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ROCK ACTS AID SURGE

Big Singles Winning Bigger Market Share

This story prepared by Leo Sacks in New York and Earl Paige in Los Angeles.

NEW YORK—The nation's leading record and tape chains are marketing 12-inch dance music singles with a fervor reminiscent of the heyday of the disco era, due primarily to the influx of rock-oriented acts in a field long dominated by black artists.

Big singles have been a fact of life for years at inner city specialty stores and chains. But the growth of the urban contemporary radio format, which feeds on extended-play product, and the exposure white acts are receiving on black radio has given even the most conservative retailers a new universe of product to market.

Sales of the configuration have doubled each week since the June opening of Tower Records here, according to 12-inch buyer Vince Aletti. The music critic and former a&r executive says he's selling hits to a diverse group of shoppers. At the same time, he says, he's using his critical sensibility to make "intelli-

gent choices" when buying new releases so that he can anticipate "what the charts might be like in two weeks time."

Interest in 12-inch sales at major chains comes as a pleasant surprise to Stephanie Shepherd, managing editor of Dance Music Report, the influential tip sheet and consumer guide to new dance product, who says that such films as "Flashdance" and "Staying Alive" have "revitalized" the dance music scene in a popular context. "It's not 'disco' anymore, and that's helped the chains. There's a wider range of product, given the success of rock and new wave acts with the format. What worries me is that the majors are flooding the market with everything under the sun."

Aletti concurs that major labels are "easily led" in the 12-inch arena. "Their a&r ears aren't as strong in this respect as they are at smaller labels, which have a better sense of who their market is," he explains.

(Continued on page 25)

Canada Irked By Parallels

By KIRK LaPOINTE

TORONTO — Controversy over parallel imports broke out again in Canada last week. The availability of Mexican-manufactured albums, including Michael Jackson's "Thriller," provoked CBS Records to threaten legal action against the Discus chain, and similarly exercised executives at two other firms, A&M and WEA. All three companies contended the product violated their exclusive trademarking and copyrights.

Canada has in the past been a source of parallel product shipped into other markets including the U.S. and Europe. The tables have turned on this occasion in part because of the continued devaluation of the Mexican peso against the Canadian dollar.

(Continued on page 56)

Warner Opens Purse: Computer Software Firms Are Courted

By FAYE ZUCKERMAN

LOS ANGELES—Warner Publishing's newly formed Warner Software division is looking to make a fast entry into the burgeoning computer software industry via major acquisition offers.

One major software publisher based here, DataSoft, is said to be close to an equity agreement whereby Warner Software would reportedly purchase 50% of the company. Says Pat Ketchum, president of DataSoft, "Nothing has been set yet, and I prefer not to comment. All I can say is that Warner is one of several companies we have been talking to."

Other Silicon Valley computer entrepreneurs, including Epyx, Broderbund, Creative Software, Synapse, Sirius Software, Sierra On-Line and Datamost, report that Warner Software had made acquisition overtures.

Warner Software president Albert Litewka declines comment on the proposed acquisition or on Warner's

efforts to woo other major third party software firms.

Several of the top software makers based in Northern California say they also participated in earlier acquisition negotiations with the new Warner division. Jerry Jewell, president of Sirius Software, recalls being approached by Warner representatives last January. "Basically, we could not agree on philosophy," he explains.

"It turned out to be all confused. At the exact same time Warner Software was meeting with us, two Atari divisions were trying to make a deal whereby one would do our international distribution and the other wanted to take charge of our domestic disbursement. And on top of that, we had filed legal action against Atari for trademark infringement," he says.

Furthermore, Jewell says, "They could really only offer us money."

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—Inside Billboard—

- **NARAS AND CBS-TV** are at odds over the site of the 1984 Grammy Awards telecast. The trustees of NARAS say they have twice voted unanimously for Nashville, but the network is insisting on Los Angeles. This dispute is likely to figure prominently in contract renegotiations between the two parties after the 1985 telecast. Page 3.

- **VIDEO RETAILERS** have come up with a new technique in their lobbying campaign against the proposed repeal of the First Sale Doctrine. They've started videotaping "electronic petitions" to be sent to Capitol Hill. Page 4.

- **A "LOVE SONG" FORMAT** has replaced Bonneville's "experimental" easy listening sound at WLAK Chicago. Jack Taddeo is the Viacom outlet's new program director. Radio, page 12.

- **MOTOWN'S LEGAL WOES** are continuing. Associated Distributors of Phoenix has become the third of the label's distributors, following Schwartz Bros. and Big State, to file suit over Motown's defection from the indie ranks to MCA. Page 3.

- **KRLA PASADENA'S JACK ROTH** has resigned as program director after seven years. The station, which has close ties to the local Hispanic community, has been having ratings trouble since new owners took over almost four years ago. Radio, page 12.



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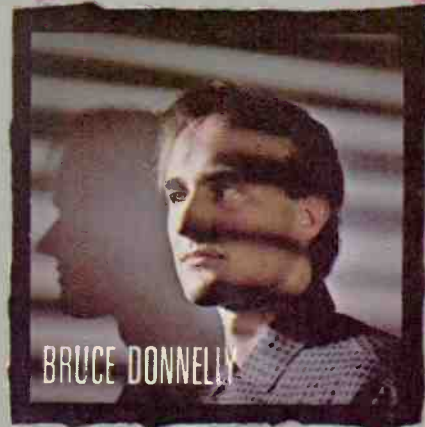
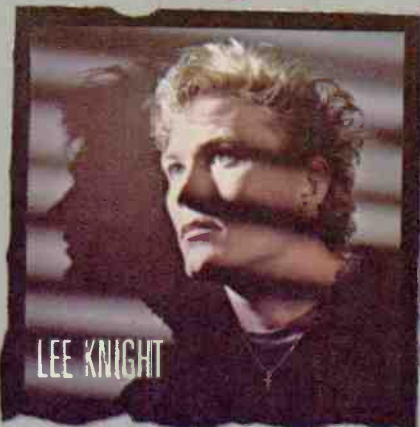
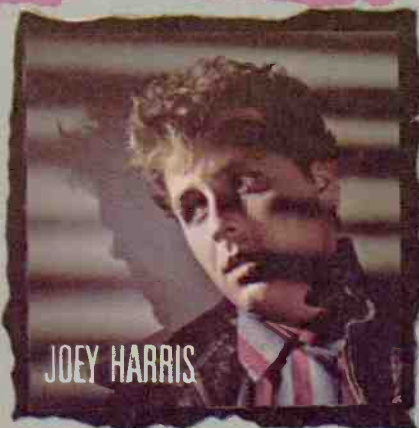
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MCA RECORDS

NARAS, CBS-TV In Flap Over Site For '84 Grammys

NASHVILLE — The refusal of CBS-TV to honor the National Academy of Recording Arts & Sciences' two unanimous votes to hold the 1984 Grammy ceremonies in Nashville promises to become a key point of contention when the contract between the two organizations is renegotiated following the 1985 broadcast. CBS-TV, invoking its contractual right to choose the emanation site for the Grammy show, has again selected Los Angeles.

This is not the first time the question of locale has caused dissension. In 1975, the Chicago chapter of NARAS complained that Chicago was being nudged out of its rightful role as a Grammy show host city in 1976, even though provisions for a circulating Grammy site had already been agreed on within NARAS. Again, CBS-TV was cited as being the force for relocation, and

the Grammy ceremonies during 1976 were, indeed, held in Los Angeles.

Michael Melvoin, national president of NARAS, says that the group's board of trustees voted unanimously for the Nashville site at meetings in May, 1982 and May, 1983. He adds that he and Grammy producer Pierre Cossette also met with network executives in an attempt to have the NARAS choice honored.

"Both Pierre and I were—and still are—totally committed to Nashville for the 1984 Grammy awards," Mel-

By KIP KIRBY

voin asserts. "When we met with CBS a month ago in their offices, we made our case as strongly as we could, hoping to influence their decision.

"Unfortunately, CBS does not believe that the nominees and the remainder of the music industry outside country would travel to Nashville for the telecast. CBS viewed our many assurances of cooperation in obtaining talent for the show—assurances which we had received freely and lavishly from a number of record labels—as not

worth the paper they were printed on."

Through its publicity department in New York, the network has responded with the statement that it made the override decision "based on its professional judgment and from taking input from the creative community that Los Angeles would best serve the interests of the Grammy broadcast in terms of its production and availability of talent."

According to Melvoin, it was just such an issue that caused NARAS to abandon its telecast agreement with ABC-TV and move to CBS in the

first place. And, coincidentally, it was Nashville that had been chosen for the telecast that year as well. The last Grammy show emanating from Nashville was in 1973, the first year of the CBS/NARAS deal.

"CBS's position in refusing Nashville against the unanimous wishes of our trustees," Melvoin claims, "is that in 1973, Nashville was still a novelty. Now they feel that national tv from Nashville has become commonplace and holds no industry interest. They are also concerned that it would be hard to get the talent they need for the show to travel to Nashville."

As to why NARAS didn't insist on the right of site approval when it went with CBS, Melvoin says, "In retrospect, it certainly would have better suited our purposes. At that time, however, CBS agreed enthusi-

(Continued on page 70)

Rent-A-Record Chief Responds To Complaints

By JOHN SIPPEL

LOS ANGELES—"The Rena Rent-A-Record concept is like any other business. We are going to have some good franchises and some bad ones. We are still opening outlets in the U.S." So replies David Nancoff to reports of unrest among some franchisers in his innovative rental business (Billboard, Aug. 13).

"Les Norton has a right to be upset," Nancoff continues in regard to the accusations of the Laredo, Tex. franchisee who made a variety of charges last week. Nancoff says he provided Norton with the original invoices showing the merchandise he provided was new. He says he was able to act only as an intermediary in the return of merchandise by Norton to Records On Wheels, the Toronto sub-distributor who shipped the goods to Norton. To his understanding, Nancoff says, Norton received only a partial \$800 cash settlement on a claimed \$3,000 return because a Cincinnati Rena return was mis-returned to Norton, then charged back against Norton's account.

Nancoff says he believes Mark Thomas' three Alley stores did not succeed in the Chicago area because Thomas had insufficient album stock in the stores. "He bought only \$3,000 worth of albums for each

(Continued on page 62)

Third Distributor Sues Motown Associated Seeks \$500,000 In Suit Over Label's Exit

By LEO SACKS

NEW YORK—Motown Records, MCA Inc. and MCA Distributing Corp. have been slapped with a third suit over Motown's switch to MCA for distribution.

Associated Distributors of Phoenix, which covers Arizona, New Mexico and parts of Texas, Nevada and California, is seeking compensatory damages of \$500,000 and an injunction preventing Motown from terminating its distribution agreement for "at least" one year. The suit, filed in Federal court in Phoenix, alleges breach of oral contract, fraudulent conduct, interference with Associated's business relationships, and conspiracy.

Judge Charles Hardy of U.S. District Court in Phoenix is expected to rule Tuesday (16) on Associated's motion for a preliminary injunction. He was assigned the case after U.S. District Court Judge Earl Carroll blocked Associated's bid for a temporary restraining order on Aug. 5.

Associated's case was prepared by Arent, Fox, Kintner, Plotkin & Kahn in Washington. The firm also represents Schwartz Bros. Inc., which has sued Motown over the label's switch to MCA for distribution in the mid-Atlantic region. Big State Distributing in Dallas has also taken Motown to court (Billboard, Aug. 13). The company is seeking \$450,000 in annual damages for an

indeterminate period, plus \$3 million in exemplary and punitive damages.

Motown has been ordered by a Maryland judge to supply Schwartz Bros. with product through Sept. 19. The label, however, has failed to fulfill at least 10 orders for new merchandise since July 15, according to Schwartz Bros. attorney James Hulme, who has asked Judge Arthur Ahalt of Prince George's Circuit County Court to find Motown in contempt for failing to comply with his ruling. Last week the label shipped promotional copies of new albums by Smokey Robinson, Rick James and Junior Walker, as well as the "Get Crazy" soundtrack, but at presstime, Schwartz Bros. had not

received the merchandise, according to Hulme. Motown attorney Robert Downing of Sidley & Austin in Chicago could not be reached for comment.

Ken Dobin, buyer for the Waxie Maxie chain, with 20 stores based in the Washington market, says that he will investigate the legality of purchasing the new titles from a one-stop outside the Schwartz Bros. territory if the distributor has not shipped the releases to his stores by the end of this week.

"The only one I'm worried about is Rick," says Dobin, who estimates that black product represents one-third of the chain's unit sales. "I'm

(Continued on page 70)

SUPPLIER DOUBLES CAPACITY

A&M Selects Denon For CD Pressing

By IS HOROWITZ

NEW YORK—Denon, fast becoming a major supplier of Compact Discs to American labels, has negotiated a custom pressing deal with A&M Records which calls for initial delivery of CDs bearing the A&M logo by early October.

Robert Heiblim, Denon director of marketing and sales, who has just returned from a trip to company headquarters in Japan, also reports that talks with the Warner group aimed at a two-year production pact covering 80 to 90 CD titles are well advanced. It provides for delivery beginning by late October.

At the same time, it has been learned that the agreement between Denon and RCA Records (Billboard, July 23) stipulates delivery to RCA of a minimum of 1.5 million CDs over a two-year period. First shipments are due here in September.

The production commitment to Warner is in the area of 50,000 to 70,000 CDs a month, says Heiblim. The deal with A&M calls for delivery of 10,000 disks a month to start, spread over five titles.

Production capacity at the firm's CD plant in Kawasaki, a suburb of Tokyo, is now 150,000 a month, says Heiblim, but that quantity is scheduled to double next month. Expansion capability will allow a substantial increase over that figure should demand continue to rise, he adds.

Denon is currently marketing some 45 CD titles of its own in this country, importing them at the rate of 25,000 disks a month. Heiblim says these are being sold to a web of about 350 hi fi dealers who normally stock Denon hardware, as well as to a growing number of record retailers. About 60 outlets in the latter category are now being serviced.

Price to the trade is \$12 a disk, but this will be cut to as low as \$9.50 each for volume purchases soon, he says, reflecting economies in production.

See Front Line Label

NEW YORK—Front Line Management is forming a new custom label that will be marketed by MCA Records, according to sources close to the negotiations.

Larry Solters, MCA's vice president of artist development, says that he has "no knowledge" of the launch. However, sources indicate that Michael Rosenblatt, vice president of a&r for Sire Records, will join Front Line in an a&r capacity, based in New York. Rosenblatt says that he's "still at Sire" and that his talks with Michael Rosenfeld of Front Line Management (formerly headed by MCA Records president Irving Azoff) involved a "management" position.

Senate Hearing Is Scheduled On Home Taping Bill

WASHINGTON—The Senate Judiciary Committee has moved the Home Recording Act of 1983 back into the active legislative pipeline, scheduling a hearing on the controversial bill for Oct. 25. The call for the hearing was issued by Sen. Charles Mathias (R-Md.), author of the bill that would legalize not-for-profit home taping of music and video, but require a royalty on the sale of recorders and blank tape to compensate copyright owners.

The proposed legislation had languished in subcommittee pending

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STAR STUDED LINEUP—The major forces behind Kenny Rogers' RCA debut LP "Eyes That See In The Dark" pause for the camera. The LP, produced by Barry Gibb, features the current single "Islands In The Stream," a duet with Dolly Parton. Pictured, from left, are RCA Records president Bob Summer, Gibb, Parton and Rogers.

Scotti Brothers Into Live Shows

Firm Producing International Tour For Sylvie Vartan

LOS ANGELES—Scotti Brothers Entertainment is expanding into live theatrical productions via an ambitious international tour for French singer Sylvie Vartan. The tour is scheduled to start early next month in Paris.

According to chairman Tony Scotti, the Vartan show is being budgeted at \$2.5 million as "a worldwide vehicle—after touring France and Europe, the show will tour the rest of the world, arriving in Los Angeles to coincide with the Olympics."

He attributes that budget to the demands for a large-scale stage presentation that will exploit larger facilities such as the Palais de Congress in Paris, where Vartan opens Sept. 12 for an unprecedented 10-week run expected to attract approximately

300,000 ticket buyers. "This will be the longest run for a single artist there," he adds. "Very few acts have been able to fill the hall for more than a few weeks."

Scotti confirms that his firm handled arrangements for Vartan's appearances at the Beverly Theatre here earlier this year, "but we didn't produce that show, which was basically her French stage show." For the upcoming tour, however, Scotti Entertainment has overseen the creation of a complete production staff with both French and American personnel, including choreographer Claude Thompson, costumer Bob Mackie and musical director John D'Andrea.

In France, Vartan's shows will be co-produced with C.C. Productions

of Paris. Scotti indicates that a live album will be recorded, and the firm is also contemplating videotaping concerts for possible after-market exploitation.

No specific second presentation has been firmed, with Scotti noting that several possible ventures are under consideration but "we probably won't settle on the next one before early 1984—we want to see this project through first."

