biz at the Univ. of N.C. near the Bar's HQ to his hectic schedule.

Tax Plan Attacked In Tennessee

Opposition Grows To Proposed 5% Amusement Levy

By EDWARD MORRIS

NASHVILLE—Gov. Lamar Alexander's proposal that the Tennessee sales tax be applied to amusement enterprises is encountering opposition from both the public and private sectors. The proposal calls for a 5½% tax on admission to concerts, fairs, amusement parks, movies, health clubs and several other forms of entertainment and recreation.

It was introduced in a special session of the General Assembly that the governor had convened to consider his better-schools program.

Leading the opposition are representatives from Knoxville, a city that already has its own 10% amusement tax. Nashville mayor Richard Fulton has also gone on record against the tax. Some observers say they fear the tax would be a severe blow to Nashville's already financially shaky Municipal Auditorium.

Members of the Tennessee Fair Assn. (TFA), meeting in Nashville last week, sent representatives to the

Capitol to lobby against the proposal. TFA secretary Judy Basse says managers of county fairs were arguing for an exemption from the tax, if it is passed, on the grounds that their operations are non-profit. She adds that carnival owners, who are associate members of the fair group, were also lobbying for exemptions.

Nashville concert promoter Lon Varnell says he is working against the tax. "I think we'll be hurting ourselves more than helping if it goes through," he asserts, citing Tennessee's dependence on the tourist dollar. "I know we'll be losing a lot of entertainment. I know that agents and promoters take things like this into account when they're choosing cities."

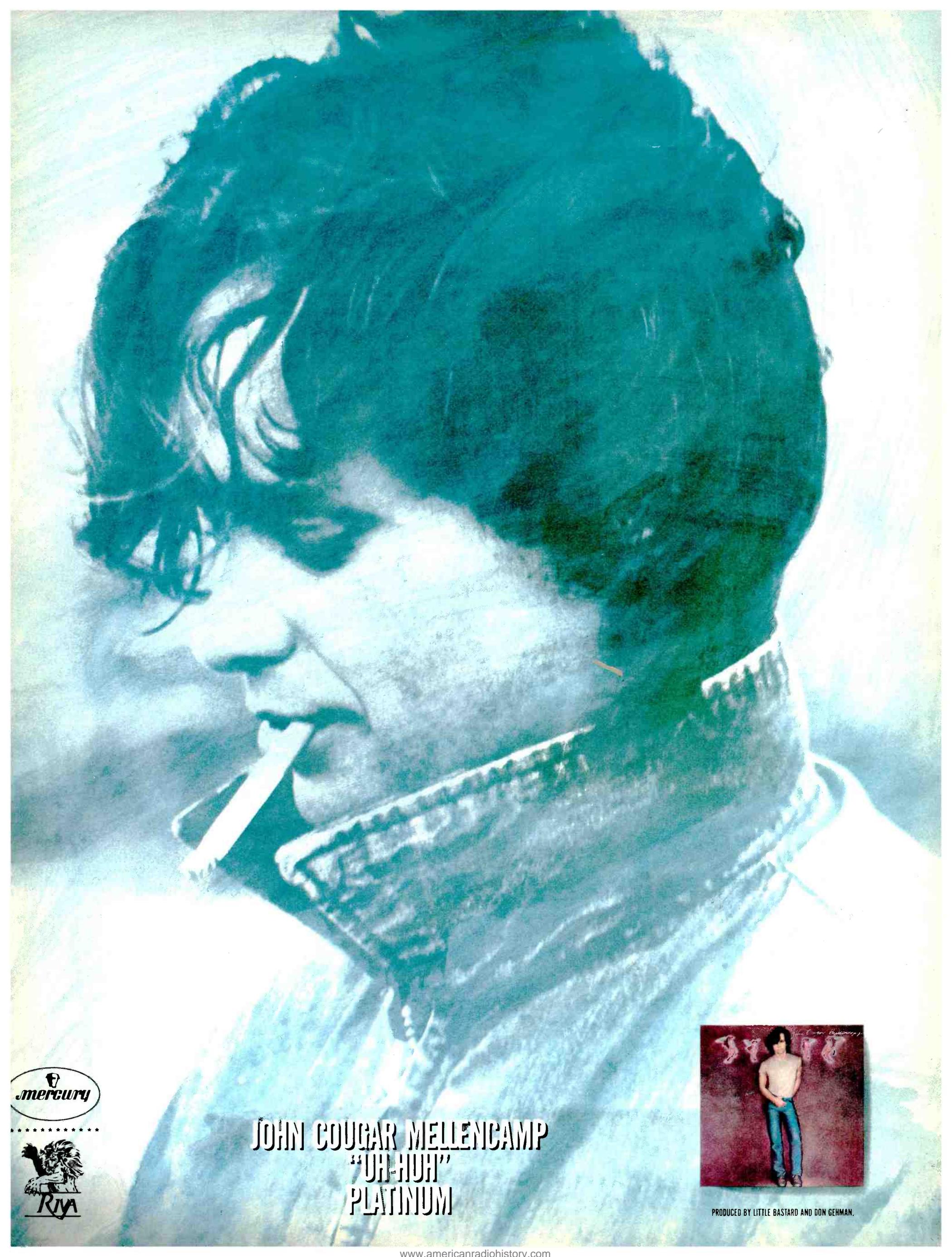
According to Alexander, the tax could generate \$18 million for the state and \$6 million for cities and counties in the first year.