As for the new sector's impact on the multi-faceted Scotti operation, Scotti says no separate division has been created as yet. "We're drawing from a number of our existing divisions, from our studio operations to our recording, marketing and promotion arms."

SAM SUTHERLAND



LEVINE TIES DG KNOT—James Levine, second from left, signs longterm recording pact with Deutsche Grammophon during break from conducting chores at the Salzburg Festival. Marking the alliance, from left, are Guenther Breest, DG producer; Dr. Andreas Holschneider, president DG production; Levine's manager, Ronald Willford of Columbia Artists; and Christoph Schmoekel, DG counsel. Lots of Mozart, including the complete cycle of symphonies, is planned.

Video Dealers Tape Themselves

In Pro-First Sale Lobbying Ploy

BY EARL PAIGE

LOS ANGELES—U.S. video retailers are employing new lobbying strategies in their battle against the proposed repeal of the First Sale Doctrine. The latest approach is the videotaping of "electronic petitions" to be sent to Capitol Hill.

Assembled video dealers were recorded in Tucson Aug. 3, in Phoenix the next day, and in San Francisco Aug. 10. Additional taping sessions were scheduled for last weekend at a

distributor open house in San Diego.

Joining forces in the building lobbying effort are the Video Software Dealers Assn. (VSDA), the Home Recording Rights Coalition (HRRC), Sony Corp. and the office of U.S. Senator Dennis DeConcini. "We want to show there are real faces to go along with all those dealers' names out there opposed to First Sale repeal (the pending bills S. 33 and H.R. 1029)," says attorney Jeffrey Cunard of the Washington law firm Leva, Hawes, Symington, Mar-

tin & Oppenheimer, which represents both Sony and HRRC.

Cunard, who has been criss-crossing the country to address dealer meetings, says the idea of videotaping dealers evolved during VSDA and HRRC strategy sessions. He adds that the videotape communication is two-way. On Aug. 2, Cunard and Phoenix consultant Linda Rosser, who's the VSDA's treasurer, taped an interview with DeConcini in his Washington office to be screened at the regional VSDA meetings. At the same Washington taping session, DeConcini was presented with an official "resolution of appreciation" from VSDA, Rosser says.

How the Arizona senator figures in the new strategy involves an ironic twist, Cunard notes: "When the Mathias and Edwards bills were first introduced, the issues of audio and video taxes (royalties) were combined in one bill with First Sale repeal—First Sale was section five of the bill. Then it was decided to break the bill into three bills, and Congress is now treating the legislation separately."

However, the DeConcini bill is single-minded and addresses just the exemption of home taping by the consumer, he asserts. If the DeConcini bill (S. 175 and H.R. 175) alone were passed, First Sale would remain status quo, Cunard indicates. Thus VSDA and HRRC have moved tightly together in supporting the DeConcini bill because it provides a sharply focused opposition.

Whether the VSDA/HRRC/DeConcini coalition is realistic or not, VSDA leaders report that Cunard's speeches and the videotaping sessions are galvanizing retailers. "Some were stunned when they heard what First Sale repeal could mean to their business," says Cincinnati dealer Jack Messer, a VSDA board member. Messer organized a luncheon meeting Aug. 9 that Cunard was unable to record because he was due the next day in San Francisco.

VSDA board member John Pough, a Santa Ana dealer who helped organize the Tucson and Phoenix gatherings, says that dealers and even manufacturer representatives at the various meetings have often been confused by the three separate bills pending in Congress—and that their confusion is compounded

(Continued on page 58)

Executive Turntable



Whalen



Konowitch



Lott



Lambert

Record Companies

Warner Bros. Records in Nashville has made a number of appointments. Bruce Adelman has been promoted to national promotion director. Nancy Solinski has been upped to national promotion manager. Randy Carlisle has been appointed national sales coordinator, and Martha Sharp moves up to national director of a&r. Paige Rowden joins the label as a&r coordinator, and Janice Azrak has been elevated to national director of publicity. In addition, Cathey Phillips has been upped to publicity assistant, and Abbe Demontbreun has been named assistant to label vice president Jimmy Bowen.

RCA Records has appointed Donald Whalen division vice president of new business development in New York. He moves from the RCA Corp., where he was staff vice president of special studies. . . . Arista Records has made two appointments in New York. Abbey Konowitch has been appointed vice president of a&r, and Roy Lott has been promoted to vice president of business affairs. . . . Lori Lambert has been appointed supervisor of marketing commitments for CBS Records marketing services. She was coordinator of the department. . . . Michael Vallone is the new director of video and promotion administration for RCA Records in New York. He comes to RCA from MultiMedia Marketing. York. He comes to RCA from MultiMedia Marketing.

IRS Records in Los Angeles has appointed Alicia Culver director of college radio, dance club and video promotion. She was promotion director for Faulty Products. . . . Kent Cooper has joined Elektra/Asylum Records in New York as director of production planning. He was the label's director of financial planning. . . . Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Boardwalk Records. . . . Pavilion Records in New York has appointed Freddy Bastone manager of national rock promotion and rock retail marketing. He was a DJ at various clubs in the city. . . . Concord Records has hired Joanie Kay to head its sales and promotion staff in Hacienda Heights, Calif.

Marketing

Important Record Distributors Inc. has named Lee Eichenbaum corporate controller in New York. He was assistant controller for Boardwalk Records.

Publishing

Warner Bros. Inc. has appointed Joel Sill vice president of music. Sill joins the company from a similar position at Paramount Pictures. Warner Bros. has also upped Robert Frye to office manager of its music operation in Nashville. . . . Phil Johnson has been named vice president of product development for the Benson Co. in Nashville. He was an independent producer and songwriter. . . . Rick Neigher has been appointed West Coast creative director of the Welk Music Group's Hollywood division. He was a member of the Capitol group Avalon. . . . The Peer-Southern Organization has appointed Omar Marchant special representative for Latin America. He will be based in Miami.

Video/Pro Equipment

CBS/Fox Video has promoted Debra Gonsler to director of program development. She was manager of program development. . . . Paul Culberg assumes the newly created post of vice president of marketing and international sales

(Continued on page 62)

Schedule Is Unveiled For

Second VSDA Convention

By LAURA FOTI

NEW YORK—Six panel discussions have been set for the second annual Video Software Dealers Assn. (VSDA) convention, to be held Aug. 28-30 at the Fairmont Hotel in San Francisco. Covering the manufacture, distribution and retailing of video software and related products, they round out a schedule that also includes presentations and exhibits.

The opening business session on Aug. 29 consists of a welcome from Frank Barnako, VSDA president, followed by a keynote speech. "Merchandising For Sales & Rental," moderated by Bob Bigelow of Bigelow Video in Minneapolis, follows. Panelists are Troy Cooper of Video Store Galore in Lafayette, La.; Jeff Freddman of Planet Video in Livonia, Mich.; Michael Hargreaves of the Video Station in Robbinsdale, Minn.; Tom Keenan of Everybody's Video Vault in Portland; and Roger Larsen of the Video Company in Larkspur, Calif.

Following is a panel called "The Growth Profit Centers: Accessories & Games," moderated by consultant Linda Rosser of Dialogues in Phoenix. Rosser's panelists include G. Robert Brownell of distributor SKU, Earl Jacobs of Electric Eye, Michael Katz of Epyx, Donald Kingsborough of Atari, Richard Lionetti of Sofisel and Jon Monday of Romox. An Afternoon workshop, "Advertising, The Low Cost Approach," is moderated by Weston Nishimura of Video Space in Seattle.

Tuesday morning opens with a breakfast meeting for VSDA members, followed by a general panel,

"Profits Are The Key." Moderator Arthur Morowitz of Video Shack in New York appears with Robert Blattner of RCA/Columbia Pictures Home Video, Mel Harris of Paramount Home Video, Lawrence Hilford of CBS/Fox Video, Gene Giacchino of MCA Home Video, Mickey Hyman of MGM/UA Home Video, Jim Jimirro of Walt Disney Home Video, Warren Lieberfarb of Warner Home Video and Nicholas Santrizos of Thorn EMI Video.

A distributors' panel will be moderated by Gene Silverman of Video Trend, and will include Les Baskind of LB Distributors in San Francisco, Larry Beyer of ZBS Video in Cleveland, Noel Gimbel of Sound Video Unlimited in Niles, Ill., John Gallagher of Media Concepts in St. Petersburg, Fla., Jim Schwartz of Schwartz Bros. in Lanham, Md. and Jack Silverman of Commtron in Des Moines.

Later Tuesday morning, the "Computerizing Your Business" panel turns to operations. Jack Messer of the Video Store in Cincinnati moderates a panel consisting of Ed Empey of Lake Stevens Video in Everett, Wash., Bill Hohl of Video Shack in Pleasanton, Calif., Jim Lahm of Video Cross Roads in Orange, Calif., John Marmaduke of Hastings Books, Records & Video in Amarillo and Delmar Norton of Rent-A-Flick in Salt Lake City.

"Brown Bag Video" that afternoon is moderated by Bob Skidmore of Video Corner and includes attorney Robert Pope and retailers and manufacturers. An awards banquet closes out the convention.

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August 13	Kansas City	Uptown Theater
August 14	Wausau, Wisconsin	Wisconsin Valley Fair
August 19, 21	Lake Tahoe	Caesar's Palace
August 27	Catalina Island, California	Avalon Casino
August 29	Lancaster	Antelope Valley Fair
August 30	Boise, Idaho	Idaho State Fair
September 2	Cleveland, Ohio	Cleveland National Air Show
September 5	Seattle, Washington	Seattle Coliseum

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NARM Plans 'Landmark' Distrib Meet

NEW YORK—"At this very critical time in the history of independent distribution in the music business, the second annual Independent Distributors Conference will be a landmark event," promises the National Assn. of Recording Merchandisers (NARM) in releasing the schedule of the meet at the Hyatt Palm Beach in West Palm Beach, Fla., Sept. 30-Oct. 2.

Keynote speakers at the meeting, titled "Declaration of Independents," will be retailer Barrie Bergman, chairman of the Record Bar; racker David Lieberman of Lieberman Enterprises; and attorney/manager Gerry Margolis.

There will be panel discussions and presentations on "The Retail Connection," "The Charts," "Is Radio The Sound Of Our Future?" "The Independent Power Of Our Music," "Clubs & Pools," "Alternative Product Lines," "Accessories," "Video Software," "Video Games & the Home Computer Gamut" and "Where Do We Go From Here?"

In addition, a number of one-to-one meets are scheduled between the labels and distributors. This will be the first encounter between the distributors and members of the Independent Label Coalition, newly formed to create a common front in dealing with the problems of independent labels.

TO PROMOTE McLAREN SINGLE

McDonald's, Island Label Jumping Rope Together

By ROMAN KOZAK

NEW YORK—Island Records has joined forces with McDonald's and the Double Dutch League to promote Malcolm McLaren's "Double Dutch" single.

Double Dutch, which inspired McLaren's song and an earlier hit ("Double Dutch Bus") by Frankie Smith a couple of years ago, is a form of jumping rope, using two ropes. The Double Dutch League holds competitions which are also sponsored by McDonald's and are often held at the fast food chain's parking lots. The competitors are usually girls in their early teens.

According to Eddie Gilreath, Island's vice president of sales and marketing, who devised the program, the label is involved by tying radio station promotions around the Double Dutch competitions and demonstrations, which are taking place this summer at about 50 McDonald's outlets.

There is also a cross-merchandising program with local retailers, who are being supplied with elaborate three-dimensional in-store display models of the "Duck Rocker," the giant portable stereo shown on the cover of McLaren's "Duck Rock" LP. There are also in-store die-cut boards, color slicks, posters and streamers. The promotion is being backed by a radio advertising campaign.

Some events have already been held. In Fort Lauderdale, WRBD-FM plugged the appearance of a title-holding Double Dutch team, who were flown in especially for the event. During the demonstration, WRBD gave away copies of the McLaren 12-inch single. In Philadelphia, WDAS-FM promoted the regional finals, hosted by station personality Doug Henderson Jr. The station also gave away copies of the record.

But Double Dutch contestants get more than trophies and records. Island and McDonald's also contribute to a scholarship fund for them, says Gilreath. "When we released 'Buffalo Gals' (the single prior to 'Double Dutch') we discovered that urban contemporary radio and the black community were responsible for selling close to 150,000 12-inch and seven-inch singles," says Ron Goldstein, president of Island Records. "Our program is designed to recognize that acceptance by the black market."

McLaren himself, who is described by Goldstein as the "Svengali" behind the Sex Pistols, Adam & the Ants and Bow Wow Wow, is not planning to make any personal appearances in conjunction with the Double Dutch promotion, adds Gilreath.



Photo by Chuck Pulin

SHANACHIE BEATS IT—The Raybeats have recently signed to Shanachie Records, with their label debut LP due in September. The deal points to a new music direction for Shanachie. Pictured from left are the Raybeats' Pat Irwin; the label's chief executive officer, Dan Collins; the group's Don Christensen; Shanachie president Richard Nevins; the group's Jody Harris; producer Joe Blaney; and the Raybeats' agent, Bob Singerman.

Chartbeat

Culture Club Leads Frosh; Costello Cracks Hot 100

By PAUL GREIN

Culture Club this week becomes the first act in the past 20 years to lift three top 10 singles from its debut album. The band accomplishes this feat as "I'll Tumble 4 Ya" sprints to number 10, on the heels of the number two hits "Do You Really Want To Hurt Me" and "Time." All three cuts are from the group's gold album "Kissing To Be Clever."

The Supremes, Blood, Sweat & Tears and Air Supply each culled three top 10 singles from their breakthrough albums, but each had issued an album previously. Several other fast-breaking acts have been able to pull two top 10 singles from their debut albums, including Men At Work, Christopher Cross, Andy Gibb, Chicago, the Lovin' Spoonful, the Dave Clark Five and Lesley Gore.

Culture Club is one of several British acts setting records on this week's top charts. Elvis Costello cracks the Hot 100 for the first time in his career, as "Everyday I Write The Book" bows at 82. The song was produced by Clive Langer and Alan Winstanley, who also handled DEXY'S Midnight Runners' No. 1 smash "Come On Eileen" and Madness' recent top five hit "Our House."

Costello first hit Billboard's album chart in December, 1977 with "My Aim Is True." He collected his

first (and to date, only) top 10 album in March, 1979 with "Armed Forces." Costello's biggest U.S. singles until now were "Watching The Detectives" and "Accidents Will Happen," both of which "bubbled under" the Hot 100 in the late '70s.

Duran Duran's debut album enters the top 10 this week, six months after the group cracked the top 10 with its second album, "Rio." Both albums have produced top five singles, in "Is There Something I Should Know" and "Hungry Like The Wolf."

And the Police's single "Every Breath You Take" logs its seventh week at No. 1, tying Michael Jackson's "Billie Jean" as the longest-running chart-topper of the year. Last year's top-charting singles also notched seven weeks at No. 1: Joan Jett & the Blackhearts' "I Love Rock'n'Roll" and Paul McCartney & Stevie Wonder's "Ebony And Ivory." The last single to have more than seven weeks at No. 1 was Olivia Newton-John's "Physical."

★ ★ ★

Berlin's Back: Irving Berlin is back in the top 10 this week for the first time in more than 25 years, as Taco's revival of "Puttin' On The Ritz" surges three notches to number nine. It's Berlin's first top 10 hit since 1954-55, when he scored with Eddie

(Continued on page 62)

AUGUST 20, 1983, BILLBOARD

DELUXE SINATRA Mobile Fidelity Releasing 16-Album Audiophile Set

By SAM SUTHERLAND

LOS ANGELES—When you've already marketed a boxed rock album collection at a whopping \$325, what do you do for an encore? In the case of Mobile Fidelity Sound Lab, which offered its audiophile Beatles collection last fall as a limited edition item, the answer is to deliver a new \$350-list package on Frank Sinatra.

The Chatsworth, Calif. company unveiled its choice of Sinatra as the next subject for such a "coffee table album" approach during the Summer Consumer Electronics Show in Chicago, but actual programming for the collection and the preliminary market blueprint are only now being completed.

According to Herb Belkin, president, all 22 of Sinatra's Capitol albums were licensed for consideration in the package. Of those, three soundtrack offerings were eliminated due to the inclusion of other

material, two additional titles were declined because of their sonics, and a Sinatra Christmas collection was withheld for release later as a single, half-speed mastered Mobile Fidelity album.

Thus, the collection will now include 16 albums, packaged in a heavy-duty presentation case sheathed in silver fabric. As with the Beatles package, Mobile Fidelity is also including a Geo-Disc phono cartridge alignment tool in each set.

"Of the 16, four are mono recordings," notes Belkin. "That's proven very exciting for us, since they were recorded so well at the time, with such depth of imagery, that they have all the impact of the best stereo—we feel we now have four albums that are truly audiophile mono." He adds that Sinatra's long-standing insistence on recording live with accompaniment is a factor as well.

Individual album packaging dif-

fers somewhat from the Beatles set, which utilized generic sleeves and a separate booklet including the original British album sleeves. Belkin says each half-speed disk will be offered in an outer slipcase replicating the outside box graphics; inside the case, a three-panel heavy board reproducing the old Capitol sleeves, and incorporating a detailed index of session and musician information, will contain the LP.

When the set ships on Oct. 1, product will flow through the same account base used for the Beatles set. That collection was also subsequently marketed through Time-Life Records, and Belkin reports that Mobile Fidelity is now huddling with the direct marketer on a similar arrangement covering a small allotment of Sinatra packages.

"We did so well with the Beatles set, which is now effectively sold out, that it would be difficult to change our approach to any advantage," he says. "We expect to attract a similar amount of media exposure on this, and we're already working on coverage through television and major magazines as well as enthusiast buff books."

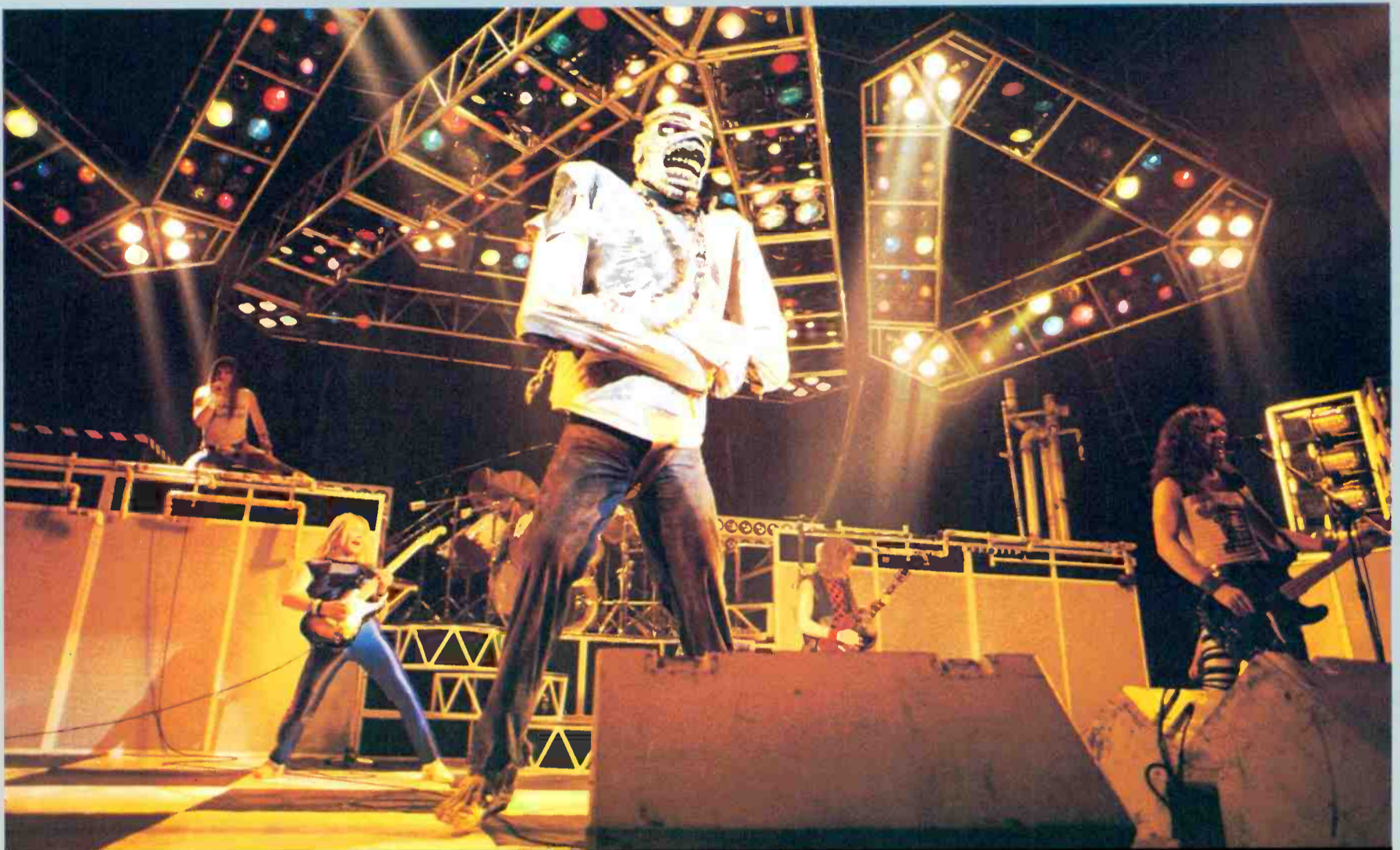
The total production, too, will repeat the Beatles strategy, with 25,000 sets to be the maximum produced. "We feel that's just about right," he says of that volume. "It's enough for our dealer network to handle effectively, yet it's still small enough to give the set a valuable after-market allure for collectors."

But can Mobile Fidelity follow Sinatra? Belkin says a second rock act has already been selected for a similar collection in 1984, although he won't divulge its identity. Overall, though, he suggests there may be perhaps a half dozen artists or groups with sufficient critical lustre and enduring market appeal to justify the high-ticket boxed sets.



WET CEMENT—Barry Manilow leaves his handprints as the first artist inducted into the Pacific Amphitheatre's Wall of Fame, which will be located just outside the box office of the new 18,765-seat venue in Costa Mesa, Calif. Looking on are various top officials from the Nederlander organization and the Amphitheatre.

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THE TOUR

Cities Already Devastated:

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 6/22 SALT LAKE CITY, UT
 6/23 BOISE, ID
 6/24 SPOKANE, WA
 6/27 PORTLAND, OR
 6/28 SEATTLE, WA
 6/29 VANCOUVER, CAN
 7/2 SAN FRANCISCO, CA
 7/3 SACRAMENTO, CA
 7/5 FRESNO, CA
 7/7 SAN BERNARDINO, CA
 7/8 SAN DIEGO, CA
 7/9 LONG BEACH, CA
 7/11 TUCSON, AZ
 7/12 PHOENIX, AZ
 7/13 ALBUQUERQUE, NM
 7/14 DENVER, CO
 7/16 LUBBOCK, TX
 7/17 AMARILLO, TX
 7/18 ODESSA, TX

7/20 EL PASO, TX
 7/22 NORMAN, OK
 7/23 DALLAS, TX
 7/24 HOUSTON, TX
 7/26 CORPUS CHRISTI, TX
 7/27 SAN ANTONIO, TX
 7/29 SHREVEPORT, LA
 7/30 MEMPHIS, TN
 7/31 LITTLE ROCK, AR
 8/1 NASHVILLE, TN
 8/2 LOUISVILLE, KY
 8/6 E. TROY, WI
 8/7 INDIANAPOLIS, IN
 8/9 FT WAYNE, IN
 8/10 KALAMAZOO, MI

The Slaughter Continues:

8/11 DETROIT, MI
 8/13 ERIE, PA
 8/14 CLEVELAND, OH
 8/15 BUFFALO, NY
 8/16 PITTSBURGH, PA
 8/18 ALLENTOWN, PA
 8/19 PHILADELPHIA, PA

8/20 LARGO, MD
 8/21 BIRMINGHAM, NY
 8/23 GLEN FALLS, NY
 8/24 SYRACUSE, NY
 8/25 UNIONDALE, NY
 8/26 NEW HAVEN, CT
 8/27 CAPE COD, MA
 8/29 PORTLAND, ME
 8/30 PROVIDENCE, RI
 8/31 POUGHKEEPSIE, NY
 9/1 ROCHESTER, NY
 9/5 TORONTO, CAN
 9/6 MONTREAL, CAN
 9/7 CHICOUTIMI, CAN
 9/8 QUEBEC CITY, CAN
 9/10 TOLEDO, OH
 9/11 LANSING, MI
 9/13 MADISON, WI
 9/14 ST. PAUL, MN
 9/15 DULUTH, MN
 9/17 WINNIPEG, CAN
 9/19 CALGARY, CAN

9/20 EDMONTON, CAN
 9/22 SASKATOON, CAN
 9/24 SIOUX CITY, SD
 9/25 LINCOLN, NE
 9/26 KANSAS CITY, MO
 9/27 ST. LOUIS, MO
 9/29 PEORIA, IL
 9/30 CHICAGO, IL
 10/1 CINCINNATI, OH
 10/2 COLUMBUS, OH
 10/4 KNOXVILLE, TN
 10/5 GREENSBORO, NC
 10/8 NEW YORK, NY
 10/9 NORFOLK, VA
 10/10 CHARLESTON, WV
 10/12 COLUMBIA, SC
 10/14 MIAMI, FL
 10/15 JACKSONVILLE, FL
 10/16 LAKELAND, FL
 10/19 JOHNSON CITY, TN
 10/20 CHARLOTTE, NC
 10/21 ATLANTA, GA

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NOW GOLD!



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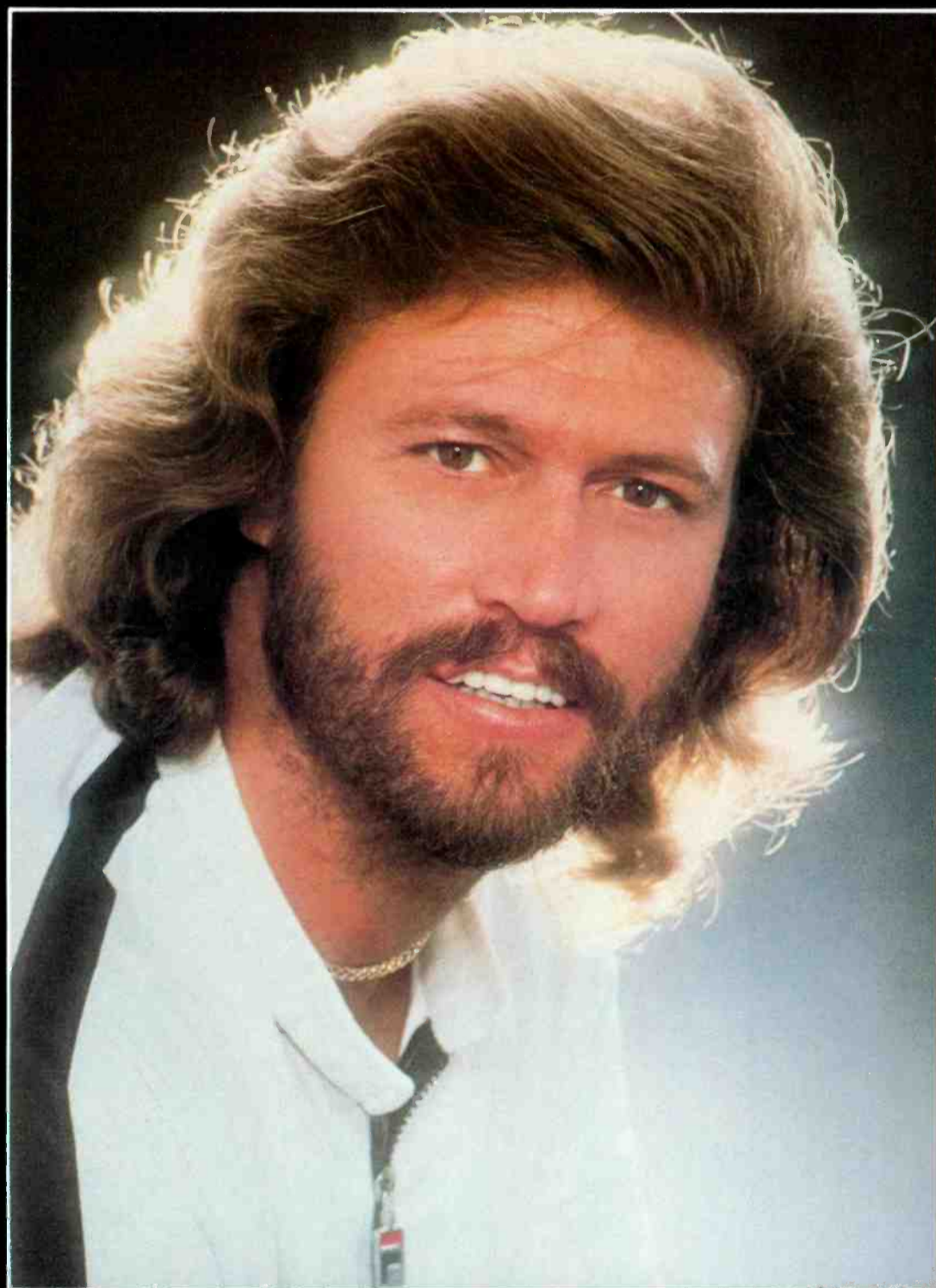
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BARRY GIBB



Jazz Package Is Japan-Bound After 30 Years

TOKYO—For the first time in 30 years, Norman Granz's "Jazz At The Philharmonic" package is to visit Japan, playing a four-city, five-concert tour in October. The trek is sponsored by Kyocera Corp., a ceramics firm which recently absorbed the Yashica camera company.

The last visit, in 1953, featured Gene Krupa, Oscar Peterson and Ella Fitzgerald for concerts in Tokyo and Osaka, and was seen as a landmark in the Japanese music market.

This year's package is a four-part presentation, consisting of two all-star jam sessions and performances by Fitzgerald and Peterson. Musicians taking part include Louis Bellson and Martin Drew (drums), Clark Terry and Harry Edison (trumpet), Eddie "Lockjaw" Davis and Zoot Sims (tenor sax), Al Grey and J.J. Johnson (trombone).

The JATP package will visit Tokyo, Osaka, Yokohama and Nagoya. Shin Watanabe, president of Watanabe Productions, Japan's biggest talent and promotion agency, says television/video deals are being worked out.

AFTER 14 YEARS WITH PHONOGRAM

Charisma Pacts With Virgin

LONDON—Charisma Records here has ended its 14-year association with Phonogram and opted for a new deal under which Virgin Records will handle the manufacture, sales, promotion and distribution of all new product. Under the contract, Virgin acquires the entire Charisma catalog for the U.K. as of now and for the world, excluding North America, from the end of 1984.

At the same time, Virgin chief Richard Branson has announced a new label, 10 Records. Branson says the label will have "a very wide-ranging music policy."

Charisma, founded by one-time sports journalist Tony Stratton Smith, was at the center of hectic U.K. music industry bidding in 1981 when Smith said he was "thoroughly disenchanted" with major record companies and was looking for a buyer for his independent oper-

CBS Portugal Celebrates A Successful First Year

LISBON—A dinner party organized by CBS Portugal to celebrate one year of successful operations in this market turned into a double celebration when company head Carlos Pinto sprang the surprise news that the first platinum disk to be awarded in the Portuguese record industry had gone to Simon & Garfunkel's live album, "The Concert In Central Park".

The award, given for sales of 60,000 units, was instituted in January. CBS International president Alan Davis collected the disk, along with four gold awards for sales of albums by Julio Iglesias and Roberto Carlos. Davis was attending the dinner along with new business development head Peter Bond from New York, and John Dolan, Pat Hurley and John Field from CBS' European Operations office in Paris.

In his introductory speech, Pinto referred to the growing success of CBS International acts in the territory. Michael Jackson, Toto, Eddy

BPI VS. U.K. DISTRIBUTOR

Record Damages In Bogus Cassette Case

By PETER JONES

LONDON—Record damages totaling more than \$250,000 have been awarded to the British Phonographic Industry (BPI), with CBS the main plaintiff, following a High Court case here against a distributor/wholesaler found to be dealing in counterfeit audiocassettes.

The award, made against Midlands-based Stephen Samuels, followed the seizure of 8,000 cassettes from a warehouse by officials of Nottingham's trading standards department.

The case, involving a major distributor rather than a retailer, is seen as a breakthrough in the BPI anti-piracy campaign, which was strengthened recently when the trade group obtained a "class injunction" (Billboard, July 9). This enables action to be taken against anybody found to be trading in a specific named counterfeit product, whether or not that person's name or address is known.

This flexibility is proving helpful

in dealing with street and market traders who often operate under phony names. In the past week or so, thousands of tapes have been confiscated from market traders in London's Carnaby Street and Berwick Street areas.

In another BPI anti-piracy exercise, a "search-and-seize" raid was made on a lock-up garage in East London where "an enormous cache" of material was found, including 248,000 inlay cards, 500,000 side labels, 2,800 finished cassettes, and "a substantial number of documents."

Patrick Isherwood, BPI legal adviser, says: "These results, coming after months of painstaking effort and investigation, are highly gratifying. The pieces of the jigsaw are finally starting to fit together. Now there's every indication of a big reduction in illegal activity in street markets, an area normally very difficult to police or control."

ation. It was understood then that Branson nearly closed the deal, out-bidding both Chrysalis and RCA. But at the 11th hour, Smith signed a new deal with Phonogram.

Now, to facilitate the deal with Virgin, Phonogram U.K. and Phonogram International have agreed to early termination of their respective license deals. The former had six months to run; the latter had nearly a year.