Opryland U.S.A., which last season had attendance of 2,013,727, will be subject to the proposed tax, according to Howard Herndon, general counsel with the Tennessee Dept. of Revenue. Edward Stone, marketing manager for the park, reports that he will respond to the tax proposal when he becomes fully acquainted with its ramifications.

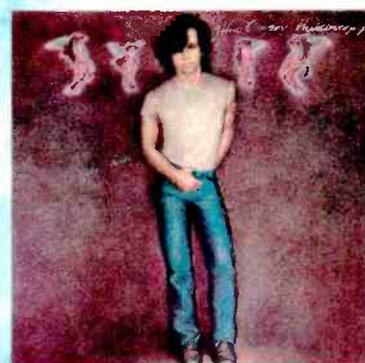
A spokesman for the Nashville Chamber of Commerce says that his organization has no action pending. The provision of Alexander's proposed bill that affects concerts and other spectator entertainment calls for the tax to be levied on "sales of tickets, fees or other charges made for admission to or voluntary contributions made to places of amusement, sports, entertainment, exhibition, displays or other recreational events or activities, including free or complimentary admissions which shall have the value equivalent to the charge that would have otherwise been made."

If passed as outlined, the law would go into effect July 1. It will not apply to high school and college sporting events.

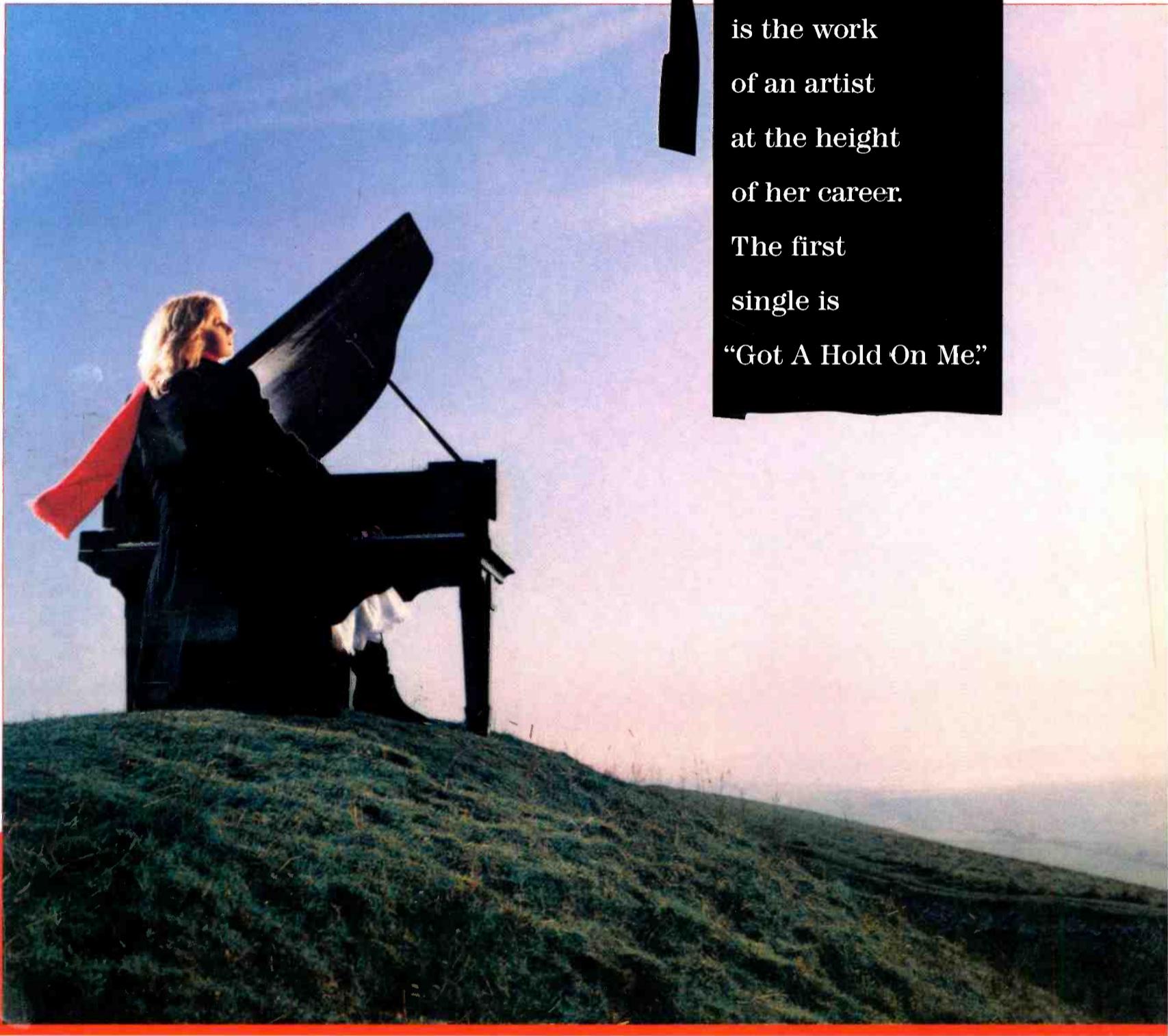
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