Both Stratton Smith and Phonogram U.K. managing director Brian Shepherd insist the parting is "amicable." Says Stratton Smith: "It's rather like losing a parent, a particularly wise parent." He now reverts to the role of managing director, which he resigned in 1977 to operate as chairman.

One early effect of the Charisma-Virgin deal is that the Virgin sales

and promotion team will handle a new Genesis album and single, along with other imminent Charisma product, which includes a new single from Malcolm McLaren and an early-1984 LP from Peter Gabriel. Virgin is also drawing up rerelease plans for around 80 in-demand but currently unavailable Charisma catalog titles.

Stratton Smith says: "We've got to rationalize, get back to the roots. We've got to prune the artist roster and opt for a lower product commitment. The truth is that over the past year or so we've been stifled by growing overheads and selling costs, with a marketing budget running out of control. I check the books and see most of our investment has been in services and not in product, and I never intended the company to develop along those lines."

(Continued on page 57)

Japanese, Czech Labels Team On CD

PRAGUE—A Compact Disc co-produced by Nippon Columbia in Japan and Czechoslovakian record company Supraphon was unveiled here at a special exhibition commemorating 20 years of trading and cultural links between the two companies.

The recording is of Dvorak's "New World Symphony," played by the Czech Philharmonic conducted by Vaclav Neumann. It had its first public airing in the Prague Theatre of Music. The exhibition was jointly opened by Nobutaka Matsamura, president of Nippon Columbia, and Supraphon president Jan Kvidera.

The resultant media publicity has created substantial Compact Disc interest here, among both the public and the state authorities responsible for the Czech recording industry.



UNIVERSAL AFFAIR—CBS recording artist Jose Luis Rodriguez performs at the recently concluded 1983 Miss Universe pageant. Rodriguez, who sang with each of the five semi-finalists, is pictured here with Miss New Zealand, ultimately crowned the new Miss Universe.

PRERECORDED TAPES UP

Record Production Declines In Japan

By SHIG FUJITA

TOKYO—Japanese record production during the first six months of this year totalled 73.43 million units, down 2% from the first half of 1982, according to statistics from the Japan Phonograph Record Assn.

This downturn compares with the 10% decrease in production during the whole of 1982 as compared with 1981. The monetary value of records produced in the first half of this year was \$301 million, down 3% from the first six months of 1982.

But production of prerecorded tapes totalled 46 million units in the January-June period this year, up 7% from last year, with a total value of \$248 million, up 8%. Total value of record and prerecorded tape production for the first half of 1983 was \$549 million, 2% more than last year.

Juzaburo Kamei, managing director of JPRA, says that record production this year has been better than had been expected. He says he

believes that record manufacturers are constructively increasing production in an attempt to produce hits, and that increased production is not necessarily tied to increased sales.

He adds: "It's anybody's guess what will happen over the rest of the year, but what the industry needs is the sales impetus of a million-seller or two. The problem is that record companies find it hard to invest in new artists because of the tight financial situation, so the general policy is to stick with established names."

Pointing out that Compact Disc manufacturers have not yet decided their expansion plans, Kamei says that JPRA will probably include CD software in its statistics beginning next year. "It really is too early to make predictions on how the CD market will grow," he stresses.

AUGUST 20, 1983, BILLBOARD

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<i>Canada</i>	<i>Double Platinum</i>	<i>France</i>	<i>Gold</i>	<i>Switzerland</i>	<i>Gold</i>
<i>Australia</i>	<i>Platinum</i>	<i>Sweden</i>	<i>Gold</i>	<i>Norway</i>	<i>Gold</i>
<i>Italy</i>	<i>Platinum</i>	<i>Denmark</i>	<i>Gold</i>	<i>New Zealand</i>	<i>Gold</i>

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'ALL HITS, NO INSTRUMENTALS' IN CHICAGO

WLAK Switches To Love Songs

By LEO SACKS

NEW YORK—Norm Feuer has seen the future and has instituted a "love song" format at WLAK Chicago, where Jack Taddeo is the Viacom outlet's new program director.

"The music is familiar—all hits, no instrumentals," says the president of the chain's radio division, who oversaw last week's switch to the new sound with Bill Figenshu, Viacom's national program director. Figenshu and Taddeo, who comes from WKSZ Media, Pa., compiled the music list.

Feuer, taking a cue from WPIX here, is promoting a "nothing but love songs" approach. "Yes, we might have taken the idea from WPIX, but they're certainly not the first station to use the love song theme," he says. "And musically,

there's no comparison because they're AC."

He contends that the station, which had judged Bonneville's "experimental" easy listening sound a failure (Billboard, Aug. 13), is pioneering "a new approach" to the beautiful music format. "It's not AC by any stretch of the imagination," he says, noting that such artists as Kenny Rogers, Barry Manilow, Barbra Streisand and Carly Simon are "in," but that performers like Men At Work and Culture Club are "out."

Media buyers, as a rule, "have a

problem with beautiful music," he continues. "But we're going to fill a void that will super-serve the neglected 35-44 demo. In our view, it's the future way of doing business in this area."

Feuer, who's keeping his air staff intact "at this stage of the game," explains the secrecy surrounding the format change: "I wanted to keep people guessing," he says. "I didn't want to give anyone in the market a chance to reposition themselves." A creative campaign developed by the Zechman agency in Chicago will bow shortly.



BUNNIES AND FISH—KHTZ-FM Los Angeles air personality Charlie Tuna interviews Los Angeles Playboy Club bunny Paula Bond after she was selected the club's 1983 bunny of the year.

Vox Jox

Simon Named To KKHR Staff

By ROLLYE BORNSTEIN

As KNX-FM Los Angeles readies itself for the conversion from AOR (actually, that's not a totally accurate description of what the station is doing now, but it will all be a moot point soon) into hit radio, the air-staff of soon-to-be KKHR is being lined up. The first appointment, that of morning man **Lou Simon**, has just been announced. Simon, who had been doing afternoons at Phoenix's KZZP, is currently handling mid-days at the Arizona outlet.

Another former KZZP air personality, morning man **Crazy Dave Otto**, has relocated. He's now doing 6 to 10 a.m. on Dallas's WFAA, which has applied for new calls (but we can't remember what) for its "progressive/oldies" format (it's even harder to describe than KNX-FM's approach. **Dennis Anderson** from Wichita's KQAM, who had been filling the WFAA morning slot on an interim basis, has now moved to the 3 to 8 p.m. shift.

KMET Los Angeles, one of the most stable AORs in the country until recently, will undergo a couple of major lineup changes later this month. Seven-year morning vet **Jeff Gonzer** moves to afternoons, replacing **David Perry**, who resigned last month, while the KISW Seattle morning team of **John Langan** and **Mike West** move down the coast to handle mornings at the Mighty Met.

* * *

Bobby Skafish, one of Chicago's most prominent progressive music personalities on WXRT there, has "sold out" or "come to his senses" depending on who you talk to. In either case, he's joined the airshift staff of WLUP (its billboard was correct; they are changing the Loop). He'll be doing 6 to 10 p.m.

Former evening personality **Bill Evans** is expected to remain with the station. Skafish's contract, by the way, was negotiated by none other than Loop morning sportscaster and attorney **Bruce Wolff**.

Bernie Kvale's back in action. The longtime WLW Cincinnati sales executive is back in his hometown of Chicago as VP/GM of RKO's WFYR, replacing **Jim Barker**, who resigned last week. Kvale, who served as WLW's sales manager back in the days when it was owned by Avco, was elevated to GM while **Joe Scallon's** Mariner Broadcasting controlled the 50kw powerhouse. . . . Speaking of RKO managers who've resigned, **Tom Baker**, GM of Boston's WROR, tendered his notice last week after five years.

Now that it looks like WLAK Chicago will be going AC, the latest word is that WXFm there may be headed in the same direction. WXFm, licensed to Elmwood Park, is an FM religious outlet at 104.9 which owner **Robert Victor** is willing to sell. Word is Cox Communications might be willing to buy, to the adult contemporary tune of \$10 million.

And from the Merchandising Mart, WMAQ now covers Chicago with AM stereo (the Kahn system), and PD **Ted Cramer** has even better news: receivers that pick it up should be available by next month.

* * *

Several changes at KSSK Honolulu since **Aku's** death last month, and even more changes at KSSK's FM counterpart KULA, as Hefel Broadcasting and KSSK/KULA GM **Earl McDaniel** have realigned both facilities. Filling the huge morning void on KSSK created by **Aku's** passing will be the new team of **Price & Perry** (if you have to go, isn't it nice to know it took two

'FUN' WANES AFTER SEVEN YEARS

Roth Steps Down From KRLA Post

LOS ANGELES—After seven years of programming Pasadena's KRLA, Jack Roth has resigned. "Maybe it isn't as much fun as it used to be," he says.

Roth joined the station when Art Laboe was in charge. Laboe, who was as devoted to the Mexican community of East Los Angeles as it was to him—that association dated back to 1955 when Laboe hosted dances at El Monte Legion Stadium and broadcast nightly on KPOP—put a great deal of his own money in the facility to see it through rough financial times during its long license battle.

When the new owners, a consortium of interest groups headed by Bob Hope, took over almost four years ago, they failed to recognize what Art Laboe knew: that the key to the station's success lay in catering to the large Latin community, half of which speaks only English and was raised on the soft soul sound indigenous to the area. Instead, they went after the mass appeal dollar.

Roth tried to deliver management's conception of the station, but failed. Contests that appealed to one segment, music geared totally to another, and a never-ending string of personalities who somehow didn't fit, brought the station to new ratings depths.

When consultants Burt Sherwood

and Bill Hennes were brought in this year, they were handed a very depressed facility. At least they knew what didn't work: all "British invasion" was out.

Things looked better in the winter book, which was completed shortly after their arrival was up. Roth had gone back to the basics, appealing to the largely Hispanic audience with **Mucho Morales** doing nights, using Laboe's old ploy of requests and dedications. But **Mucho** isn't Art—or maybe it was just harder to regain an audience the third time around.

It sounded right, thought Roth, but the numbers were wrong. The spring book showed only a 1.7. **Sherwood** and **Hennes** fought to remove the Hispanic influence, but Roth won the battle. Requests and dedications would stay. The station would not change direction again.

"That's why everyone was shocked around here," comments Roth on his resignation. "While it's no secret that there has been some animosity between the consultants and myself, management has been backing me all the way. My relationship with **Burt West** (GM of KRLA) has been good, but there are a lot of things I've wanted to do.

"This has been an all-consuming job. There has never been the time to develop the projects I've had in mind. I'm interested in writing, syndication and television, and maybe I'll be selling Thom McAnn shoes in a couple months, but at least I won't be a guy who says 'I should have.'"

ROLLYE BORNSTEIN

Fort Worth's WBAP Tightens Country Playlist

By KATY BEE

FORT WORTH—WBAP here has tightened its playlist to 30 records in recent weeks. The reason, apparently, is simple: the station is enforcing its own policy.

"We had become lax in our programming," says R.T. Simpson, operations manager of the legendary country powerhouse. "There really is no new music policy or departure from the past. We are just tightening back to the basic top 30 that the clear channel format intended to project all along."

Like many clear channel AMs, Simpson says, WBAP is "more talk, weather and information oriented. We carry the **Maverick** and **Ranger** games here, too." Comparing WBAP to its FM counterpart KSCS, which utilizes the "Continuous Country" format and is leading all area country stations with a 7.2—ranking it second overall in the Dallas/Fort Worth metro—Simpson, surprisingly, notes, "There are not as many currents included on the AM. The 'Continuous Country' approach on the FM simply leaves more time available to program music."

Regardless, Simpson welcomes all promotion calls at WBAP concerning new product. However, he adds, "We basically program from **Billboard**, **Radio & Records** and **Gavin**." As far as WBAP's plans for maintaining its stronghold in the market—the station currently stands at a healthy 6.0—Simpson keeps the music policy brief: "We will stick with the hits."

* * *

Programming an all-news station in Anaheim with an Orange County budget, going up against two high-powered megabuck all-news outlets in Los Angeles, is enough to make anyone turn to basket-weaving. Luckily, PD **Dave Forman** didn't have to resort to that; he owns a recording studio. Forman has resigned his post as PD of Anaheim's KNWS and its well-known AOR sister station, KEZY, after six years in that position. Programming KNWS (which was KEZY-AM, an AOR outlet, turned oldies until its switch to news last year) will be **Bill Cooper**. Cooper, an anchor on the AM in the past, was news director of L.A.'s KRLA and a news writer for KFWB across town. . . . Filling Forman's

(Continued on page 15)

Vegas FM Bucks Trend To Music

LAS VEGAS—While it has long been the goal of many AM stations to increase their ratings by offering a wider variety of entertainment, news and sports programming, FM outlets traditionally rely on the band's clarity of music transmission.

That will not be the case in Las Vegas this fall when KMZQ signs on. Although the Class C 100kw FM at 100.5 would be technically suited for a more music approach, GM **Don Marcell** has decided to buck the trend and try "an original format" on the new frequency, hotly contested by competing applicants for the past six years.

His plans for the station, which is surrounded on the dial by two successful music outlets, are the talk of area broadcasters who are stunned by what he was willing to offer the Univ. of Nevada for the rights to the UNLV Rebels football and basketball broadcasts. "It's more than any FM has ever paid, probably in any market," comments one competitor.

Marcell, who describes his format as similar to Albuquerque's KOB, defends that move saying, "It's our philosophy that if you attract and put a substantial amount of money into a sports program, then why have one sports audience, and then during the day or weekdays not serve that audience? And so what we have done is to think through our total communications clock." As a consequence, the station will feature a segment on sports every 30 minutes, including up-to-date sports scores and race results.

To achieve that product, KMZQ, headed by president **Stanley K. Karas**, has signed ESPN's **Randy Rosenbloom** as football play-by-play announcer and as the station's morning news and sports anchor. Afternoon news/sports announcer **Len Howard** will also handle basketball play-by-play.

The station, targeting adults 30-44, will feature several personalities and a music format consulted by **Ed Winton**, president of the Winton Consulting Group. Winton has used the easy listening format on stations which he has both owned and consulted in the Tampa Bay area.

"We have several things we'll feature on KMZQ," says Marcell. "Some of them are subtle, but some will come as total surprises."

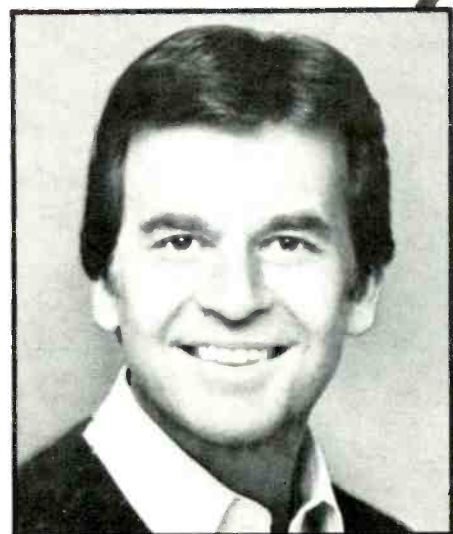
The sound of success. Sounding even better.



Dick Clark's "National Music Survey" has rocketed to the top on over 520 Mutual stations across the country. And now, it's sounding better than ever.

With more music to bring you more listeners. Fewer commercial breaks, to keep them tuned in to your station. And to give you the finest sound on the dial, Mutual's now broadcasting "National Music Survey" in stereo — via satellite.

Let Dick Clark take your station up the charts, behind the scenes, and into the hottest sounds of today's music. With Dick Clark and Mutual, the sound of success never sounded better.



Dick Clark's National Music Survey

Mutual.

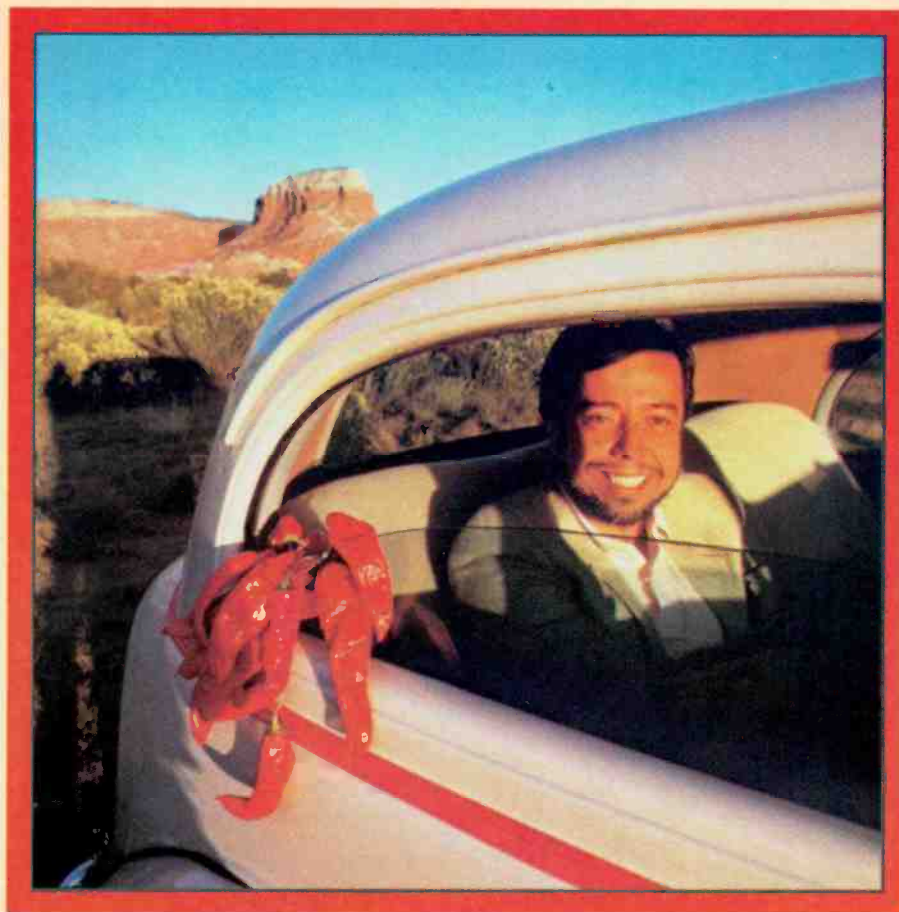
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FIRST THERE WAS

“NEVER GONNA LET YOU GO” AM 2540

The hottest ballad of the Summer. And the biggest U.S. hit of Sergio's career. #1 A/C. #4 Billboard Hot 100. Top 30 Black. Now shaping up as a global success story.

AND NOW THERE'S

“RAINBOW'S END” AM 2563

The beginning of another winner. The second single from his hit album.

Produced by Sergio Mendes.

SERGIO MENDES HAS ARRIVED
On A&M Cassettes & Records.



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Vox Jox

• Continued from page 12

PD post at KEZY is air personality **David Symonds**, a former Radio One (as in BBC) personality, while **Amy Hiatt** is upped to MD, replacing **Larry Reisman**.

★ ★ ★

Now that Plough's Tampa outlet is segueing from AOR to top 40, **GM Gary Kines** has made a few announcements about the **Dwight Douglas**-consulted station. One is the appointment of **Steve Davis** as PD (he's currently the assistant PD at Birmingham's KRXX, a station he used to program prior to joining Atlanta's Z-93 and Chicago's WBBM-FM). The other is a call letter change to WZNE, known on the air as "Z98."

★ ★ ★

As **Perry Ury**, president of the Ten Eighty Corp. (WTIC-AM-FM Hartford), devotes more time to "Radius" (what's Radius, you ask? It's an alternative long distance telephone company recently acquired by Chase Communications, the organization that owns Ten Eighty), a few promotions have been announced. Congratulations are in order for vice president of operations **Tom Barsanti** and vice president of sales **Robert Dunn**. Both have been upped to senior vice presidents of Ten Eighty.

Also moving up is **Joe Restifo**. The veteran Cleveland programmer, who has been serving as national operations manager for Al Ham Productions, the originator of the "Music Of Your Life" format, has been upped to vice president of operations for Ham's outfit.

All American **Cathy Dougherty**, news anchor for Storz' WHB Kansas City (Middle America at its finest), has gone South and ethnic. Appealing to Miami's large Hispanic population, she's been transformed into **Cathy Cruse** and as such accepts the coveted news director/morning anchor slot on Y-100 there. She replaces **Jim Reihle**, who reunites with **Tanner In The Morning** on WASHINGTON.

Speaking of Kansas City, long-time AM AC outlet KMBZ is adopting a "more talk and less music" format as the Bonneville-owned station moves further away from AC and more towards information. That means a programming opportunity for a good news/talk PD.

Easy listeners to Bonneville-programmed KEZB El Paso got the shock of their lives last week. The station is now B-94, a top 40 outlet programmed by **Ron Haney**, who's looking for an afternoon personality.

★ ★ ★

It's official: "Banana" **Joe Montione** and his partners in Starview Media now own "92 Rock" in York, Pa. As nostalgia-formatted WRHY fades into the past, top 40 WHTF enters the scene, with Montione doing afternoons while continuing to program WILK Wilkes Barre. Filling some of the void at WILK while Joe commutes are **Frank E. Warren** and **Shivaun C. Henahan**, who've been upped to assistant PD and music director respectively. Former MD **Don Randler** now handles the music in York.

KILO 94 Colorado Spring's morning opening has been filled—twice. The offending duo is **Bell & Brull**, two former musicians who find more money in playing other people's records than making their own. **Jennifer Bell** continues as the station's assistant PD, while **Dave Brull** vacates middays but continues

as production director.

Congratulations to **Jack Randall**. The WAWA/WLUM PD has been promoted to assistant manager of the Milwaukee All-Pro outlets. ... Down the road a piece, a change in the reins of Racine's WRKR has occurred. **Steve Warren** vacates his programming position, and **Pat Martin**, most recently PD of Milwaukee's country-formatted WBCS, takes over as PD of the top 40 outlet. Warren devotes more of his attention to his smaller market consultancy, The Programming Co-op, while looking at other Milwaukee programming opportunities.

★ ★ ★

Changes at Tulsa's adult contemporary Christian outlet: PD and morning man **Mike Adams** resigns to open a programming consultancy. Replacing him in mornings is **Randy Fuller**, who comes across town from KRAV, while **Tim McDermott** is named PD of the class C FM outlet. New to the evening shift is **Jim McNicholas**, who had been with Chicago's WCRM.

(Continued on page 22)

Long Unveils New Consultancy

Former TM President Seeks To 'Educate' Clients

DALLAS—Dissatisfied with the consultants he used at his own station, **Jim Long**, longtime president of TM Companies, and currently a principal in Long-Pride Broadcasting, has developed "a concept he'd trust his own stations with," says **Dave Gariano**, manager of program consultation for the newly formed **Jim Long & Partners**, a consultancy based here.

"We're trying to educate people to the point that no longer can you exist with syndicated programming or consultants not concerned with the specifics of your market," says **Gariano**, a former associate of **Sebastian/Casey**, and more recently PD of **Doubleday's WLLZ** Detroit. "Unless you understand the history, competition and unique aspects of an individual market, you really can't do an effective job."

What **Jim Long & Partners** will do is "help stations explore and investigate their markets in a cost effective way. The stations do the legwork within our guidelines, and we'll do the compilation," says **Gariano**, who

points out that unlike other companies, Long has "a real world laboratory to work in." **Gariano** is referring to the company formed by Long and entertainer **Charley Pride**, which owns Wichita's successful top 40 outlet **KEYN** and its AM oldies counterpart **KQAM** and has recently purchased country-formatted **KAYD/KAYC** Beaumont.

"Sometimes consultants get into one format," continues **Gariano**, "and then they branch out into areas they know little about." To avoid that, Long & Partners has estab-

lished the concept of "master consultants"—working local programmers who will be "idea people" for client stations.

First on the list is **Charlie Ochs**, PD of Houston's **KIKK-AM-FM**. "Charlie's a very successful country programmer daily dealing with the problems of the job," says **Gariano**. "As such, he can be a great resource for a client station." The company will utilize **Ochs** and others like him in an advisory capacity. Client stations will deal with **Gariano**, who in turn will seek the advice of **Ochs**.

AFTER FIVE YEARS

Douglas Exits KXOK For Post At WCZY

DETROIT—After five years in every capacity short of engineer at **KXOK** St. Louis, **Lee Douglas**, who assumed the GM position at the Storz outlet 16 months ago, has resigned to become station manager of **Gannett's WCZY** here.

"It's the number two position at the station," says **Douglas**, a former air personality and programmer of several well-known top 40 outlets, including **New York's 99X** and **Miami's WMYQ**. "I'll be primarily functioning to head up the programming effort, but I'll be involved with every aspect of the station."

With the announcement of **Douglas'** arrival, **GM Jim Mulla** also promoted **WCZY** operations manager **Dave Shafer** to the post of operations director for **WCZY** and its AM counterpart **WLQV**.

Describing the AC-formatted 'CZY, home of several longtime Detroit personalities, including highly paid morning man **Dick Purtan**, **Douglas** says, "We'll continue in an adult contemporary direction. **Gannett** is prepared to do whatever is necessary to really win, and I've never had that opportunity before."

Since **Douglas'** arrival at **KXOK** nearly six years ago, the station has shifted from top 40 to AC to, as of this spring, an all-talk direction. "We doubled our audience after eight weeks with the format and re-established the station. Talk was the one void in the market. Everybody thinks of **KMOX**, but they're talking only four hours a day. The rest of the time they're news or sports," **Douglas** says.

"I think **KXOK** will be successful."

It's a slow growth format, but they should have a good fall book. I've done as much as I could to position the station, so the offer from **Gannett** really came at the right time," he continues.

At this point **KXOK** has neither an official GM nor a PD. Morning personality **Gary King** has been programming the station on an interim basis, but no decision from **Storz'** Omaha headquarters has been announced.

Dallas/Ft. Worth Study Measures AM Awareness

LOS ANGELES—News and information, interesting personalities and country music are what draws the Dallas/Fort Worth radio audience to the AM band, according to a joint listener research study conducted by five area radio stations.

The management of **KAAM**, **WBAP**, **KLIF**, **KFJZ** and **WFAA** "were hoping to find a unique AM listener benefit that could be packaged into some kind of co-op advertising campaign," according to **KAAM GM Bill Steding**, who adds that the results "were not surprising and a little disappointing."

Among the complaints about AM cited by listeners were too much talk, poor sound quality and a lack of programming options. In view of the inconclusive findings, the AM awareness campaign is on hold.

LONDON, DANIELS JOIN STAFF

KLAV Adds New Personalities

LAS VEGAS—This city's "Superhit station," as **KLAV** is now billed, is gearing up heavily for the fall book. **GM Morgan Skinner** has hired longtime local personality **Jack London** to do mornings and another local mainstay, **Jack Daniels**, as operations manager and midday jock for the top 40 outlet.

Both personalities move over to the class C FM from **KORK** here. **Skinner**, himself a former **KORK** employee and the only **RAB** certified radio marketing consultant in Nevada, is looking beyond the local station in formulating his plans for **KLAV**.

"We expect to be consulting other stations as well," he says, "Not top 10 markets, maybe not even top 40, but there are a wealth of smaller market facilities we can really be of service to." He adds that he looks forward to ownership opportunities in the near future.

Skinner describes **KLAV's** format as "similar to 'Hot Hits,' heavy dayparting. It's really **ROR**—rhythm oriented rock. It's not a change in format, just a refinement."

In addition to **London** and **Daniels**, who is using the airname **J. Daniels** to avoid conflict with another air personality of the same name at **KRAM** here, the station features **Ted Kramer** on afternoons, **Shawn St. John** Nights, and **Mike Evans** overnights.

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 (153 Stations)		
1 "True," Spandau Ballet, Chrysalis	43	95
2 "Tell Her No," Juice Newton, Capitol	37	71
3 "Telefone Long Distance Love Affair," Sheena Easton, EMI America	36	36
4 "Big Log," Robert Plant, Atlantic	28	60
5 "Someone Belonging To Someone," Bee Gees, RSO	28	29
BLACK (80 Stations)		
1 "I Know," Philip Bailey, Columbia	25	55
2 "Pilot Error," Stephanie Mills, Casablanca	23	38
3 "Talk To Me," Lew Kirton, Believe In A Dream	22	23
4 "Say It Again," Shawn Christopher, LARC	21	21
5 "Party Train," Gap Band, Total Experience	16	59
COUNTRY (124 Stations)		
1 "Lady Down On Love," Alabama, RCA	86	92
2 "You Got A Lover," Ricky Skaggs, Epic	44	101
3 "Midnight Fire," Steve Wariner, RCA	36	88
4 "Anybody Else's Heart But Mine," Terri Gibbs, MCA	35	57
5 "Guilty," Statler Brothers, Mercury	34	68
ADULT CONTEMPORARY (84 Stations)		
1 "Rainbow's End," Sergio Mendes, A&M	15	48
2 "Don't You Know How Much I Love You," Ronnie Milsap, RCA	15	43
3 "Lady Love Me," George Benson, Warner Bros.	14	41
4 "Nights Are Forever," Jennifer Warnes, Warner Bros.	12	50
5 "Somebody's Gonna Love You," Lee Greenwood, MCA	12	20

Radio

Spanish-Language WOJO Gaining Ground In Chicago

By MOIRA McCORMICK

CHICAGO — When 24-hour Spanish FM station WOJO here jumped a full share point from the

fall Arbitron book to the winter one (2.2 to 3.2), and leaped from 22nd to 12th in overall ranking, it was widely assumed that the newly implemented Differential Survey Treat-

ment was responsible. But WOJO vice president and general manager Athena Sofios attributes the rise instead to the fact that Arbitron put the 1980 census into effect, which in-

creased the weighting of Hispanic responses.

The numbers look good, but Sofios feels they'd be even more dramatic if Arbitron's methodology

more accurately reflected Chicago's Hispanic community. The spring book's drop to 2.8, she maintains, "doesn't signify we lost listeners—we have the same listeners this year as last. It's just that fewer people responded this time around.

"Although they (Arbitron) have a set (weighting) percentage, they don't keep constant the number of Spanish diaries they send out. So the number of respondents varies, and our share goes up and down depending on who gets the book.

"Additionally, the initial phone call and letter (to potential participants) are both in English." Sofios explains that a considerable percentage of Chicago's Hispanic population neither speaks nor reads anything but the most rudimentary English, "and if you don't know English you're likely to toss out an official-looking document like that."

WOJO does not subscribe to Arbitron, says Sofios. "If there were competition in the Spanish market, we might. We don't sell dayparts; we sell WOJO first as Spanish, second as Chicago, and third as a station."

Sofios says that the lack of competition in the Chicago metro area (which she maintains has substantially more Hispanics than the census shows—at least 10% of Chicago's 7.5 million people) is due to several things. "We have a maximum FM signal, which is expensive," she explains. "Also, Spanish radio is difficult to sell, and a lot of people are hesitant to jump into it."

Difficulties aside, WOJO has made "dramatic" leaps in sales each year since converting to 24-hour non-brokered Spanish in 1980. Sofios cites a "steady 20% increase in sales" over the past two years and says she expects the same or better this year.

WOJO's numbers increases have had little or no effect on potential advertisers, according to Sofios, although they have "caused more attention from other stations and media buyers." Advertisers, however, "are not going to buy Spanish unless they have a mindset to buy Spanish," she says. "Language is not as big a problem as a cultural barrier" to advertisers wanting to make the leap into Spanish radio, she adds.

"When we talk to potential advertisers going into the Spanish market, we frequently have to act as cross-cultural interpreters," she continues. She cites as example an MCI representative who was looking into advertising on WOJO, and whose proposed ad strategy was similar to MCI's television commercial in which a middle-aged couple is crying about the phone bill from their son.

Sofios had to explain that such an approach would alienate the extremely family-oriented Hispanics—"Money is no object when it comes to Mom and Dad"—and suggested an alternate scenario depicting dozens of cousins and aunts and uncles lined up waiting to talk.

The breakdown of Chicago's Hispanic population is almost identical to national figures: 65.6% Mexican, 16.7% Puerto Rican, 5.9% Cuban and 11.9% other nationalities. WOJO reflects this diversity in the community with its "international Spanish" programming. Announcers speak accent-free, dialect-free Spanish, music programming is a mix of all nationalities (though Sofios says slightly more Mexican music is played in keeping with the population breakdown), and international news covers the gamut of Spanish-speaking countries.



You're looking at a man who could use some good news. The new AP Network News.

As Program Director, your job is to get and keep listeners. To do that you need good strategy, determination and the best tools to work with.

At AP Network News, we want to help. That's why we're generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances.

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Our new reports are short, and they're jammed with reliable information. You'd expect that from AP.

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News has expanded its feature programming, from consumer affairs to computer news. It's information programming you and your audience will enjoy.

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July 28, 1983

Mr. Hal David
President
ASCAP
One Lincoln Plaza
New York, New York, 10023

Dear Hal,

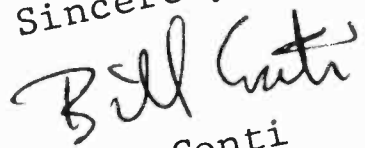
I was delighted to receive the special ASCAP
distribution for performances of my music on HBO and
CINEMAX pay television services.

I'm especially pleased that it covers performances
not only for 1982, but also for 1980 and 1981.

When I changed my affiliation to ASCAP, I did so because
I considered ASCAP to be unique among performing
right organizations in the U.S.

The fact that ASCAP is the only one that makes special
distributions such as this, certainly tells me that I
made the right choice.

Sincerely,



Bill Conti

Photo News



LOUIE LOUIE LUNATICS—KFJC's Stretch Riedle, right, and Phil Dirt, center, prepare for the "Maximum Louie Louie" promotion during which several hundred versions of the rock classic will be heard on the Los Altos, Calif. station.

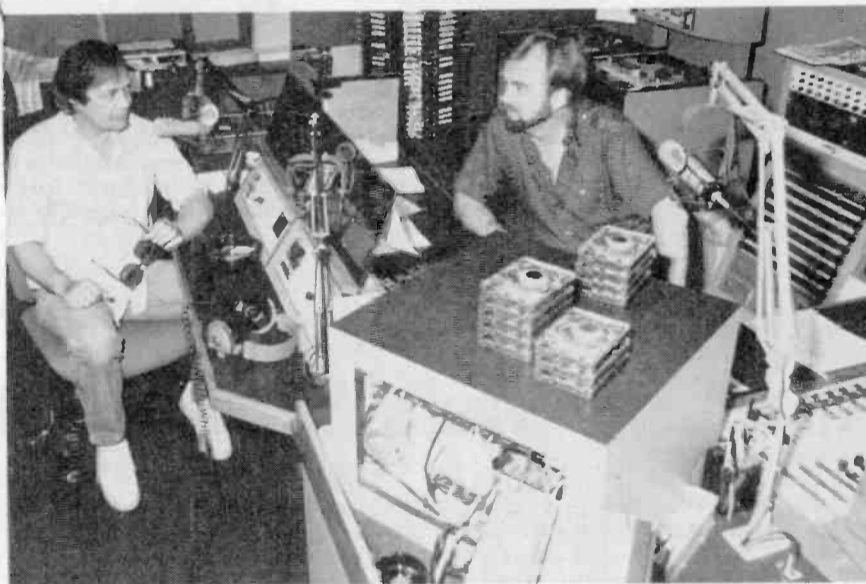


FREE ADVICE—RCA recording artist Jerry Reed stops by the weekly airstaff meeting at KIK Country (WPKX Washington) to offer this timely tip. Pictured, from left, are air personality Dan Morgan, Reed and PD Bob Cole.



BACKSTAGE BUDDIES—Socializing after Bob Seger's Detroit show are, from left, Capitol Records' Jay Hart; Seger; WLUP Chicago air personality Sky Daniels; CKLW's Rosalie Trombley; Kal Rudman and Robin Wren of Westwood One; and Craig Lambert of New Avenues Music.

BONA FIDE BARBARIANS—Cast members of the Universal Studios tour attraction "The Adventures Of Conan" pay a visit to Ron O'Brian, air personality at KIIS-FM Los Angeles. The visit preceded the station's party held at Universal Studios and attended by over 3,000 listeners.



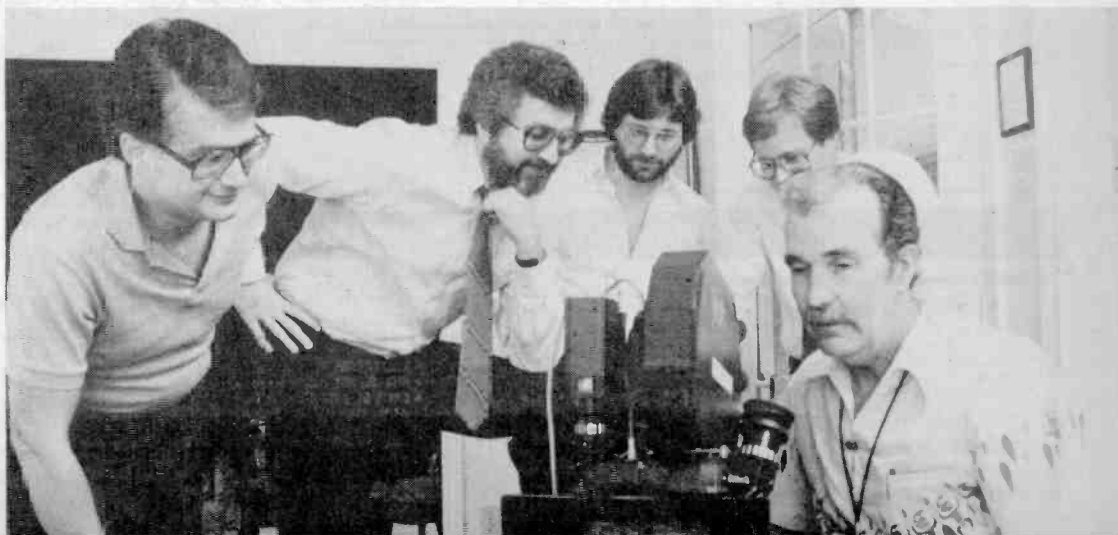
MITCH RIDES AGAIN—Sixties rock star Mitch Ryder, left, and KRTH Los Angeles air personality Brian Birnie reminisce about the past and look forward to the future with Ryder's recently released LP, produced by John Cougar. The interview took place in the station's new studio.



THE '60s RESURFACE—Gary Owens, left, host of ABC Wattermark's "Soundtrack Of The '60s" syndicated program greets Walter Shenson, producer of "A Hard Day's Night" and "Help." The two met in conjunction with the program's drawing, whereby a listener won a trip to England to visit sites made famous by the Beatles.



LOOKING IN ON THEIR LISTENERS—WSM Nashville's "Waking Crew" broadcast their morning drive show from atop two hydraulic lifts by their billboard on I-40. Tony Lyon hosted the show, which featured Darlene Austin and a lot of horns honking in recognition.



EASY FOR YOU TO SAY—EZ Communications has recruited TM Productions in Dallas to film a tv campaign for its four stations; WEZK Richmond, WEZC Charlotte, WYOR Miami and WEZB New Orleans. The 30-second spots feature popular songs placed into the mouths of average people. Overseeing the production, from left, are TM's vice president Buddy Scott; EZ Communications' Bob Reich, Dan Valle and Alan Box; and director Ken Larkin.

Vox Jox

• Continued from page 15

"My son, the record star?" wonders Howard Stern's mother. If she didn't believe it the first time, she might let reality sink in this go-around, as the WNBC New York afternoon personality has rereleased the album that took D.C. by storm. Actually, it was more like a drizzle, but nonetheless "Fifty Ways To Rank Your Mother" is now available on the WREN label. (WREN, by the way, is an AM station in Topeka which disavows any knowledge of Washington-based WREN Records.)

Vince Sanders, VP of news and operations at the National Black Network (NBN), a wholly owned subsidiary of Unity Broadcasting, adds to his duties, becoming VP/GM of the company's newly acquired WWRL New York. WWRL, a one-time black legend in New York when Frankie Crocker ("Truly the eighth wonder of the world, before me there was none, after me there shall be no more") did nights, was donated by Viacom to the United Negro College Fund, and Unity Broadcasting purchased it from the Fund last year. Sanders replaces Orrin McDaniels at the AM facility at 1600, which now features an "inspirational and information" format, programmed by air personality Don Early Allen.

★ ★ ★

New York's WYNY has named Sam Hall news director. This actually marks a return to the NBC fold for Hall, who was with WNBC prior to joining WNEW and, more recently, the RKO Two radio network, where he was news manager.

... Across town at WNYC, they've made a couple of appointments. Andrew Berger is upped to music director at the public radio station, while engineering consultant Ernie Dachel has been brought on board as manager of radio operations and engineering.

★ ★ ★

The latest Pittsburgh controversy does not surround Jack Bogut. Jay Mitchell stars in this one. Mitchell, who had been doing an oldies show at Mike E. Harvey's WWWS before joining Ted Atkins' WTAE, is suing WWWS for eight grand in back pay and benefits. But the really interesting part of the case is the suit over the ownership of the oldies. Mitchell apparently carted up his rarer finds for use on the air, and when he left he took the carts. He promised to return them—blank. It's his contention that the music recorded on them is legally his. By the way, the O'Brien & Garry court date for their dispute over the dual contract issue (working for WHTX, they're also signed to WBZZ) has been set for Sept. 21. ... Back to oldies for a minute; Pittsburgh proclaimed a "Porky Chedwick Day" last week. Chedwick, an air personality of long standing in the market, currently does a black oldies weekend feature on WAMO. Among the festivities during Chedwick's day was an oldies party in the park downtown.

Meanwhile, back at KDKA, word is that Rick Starr has been back in town. Starr, who programmed KDKA in the late '70s before being transferred to Group W's WBZ Boston, has been helping out in programming the Pittsburgh outlet until a new PD is named.

★ ★ ★

The booming California metropolitan area of Chico, Paradise and Oroville will be treated to a new radio station this fall. KRIJ, an FM at 92.7, will begin broadcasting on Oct. 15 with Jim Flood as GM and Jan Claire as operations manager. Claire, who has spent the last two decades in the Chico radio market, says the class A facility will offer the area's only country format. ... Speaking of new stations, Cousin Bruce Morrow's latest acquisition for the Sillerman-Morrow fold is complete. The firm now owns WHMP-AM-FM in Northampton, Mass.

★ ★ ★

From the "Gee, I never knew he was religious" department comes word that Burkhart/Abrams/Michaels/Douglas & Associates has appointed Brad Burkhart as the new chief of its latest diversification, the Christian Radio Programming Division. According to Brad's dad, Kent Burkhart, "Brad is known as the leading authority on Christian radio in the United States." Most recently, Brad served as Southeast promotion director for Word Records, a contemporary Christian label. He held that post for over two years.

Also from Burkhart/Abrams etc. comes word that a 28-page national focus research overview, including things like listeners' reasons for favorite stations, tune-out factors and logo retention is available for \$500 per copy from B/A/M/D's Focus Research division. If you're interested, call Traci Douglas in Atlanta. ... B/A/M/D's latest client, by the way, is Willie Davis, who has signed a longterm consultation agreement covering his All-Pro chain, including Milwaukee's WAWA/WLUM, L.A.'s KACE and Houston's KYOK.

★ ★ ★

Noble Broadcast Consultants has just signed WOOS-FM Canton. Consulting the AOR station will be Rick Carroll, who will retain the AOR format and inject limited new music cuts to give it "a modern music flavor." ... General Entertainment Management, Dan Garfinkel's Cleveland-based promotional consultancy, has just signed Toledo's WOHO/WWWM. ... Dave Klemm has signed Harte Hanks flagship station KOY Phoenix. ... Jeff Pollack adds to his fold with Louisville's WLRS and Sacramento's KZAP. ... John Lund, meanwhile, has just written "The Programming And Promotion Planning Book," a guide for GMs and PDs who want to plan for success in the upcoming book, including such things as a calendar of memorable events, as well as programming and promotion tips. It's available for \$39.95. Call Nellene Teubner at (415) 692-7777 for all the details.

Speaking of books, veteran PD Bob Paiva has just released one called "The Program Director's Handbook," published by Tab Books, of Blue Ridge Summit, Pa.



WAIT IN GOLD—Century Broadcasting Corp.'s, WAIT Chicago was the recipient of the Broadcast Promotion Assn.'s 1983 International Gold Medallion Award for its 30-second tv spot "Touch A Memory." Cherie Koch, promotion coordinator for Century, accepts the medallion, while the station's vice president Harvey Wittenberg, right, and John Joyce, vice president of Century's ad agency, Bentley, Barnes & Lynn, look on.

Mike Harrison What's A Picture Worth?

By MIKE HARRISON

Now that AOR television has become the rage of the industry, the iron law of emulation indicates that VOR (video oriented rock) radio shouldn't be far behind. We take you now into the studio control room of a VOR station where the final notes of "Every Breath You Take" by the Police are trailing off.

JOCK: All right, there you have the Police. Doesn't that sound great in black and white? Before that, we heard "Hungry Like The Wolf" by Duran Duran. That's pretty wild at the end there when they have all those outrageous scratches on their faces. And we started the set off with the Stray Cats' new one, "Sexy And 17," and you may have noticed we played the version of that one that you'll never see on MTV, you know, the one with the scene of the naked lady. Right here on VFM, where we tell you what you're missing. (Into spot break.)

With that the program director enters the control room and admonishes the jock. "Hey, Babe, you're talking too much. The whole idea of this format is just like all the other formats: give 'em the picture in as few words as possible. Otherwise how are we gonna get better quarter hours than our direct com-

petitor, MTV? After all, those guys hardly say anything! It's our job in the media, whether radio or tv, to condition people to digest heavy concepts in 30-second capsules or less. All you had to say was, 'We heard the Police in black and white, a scratchy Duran Duran and the dirty version of the Stray Cats' new one.' See? You save about 40 seconds."

The jock dutifully takes it all in and then asks the PD, "Hey Bill, have you heard 'Other Arms' from the new Robert Plant album? It's a goodie."

The PD responds, "Yeah, it's not bad. But we can't add it yet, because there's no video on it and I have no research to go on. You know our policy. If MTV ain't on it, we sure as hell aren't gonna go on it either. By the way, have this week's radio trades arrived yet? I wanna see what's happening on tv." (Spot break ends)

JOCK: Okay, getting back now to the sound of video rock'n'roll, here are the horny Kinks with "Come Dancing."

Mike Harrison is president of Goodphone Communications in Woodland Hills, Calif.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Touch Me In The Morning, Diana Ross, Motown
2. Live And Let Die, Wings, Apple
3. Brother Louie, Stories, Kama Sutra
4. The Morning After, Maureen McGovern, 20th Century
5. Let's Get It On, Marvin Gaye, Tamla
6. Bad, Bad Leroy Brown, Jim Croce, ABC
7. Get Down, Gilbert O'Sullivan, MAM
8. Delta Dawn, Helen Reddy, Capitol
9. Uneasy Rider, Charlie Daniels, Kama Sutra
10. Feelin' Stronger Every Day, Chicago, Columbia

POP SINGLES—20 Years Ago

1. Fingertips, Little Stevie Wonder, Tamla
2. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
3. (You're The) Devil In Disguise, Elvis Presley, RCA
4. Wipe Out, Surfaris, Dot
5. Judy's Turn To Cry, Leslie Gore, Mercury
6. Candy Girl, Four Seasons, VeeJay
7. Hello Mudduh, Hello Fadduh, Allan Sherman, Warner Bros.
8. So Much In Love, Tymes, Parkway
9. More, Kai Winding, Verve
10. My Boyfriend's Back, Angels, Smash

TOP LPs—10 Years Ago

1. A Passion Play, Jethro Tull, Chrysalis
2. V1, Chicago, Columbia
3. The Dark Side Of The Moon, Pink Floyd, Harvest
4. Diamond Girl, Seals & Crofts, Warner Bros.
5. Foreigner, Cat Stevens, A&M
6. Made In Japan, Deep Purple, Warner Bros.
7. Fresh, Sly & the Family Stone, Epic
8. Touch Me In The Morning, Diana Ross, Motown
9. Now & Then, Carpenters, A&M
10. Leon Live, Leon Russell, Shelter

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Little Stevie Wonder The 12 Year Old Genius, Tamla
3. West Side Story, Soundtrack, Columbia
4. Moving, Peter, Paul & Mary, Warner Bros.
5. Trini Lopez At PJ's, Reprise
6. Peter, Paul & Mary, Warner Bros.
7. The James Brown Show, King
8. Shut Down, Various Artists, Capitol
9. Cleopatra, Soundtrack, 20th Century-Fox
10. Bye, Bye Birdie, Soundtrack, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. Louisiana Woman, Mississippi Man, Loretta Lynn & Conway Twitty, MCA
2. Mr. Lovemaker, Johnny Paycheck, Epic
3. Everybody's Had The Blues, Merle Haggard, Capitol
4. Trip To Heaven, Freddy Hart, Capitol
5. The Corner Of My Life, Bill Anderson, MCA
6. She's All Woman, David Houston, Epic
7. Shippin' Away, Jean Shepard, United Artists
8. If Teardrops Were Pennies, Porter Wagoner & Dolly Parton, RCA
9. Nothing Ever Hurt Me, George Jones, Epic
10. Top Of The World, Lynn Anderson, Columbia

SOUL SINGLES—10 Years Ago

1. Let's Get It On, Marvin Gaye, Tamla
2. Here I Am, Al Green, Hi
3. Angel, Aretha Franklin, Atlantic
4. Nobody Wants You When You're Down And Out, Bobby Womack, United Artists
5. Are You Man Enough, Four Tops, Dunhill
6. If You Want Me To Stay, Sly & the Family Stone, Epic
7. Baby I've Been Missing You, Independents, Wand
8. I Was Checkin' Out, She Was Checkin' In, Don Covay, Mercury
9. Meet That Lady, Isley Brothers, T-Neck
10. Where Peaceful Waters Flow, Gladys Knight & the Pips, Buddah



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 28.

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Featured Programming

Sign Of The Times: DIR Broadcasting moves into the cable programming arena next month when the syndicator begins production of a new half-hour show called "Album Flash" for HBO's Cinemax channel. Modeled after its "Inside Track" offering, the show will profile recording artists twice a month. Each installment will feature five clips and 12 minutes of on-camera interview. DIR president Bob Meyrowitz promises that at least three of the clips will be shot specifically for the show; the others will come from label sources.

"It's strictly artist-oriented, giving the performer the chance to talk about himself," he says, adding that subjects could range from Bette Midler to Michael Jackson to the Rolling Stones to Stevie Wonder. "I want more spread than MTV."

Starfleet Blair, which has postponed its Donna Summer broadcast, originally set for Aug. 6, until it can provide her with a video simulcast, will try again Aug. 31 when the firm presents **Culture Club** live for NBC's **The Source** from the Tower Theatre in Philadelphia.

Westwood One, which has cleared over 300 stations for its 12-hour "US Festival Concert Special" over the Labor Day weekend, will record the **Pointer Sisters** live from the St. Francis Hotel in San Francisco when the NAB Programmer's Conference convenes there Aug. 29. The

show will be taped for Westwood's "In Concert" series. NAB registrants are invited; cocktails will be served at 5 p.m.

Epic Records is preparing an interview record with **Michael Jackson**, conducted at the singer's home in Encino, Calif., by **De Ann Collins**, the news and public affairs director for **KMJQ Houston**.

CBS Radio Networks were to set to begin satellite transmission to affiliates Monday (15). The "systematic dismantling" of landline service by region begins Sept. 29. ... **Blair Radio**, whose Minneapolis office has a new telephone number (612-339-8895), is now rapping **KTBB/KNUE Tyler, Tex.** ... **Kalamusic**, based in Kalamazoo, Mich., has customized a blend of easy listening instrumentals with Spanish vocals for **WSUA Miami.** ... **Mutual** sold out its three-hour **Glenn Miller** special, "The Man And His Music," last weekend. Smart sponsors included **Chiquita Bananas.**

And Now A Word From Your Local Station: **San Diego Charger Kellen Winslow**, arguably the NFL's premier tight end (that means he's a good football player), is teaming with sportscaster **Jerry Gross** for a weekday sports show heard four times daily on country station **KSON-AM** there. It's called "Pro Football Report." **LEO SACKS**



LOADED WITH EXTRAS—Power 99FM (WUSL Philadelphia) is giving away this Ford Mustang as the grand prize in its latest promotional campaign, "The Summer Of Their Lives." Surrounded by female fans are the station's air personalities Beej Johnson, left, and Gary Shepard.

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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.

- Aug. 15, Bryan Adams, Rockline, Global Satellite Network, 90 minutes.
- Aug. 15, Donnie Iris, Guest D.J., Rolling Stone Productions, one hour.
- Aug. 15-21, Johnny Mathis, Music Makers, Narwood Productions, one hour.
- Aug. 15-21, Don Williams, Country Closeup, Narwood Productions, one hour.
- Aug. 19-21, The Cars' Ric Ocasek, Greg Hawkes, The Source, NBC, two hours.
- Aug. 19-21, Solar Records Special, part two, Special Edition, Westwood One, one hour.
- Aug. 19-21, The Session Players, Rock Chronicles, Westwood One, one hour.
- Aug. 19-21, Dance Craze Songs, Dr. Demento, Westwood One, two hours.
- Aug. 19-21, Jerry Reed, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 19-21, Les Baxter, Great Sounds, United Stations, four hours.
- Aug. 19-21, Loverboy, Zebra, Rock Album Countdown, Westwood One, one hour.
- Aug. 19-22, Wilson Pickett, Ben E. King, Don & Deanna On Bleeker Street, Continuum Network, one hour.
- Aug. 20, Ray Stevens, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Aug. 20, Marvin Gaye, Solid Gold Saturday Night, RKO Radioshows, 90 minutes.
- Aug. 20, George Strait, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 20, Ringo's Yellow Submarine, ABC Entertainment Network, one hour.
- Aug. 20-21, Jethro Tull, Captured Live, RKO Radioshows, 90 minutes.
- Aug. 20-21, Little River Band, The Hot Ones, RKO Radioshows, one hour.
- Aug. 20-21, Countdown Summertime, RKO Radioshows, six hours.
- Aug. 21, Bob Seger, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Aug. 21, Concept Albums, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Aug. 21, Gary Myrick, Tears For Fears, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Aug. 21-23, Gary Owens, Rockweek, Continuum Radio Network, one hour.
- Aug. 22, Asia, Rockline, Global Satellite Network, 90 minutes.
- Aug. 22, James Young of Styx, Guest D.J., Rolling Stone Productions, one hour.
- Aug. 22, Larry Graham, Special Edition, Westwood One, one hour.
- Aug. 22, On The Road Again, Rock Chronicles, Westwood One, one hour.
- Aug. 22, Robert Plant, Rock Album Countdown, Westwood One, one hour.
- Aug. 22, Loverboy, Rock Album Countdown, Westwood One, one hour.
- Aug. 22, Journey, Off The Record Specials, Westwood One, one hour.
- Aug. 22, Moe Bandy, Live From Gilley's, Westwood One, one hour.
- Aug. 22, Brian Jones, Rock 'N' Roll Never Forgets, Westwood One, one hour.
- Aug. 22-28, Four Freshmen, Music Makers, Narwood Productions, one hour.
- Aug. 22-28, Anne Murray, Country Closeup, Narwood Productions, one hour.
- Aug. 26-28, Duran Duran, The Source, NBC, 90 minutes.
- Aug. 26-28, On The Road Again, Rock Chronicles, Westwood One, one hour.
- Aug. 26-28, Robert Plant, Loverboy, Rock Album Countdown, Westwood One, one hour.
- Aug. 26-28, Sylvia, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 26-28, Joe Williams, Great Sounds, United Stations, four hours.
- Aug. 26-28, Asia, The Source, NBC, 90 minutes.
- Aug. 26-29, Danny & the Juniors, Joey Dee, Don & Deanna On Bleeker Street, Continuum Network, one hour.
- Aug. 27, Petula Clark, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Aug. 27, Loverboy, Superstar Concerts, Westwood One, one hour.
- Aug. 27, Bubble gum groups of the '60s, Solid Gold Saturday Night, RKO Radioshows, one hour.
- Aug. 27, Merle Haggard, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 27-28, Journey, The Hot Ones, RKO Radioshows, one hour.

Billboard® Survey For Week Ending 8/20/83

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TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	9
2	5	6	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
3	2	13	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)	
4	4	9	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)	
5	7	5	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
6	8	8	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Charfax, BMI)	
7	6	10	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
8	3	14	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
9	15	4	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
10	10	12	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)	
11	14	7	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)	
12	13	8	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)	
13	19	4	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
14	9	19	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
15	17	8	WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)	
16	20	5	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)	
17	21	4	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
18	11	12	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
19	23	5	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
20	25	3	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Balteau, BMI)	
21	12	16	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
22	31	2	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)	
23	30	2	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House, BMI)	
24	18	17	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
25	28	6	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI)	
26	26	5	WILD MONTANA SKIES John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)	
27	27	5	WAITING FOR YOUR LOVE Toto, Columbia 38-03981 (E. Balasin/Hudmar, ASCAP)	
28	16	11	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)	
29	29	5	ONE MIND, TWO HEARTS Deran Craig, Curb 4-03982 (Hear No Evil/Miricott, BMI)	
30	35	3	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)	
31	22	15	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
32	NEW ENTRY		TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
33	37	3	I'LL TUMBLE 4 YA Culture Club, Virgin/Epic 34-03912 (Virgin/Chappell, ASCAP)	
34	36	8	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)	
35	38	10	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	
36	39	2	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury)	
37	40	2	PROMISES, PROMISES Naked Eyes, EMI-American 8170 (Rondor/Almo, ASCAP)	
38	NEW ENTRY		DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)	
39	NEW ENTRY		SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
40	32	11	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)	
41	24	12	COME DANCING The Kinks, Arista 1054 (Davray, PRS)	
42	33	15	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N Dixie/Chinnichap, Careers, BMI)	
43	41	13	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)	
44	34	17	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
45	42	14	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)	
46	45	5	ROCK 'N' ROLL IS KING ELO, Jet 4-03964 (Epic) (April, ASCAP)	
47	43	17	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
48	47	12	I'M STILL STANDING Elton John, Geffen 7-29639 (Intersong, ASCAP)	
49	46	15	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)	
50	44	19	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell, ASCAP)	

AUGUST 20, 1983, BILLBOARD

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

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

Chart Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	9	THE POLICE—Synchronicity, A&M	1	3	3	ASIA— Don't Cry, Geffen
2	4	5	ROBERT PLANT—The Principle Of Moments, Atlantic	2	6	7	THE POLICE— King Of Pain, A&M
3	3	9	LOVERBOY—Keep It Up, Columbia	3	13	2	THE STRAY CATS— (She's) Sexy + 17, EMI-America
4	2	14	THE FIXX—Reach The Beach, MCA	4	7	7	JACKSON BROWNE— Lawyers In Love, Asylum
5	6	2	ASIA—Alpha, Geffen	5	1	5	ROBERT PLANT— Other Arms, Atlantic
6	8	6	JACKSON BROWNE—Lawyers In Love, Asylum	6	16	7	QUARTERFLASH— Take Me To Heart, Geffen
7	5	9	STEVIE NICKS—The Wild Heart, Modern	7	2	11	LOVERBOY— Hot Girls In Love, Columbia
8	10	7	CHARLIE—Charlie, Mirage	8	12	4	TRIUMPH— All The Way, RCA
9	7	22	DAVID BOWIE—Let's Dance, EMI/America	9	14	13	THE FIXX— Saved By Zero, MCA
10	16	3	KANSAS—Drastic Measures, CBS Associated	10	8	5	TALKING HEADS— Burning Down The House, Sire
11	11	17	ZEBRA—Zebra, Atlantic	11	9	13	DAVID BOWIE— China Girl, EMI-America
12	15	3	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	12	23	7	Z.Z. TOP— Sharp Dressed Man, Warner Bros.
13	12	7	QUARTERFLASH—Take Another Picture, Geffen	13	NEW ENTRY		CHARLIE— It's Inevitable, Mirage
14	9	30	DEF LEPPARD—Pyromania, Mercury	14	24	7	THE POLICE— Wrapped Around Your Finger, A&M
15	13	9	TALKING HEADS—Speaking In Tongues, Sire	15	25	6	STEVIE NICKS— Enchanted, Modern
16	14	20	Z.Z. TOP—Eliminator, Warner Bros.	16	17	5	JOE WALSH— I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
17	20	9	DONNIE IRIS—Fortune 410, MCA	17	18	4	LOVERBOY— Queen Of The Broken Hearts, Columbia
18	19	7	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	18	30	2	KANSAS— Fight Fire With Fire, Epic
19	34	2	HEART—Passionworks, Epic	19	NEW ENTRY		STEVIE NICKS— Nothing Dver Changes, Modern
20	17	7	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	20	20	6	THE POLICE— Synchronicity II, A&M
21	18	6	ELO—Secret Messages, Jet	21	27	5	ROBERT PLANT— Big Log, Atlantic
22	22	29	BRYAN ADAMS—Cuts Like A Knife, A&M	22	29	2	DFX 2— Emotion, MCA
23	28	4	DFX2—Emotion, MCA	23	15	13	ZEBRA— Who's Behind The Door, Atlantic
24	23	5	STEVIE RAY VAUGHAN—Texas Flood, Epic	24	4	12	THE POLICE— Every Breath You Take, A&M
25	31	5	PRISM—Beat Street, Capitol	25	10	12	STEVIE NICKS— Stand Back, Modern
26	24	12	IRON MAIDEN—Piece Of Mind, Capitol	26	5	12	THE FIXX— One Thing Leads To Another, MCA
27	27	16	QUIET RIOT—Metal Health, Pasha	27	11	7	DEF LEPPARD— Foolin, Mercury
28	21	11	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	28	36	2	STEVIE RAY VAUGHAN— Pride And Joy, Portrait/Epic
29	33	2	BILLY JOEL—An Innocent Man, Columbia	29	NEW ENTRY		ASIA— The Heat Goes On, Geffen
30	36	5	IAN HUNTER—All The Good Ones Are Taken, Columbia	30	21	11	THE EURYTHMICS— Sweet Dreams (Are Made Of This), RCA
31	29	7	SHOOTING STAR—Burning, Virgin/Epic	31	22	10	IRON MAIDEN— The Flight Of Icarus, Capitol
32	35	5	DIO—Holy Diver, Warner Bros.	32	34	7	DONNIE IRIS— Do You Compute, MCA
33	30	15	FASTWAY—Fastway, Columbia	33	45	7	JOAN JETT AND THE BLACKHEARTS— Fake Friends, Blackheart/MCA
34	40	2	ELVIS COSTELLO—Punch The Clock, Columbia	34	NEW ENTRY		RICK SPRINGFIELD— Human touch, RCA
35	43	2	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	35	19	7	ELO— Rock 'N' Roll Is King, Jet
36	NEW ENTRY		CONY HATCH—Outa H&nd, Mercury	36	43	4	ROBERT PLANT— In The Mood, Atlantic
37	42	12	ELTON JOHN—Too Low For Zero, Geffen	37	28	4	IRON MAIDEN— The Trouper, Capitol
38	38	2	TRIUMPH—Never Surrender, RCA	38	NEW ENTRY		DAVID BOWIE— Criminal World, EMI-America
39	45	18	RICK SPRINGFIELD—Living In Oz, RCA	39	NEW ENTRY		ASIA— True Colors, Geffen
40	NEW ENTRY		DANNY SPANOS—Passion In The Dark, Pasha	40	59	6	ZEBRA— Tell Me What You Want, Atlantic
41	26	17	MEN AT WORK—Cargo, Columbia	41	48	3	JOAN JETT— The French Song, MCA
42	39	7	GARY MYRICK—Language, Epic	42	33	14	DEF LEPPARD— Too Late For Love, Mercury
43	25	12	THE KINKS—State Of Confusion, Arista	43	37	2	BRYAN ADAMS— This Time, A&M
44	32	3	DURAN DURAN—Duran Duran, Capitol	44	32	18	DEF LEPPARD— Rock Of Ages, Mercury
45	44	19	KROKUS—Headhunter, Arista	45	26	16	DAVID BOWIE— Modern Love, EMI-America
46	41	16	DAVE EDMUNDS—Information, Columbia	46	38	15	DURAN DURAN— Is There Something I Should Know?, Capitol
47	37	14	R.E.M.—Murmur, I.R.S.	47	39	15	MADNESS— Our House, Geffen
48	NEW ENTRY		SPYS—Behind Enemy Lines, EMI-America	48	40	11	INXS— Don't Change, Atco
49	NEW ENTRY		THE ANIMALS—Ark, I.R.S.	49	41	7	THE KINKS— State Of Confusion, Arista
50	46	25	INXS—Shabooh, Shoobah, Atco	50	44	3	PETER GABRIEL— I Go Swimming, Geffen
Top Adds							
1	ASIA—Alpha, Geffen						
2	THE ANIMALS—Ark, I.R.S.						
3	JACKSON BROWNE—Lawyers In Love, Elektra						
4	HEART—Passionworks, Epic						
5	DANNY SPANOS—Passion In The Dark, Pasha						
6	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra						
7	CONY HATCH—Outa Hand, Mercury						
8	MINOR DETAIL—Canvas Of Life, Polydor (12 Inch)						
9	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America						
10	KANSAS—Drastic Measures, CBS						

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

Radio

New On The Charts

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



DAVID GRANT

Long a stud in Britain's stable of new music, David Grant is kicking up his heels in the States with his Chrysalis debut "Stop And Go," a starred 78 on the Black Singles chart. Grant was half of the British funk group known as Linx, which scored four songs in the U.K. top 20, including "Intuition."

Culture Club producer Steve Levine directed "Stop And Go," an upbeat dance tune reminiscent of Michael Jackson's "Wanna Be Startin' Something." The Chrysalis artist wrote the tune with Derek Bramble, whose falsetto harmonies augment Grant's vocals.

The single's video, directed by David Bowie's "Let's Dance" clip producer, David Mallett, demonstrates Grant's unique dancing style, an appealing integration of the steps founded by the Temptations and popularized by Michael Jackson.

Grant is currently in the studio working on his debut LP, slated for a fall release to coincide with a U.S. promotional tour.

For more information, contact Brian Freshwater, 81 Harley House, Marleybone Road, London NW1; (01) 487-5587.



SISSY SPACEK

Sissy Spacek's portrayal of singer Loretta Lynn earned her an Academy Award in the highly acclaimed "Coal Miner's Daughter." But with the entry of "Lonely But Only For You" on Billboard's Country Singles chart this week at starred 79, Spacek becomes a full-fledged country singer in her own right.

It's the realization of a lifelong dream for the tiny actress from Tyler, Tex., who once called herself "Rainbo" and played guitar in clubs around Greenwich Village. Although acting supplanted singing as her full-time profession (thanks, in part, to the influence of her actor cousin Rip Torn and his equally famous wife Geraldine Page), Spacek has never lost sight of her goal.

Production credit for Spacek's debut album on Atlantic-America, "Hangin' Up My Heart," goes to Rodney Crowell. The project was recorded at Bullet Studios in Nashville, though the birth of Spacek's baby halted production for several months.

For more information, contact Atlantic-America Records, (213) 205-7460.



THE RAKE

After working with several backup bands, the Rake, a.k.a. Keith Rose, stands alone in the spotlight with his Profile Records release "Street Justice," a starred 67 on the Black Singles chart. Writers and producers Larry Gottlieb and Marc Blatte set out to stir emotions with this project. "This is everyday news, turn on the television, the radio, the New York Post. . . It's all there," says Blatte. With Rose's passionate reading of this haunting rap about crime and vigilante-style justice, the two have achieved their goal.

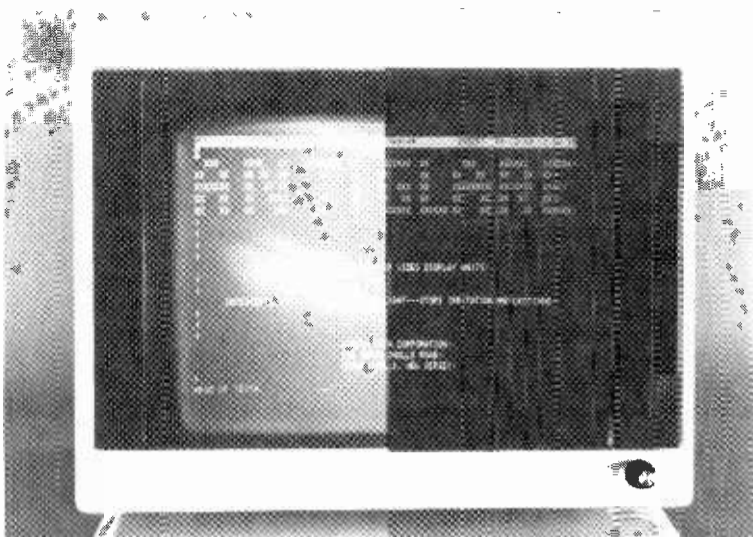
Rose began his singing and songwriting career with the Constellations, who worked with Dionne Warwick for many years, and later wrote songs and toured with Norman Connors and Michal Urbaniak. Prior to his collaboration with Gottlieb and Blatte, Rose sang lead with Lonnie Liston Smith and contributed to the latter's "Love Is The Answer" LP for Columbia Records.

Future plans include opening berths for such acts as Grand Master Flash.

For more information, contact Elliot Sears, 2 West 45th St., Suite 1102, New York, N.Y. 10036; (212) 840-6855.

Retailing

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AT NEW ENGLAND'S DEORSEY SHOPS

Hardware Boosts Record Sales

By JOHN SIPPEL

LOS ANGELES—Record and tape volume in the eight Deorsey Records & Audio Shops in the upper Northeast has grown during the past three years because the chain has continued diversifying its retail base through hardware additions.

That's the view of Tony Arruda, general manager of the seven Maine and one New Hampshire stores known as "Leading New England Home Entertainment Centers." He says that many new customers coming in for audio, video, video game and computer hardware and software have impulsively picked up an album or a single during their visits.

"We were literally forced into diversifying into audio hardware, starting seven years ago when we added the 'Audio' to our stores' name," Arruda explains. "We have a little over one million population in Maine, so we had to fortify our volume base. We felt, too, that in order

to dominate the business, we had to have the players and the records and tapes.

"Today, all our eight stores are in strip centers or malls. All stock everything the others do, but the quantity of merchandise varies depending on the population and income base," Arruda continues.

"Over the years, we set audio apart in a kind of open listening room. We have glass partitions that don't go to the ceiling, but adequately separate our audio areas from the rest of the store. We stock a broad range of Technics, JVC and Pioneer components. It enables us to supply a customer with an opening system for \$150, or we can go as high as \$2,000. All our units are set up with switching boxes, so we can demonstrate a wide range of different brand product to produce the componentry they might want," Arruda states. They also carry and install car stereo.

Deorsey is heavily into video,

games as well as cassette and hardware and software. The eight outlets both sell and rent videocassettes and videodisks at \$2.50 daily plus deposit. The hardware display contains RCA, JVC and Canon cameras, VCRs and videodisk playbacks.

Deorsey has Atari and Coleco hardware. The stores keep a minimum amount of game title catalog inventory, preferring to stress the 25 to 35 key current hit game titles.

Deorsey is in its seventh month with Commodore computers hardware and Commodore, Texas Instruments and Timex software. Arruda says early action in this area has been "terrific."

The eight stores are served from a Portland, Me. warehouse with all hardware and software. Lloyd Moss is merchandising manager/buyer for video game and computer merchandise. All audio, car stereo, video and accessories merchandising and buying is done by Norm LeClaire.

BIG SINGLES A BIG SALES FACTOR

Chains On 12-Inch Bandwagon

• Continued from page 1

An import record will hit, for instance, and the majors will be "seduced by the rush of energy it generates, even if it's only hot for a week." Nonetheless, Aletti says that major labels are "more responsive" to records breaking overseas, particularly in England, than in the past.

The boom, which demonstrated its viability in the rock marketplace in 1978 with releases by Rod Stewart and the Rolling Stones, successfully segued into the 1980s with hits by Human League and Devo. More recently, big singles by Soft Cell, the Thompson Twins, Greg Kinn, Duran Duran and David Bowie, among others, have led to what Ben Bartell of the Big Daddy Entertainment Store chain in Chicago calls "an absolute happening." With a decent master, he notes, "You can have a label in 15 minutes."

Mark O'Brien of the Record Factory chain in San Francisco says that many of the company's 30 units now stock as many as 400 12-inch titles. Several months ago, he notes, some were carrying "as few as five." At Record Bar in Durham, N.C., buyer Betsy Heady estimates that the product category accounts for 3% of the chain's total prerecorded sales. Decentralized purchasing enables the company's 150 units to react quickly when a record breaks regionally, she points out.

Singles buyer Pat Tidwell of Camelot Enterprises in North Canton, Ohio, is also enthusiastic about the burgeoning 12-inch scene. "It's come back strongly from a year ago," she says. Crediting club play for the revival of the format at the chain's 149 stores, Tidwell adds that the singles are featured "on the walls with all our other hot merchandise."

The Tower Records store in the Los Angeles suburb of West Covina features 55 rows of bins, plus four end racks, devoted exclusively to big singles. Buyer Eddie Fritz calculates that the unit does four times as much business today as it did during disco's heyday. "The new age of the single" has also gripped Bob Heinlien of the Record Trading Center in Orange, Calif., where, he says, imports have made a name for the

company. "You have to know the music inside out, which keeps you far ahead," he states. "Then, when something breaks domestically, it usually flies out of the door."

Some chains, however, view dealings with import distributors as a headache. Buyer Kathy Schaaf of the Denver-based Budget Tapes & Records web says the company's billing and returns policies make it difficult for her 78 stores to deal with import product.

At the Tower store in New York, though, they're vital to Aletti, who's found that he can sell them competitively at \$3.99. He says he feels the record business has learned from the "mistakes" made during the height of disco's popularity, noting that "the same excesses we saw in 1978, when there were disco versions of every tune conceivable, aren't there today. We just need to see a more intelligent selection of 12-inch product."



SHAPELY DISPLAY—Sy Spiegelman, left, regional sales manager for Parade Records, presents a first place award to Bob Westphal, assistant manager of Record World in Hackensack, N.J., for its display of Joanie Greggains' exercise LP and cassette.

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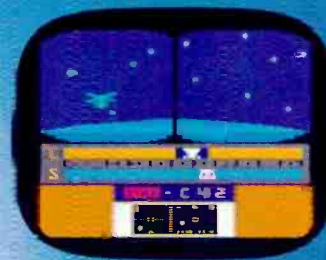
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Now Playing

Software Specialty Distribbs On Rise

By FAYE ZUCKERMAN

First there was the rise of the software specialty store. Now there is the rise of the specialty software distributor. **Soft-Kat**, which distributes educational software only, and **Kapri**, an exclusive Commodore distributor, are examples of this new genre of distributor. Alan Gleicher of **Soft-Kat** has found the educational market growing at such a rapid pace that in less than a year his operation has gone from a garage-front location to a warehouse operation that represents some 150 titles. He says he has no intentions of adding other categories of software to his offering.

New software titles are sent to his offices for review daily. "Sometimes we have more than we can handle," he reports.

Similar growth occurred for **Kapri International**, says its president, **Chris Soular**. This Sun Valley, Calif. company was originally a record distributor but got out of records in 1981 when Commodore computer software showed a similar "hit mentality" and offered more of a profit than records and tapes, Soular says.

Comments Soular: "We saw the parallels between the two industries. We specialized in a software line, just like we specialized in the kinds of records we sold" (mostly classi-

cal). The company's clients range from computer dealers to record stores to mass merchandisers.

With the increase of the number of mass merchandise clients, the company has set up a racking division. "We will put software in the stores via a van that will go to each location. We have exclusive contracts with **HW Computers, National Camera and Fedco Inc.**," Soular says.

Although **Soft-Kat** does not rack, company officials have found that they need to send representatives around to help their clientele—including various audio/visual dealers, record stores, bookstores, school systems and schools—get acquainted with this new kind of educational product.

Notes Gleicher: "I found that most of the people I saw throughout the U.S. wanted demonstrations and long explanations on educational software. They were eager to learn about computers. They need someone to sort out products and tell them which titles fill their needs."

According to a recent study by the Oak Park, Ill. research firm **Talmis**, the latest educational publishing market is "storefront" computer schools and specialized distributors. "Now nearly 30% of all computer stores and most rental facilities offer classes to their customers," the study concludes. **Hands-On Computers** in Atlanta and **Micro Haven** of Oak Park, Ill. are examples of these new storefront locations.

Will the rise of the software specialty store be as fast and as explosive as the rise of computer stores? Some believe the answer is "no," as the number of mass merchandisers, bookstores, record stores, drug stores and so on begin to sell software products. Others believe the answer is "yes" and note that U.S. computer stores went from 300 outlets in 1977 to 2,479 in 1983. By 1988, a **Future Computing** study estimates, 7,000 computer stores will exist in the U.S. About 700 software specialty stores have opened for business since mid-1980.

As for new titles and conversions, **DataSoft** of Chatsworth, Calif. is packaging word processing cartridges "Spell Wizard" and "Text Wizard" at a suggested introductory retail price of \$79.95. The price will jump to \$99 after Nov. 1. "Moon Shuttle," for Radio Shack computers and the Commodore 64, is also now available.

Spinnaker, based in Cambridge, Mass., will start to ship "Face-maker," which involves putting together a face from a variety of features and then animating it to make a facial expressions. The program is available on diskette for Commodore 64 computers and on ROM packs, and on the same formats for Atari home computers but not its video game systems.

Another new **Spinnaker** title, "Up For Grabs," a word game in which players must grab letters off a rotating cube before another player does, comes on disk and ROM pack for the Commodore 64. The educational value lies in teaching vocabulary skills and spelling.

Creative Software, which just acquired **Funware**, a software maker

(Continued on page 40)

New Software Wholesaler Offers 'Silent Salesman'

By CHERYL PARKER

FAIRFAX, Va. — Record/tape and video retailers and mass merchandisers debating a move into computer software now have a new option to consider: a free-standing kiosk from which customers can get answers to their questions and place orders.

PC Telemart Inc., a new computer software distributor, has been set up here by **Larry Stockett**. The company's major service to non-specialty retailers is an on-line point-of-sale system. Stores with little or no computer experience can use the unit as an electronic shopping and ordering system, as well as a "silent salesman and traffic builder," says **Stockett**. The customer can access information at the store, or from home by dialing the local store and paying the retailer a nominal connect charge.

Following a 20-store test launch in the Washington area this week, there will be 90 systems installed by fall and a projected 3,000 units in outlets nationwide by the end of the year, **Stockett** reports. Each stand-alone kiosk, consisting of a keyboard terminal, screen and printer, will be available to retail subscribers on an all-inclusive \$500 per month rental basis and will connect with a host computer at **Telemart's** headquarters. The continuously updated database will contain close to 40,000 software titles with product descriptions, capsule reviews and brief demonstrations.

Through simplified search procedures, dealers and their customers will be able to narrow down soft-

ware choices, read about them and electronically order from **Telemart** for next-day shipment those packages not available on the shelf.

Through a co-op purchasing agreement with such major distributors as **Softsel** and **Micro D**, software ordered from the electronic kiosk is subject to hefty trade discounts. "As more retailers come on-line, the discount to participants will grow," **Stockett** says.

Softsel chairman **David Wagman**
(Continued on page 28)

Allison Forms Consultancy

LOS ANGELES—What may be the first consultancy devoted to the record/tape/video retailer has been opened by **Mike Allison**, 15-year veteran of **Camelot Enterprises**.

A.G. Enterprises, which is located in **Camelot's** home city of **North Canton, Ohio**, specializes in formalizing company policies and procedures into manual form; developing recruiting, hiring and training programs; creating merchandising techniques; organizing inventory and labor controls; stiffening security, and setting up office and warehouse systems to support store systems.

During his 15 years with the **Paul David** organization, **Allison** advanced from a salesperson to manager to regional supervisor. He was director of retail operations for six years prior to recently leaving the firm.

AUGUST 20, 1983, BILLBOARD

Billboard® Survey For Week Ending 8/20/83

Top 25 Video Games


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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	11	ENDURO—Activision AX-026	•				
2	2	21	CENTPEDE—Atari CX 2676	•	•			
3	3	25	MS. PAC-MAN—Atari CX 2675	•				
4	4	15	KEYSTONE KAPERS—Activision AX-025	•				
5	5	49	FROGGER—Parker Bros. 5300	•	•		•	
6	9	5	ROBOT TANK—Activision AX-028	•				
7	15	5	JUNGLE HUNT—Atari-C-2688	•				
8	14	7	BURGER TIME—Intellivision 4549				•	
9	8	23	DONKEY KONG JR.—Coleco 2601			•		
10	10	7	GALAXIAN—Atari CX 2684	•	•			
11	7	31	RIVER RAID—Activision AX-018	•			•	
12	6	47	PITFALL—Activision AX-108	•			•	
13	11	25	PHOENIX—Atari CX-2673	•				
14	12	23	ZAXXON—Coleco 2435	•		•		
15	17	7	MINER 2049—Tigervision 7008	•				
16	16	9	LOOPING—Coleco 2603			•		
17	NEW ENTRY		Q-BERT—Parker Brothers 5360	•				
18	18	19	SEAQUEST—Activision AX-022	•				
19	19	15	OINK—Activision AX 023	•				
20	20	49	PAC-MAN—Atari CX 2646	•	•			
21	NEW ENTRY		POLE POSITION—Atari CX 2694	•	•			
22	13	49	DONKEY KONG—Coleco 2451	•		•	•	
23	21	13	DOLPHIN—Activision AX-024	•				
24	24	3	TURBO—Coleco 2413			•		
25	23	13	GORF—Coleco 2449			•		

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Only Store In Town Feels Price Pressure

LOS ANGELES—Independent record/tape retailers often face a lot of pressure even when they are the only game in town. This is pointed up by Debra Fuhrman of the Utopia store in Blyth, Calif., who carries a large variety of merchandise and finds she has to keep prices down "because when people go out of town they'll find lower prices."

Debra and her husband Tom purchased the eight-year-old store last October. Although she says "It hurts to have to discount," she sells \$8.98-list LPs at \$8.49. She charges \$1.75 for singles and carries the entire Billboard Hot 100.

She notes that there are no car stereo stores in Blyth, which has a population of 7,500, so the store carries Pioneer, Clarion and Mitsubishi car units. It has also expanded into personal stereo and other playback

hardware. "I'd say car and personal stereo are a third of our volume," she says.

Utopia also stocks a wide assortment of musical instrument accessories and novelties (incense, stickers, etc.). But the store has stayed out of video.

"There's too many places renting video, including Albertson's and Safeway (grocery stores)," Fuhrman says. Not being in video, she adds, presents her with a dilemma. The 2,400 square foot store will soon have extra room in the back, she says, and "I've been wracking my brain on what to put in there."

What she may end up putting there, Fuhrman indicates, is more prerecorded music. She says she already sells as much nostalgia and catalog merchandise as she does new releases. She purchases from one Los Angeles one-stop and suppliers in Phoenix and Tucson. Utopia's only competition in records and tapes in this southeastern California city is K-mart.

Utopia originated as the back part of an appliance store owned by Bucky Dobbs, who now operates four such outlets. Fuhrman worked there for five years. The partial retirement of her father, Don Lindquist, brought about the opportunity to purchase the store, which has moved twice in its eight years.

Lindquist and Debra's mother operate a cosmetics business in one part of the store. Her father spells her during lunch. The store has only one other employee. Hours are 9:30 a.m.-6 p.m., she says, "except Fridays and Saturdays, when we're open to whenever traffic lets up."

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PROUD OWNER—Bill Lidle, owner of the ComputerLand Satellite, shows a working demonstration inside his software specialty store.

Software Kiosk Takes Orders, Gives Answers

• Continued from page 27

doesn't argue with Stockett's logic, but says he feels PC Telemart may be duplicating the efforts of major distributors rather than offering dealers a unique service. "Distributors like Softsel are already providing retailers with a solid source of inventory and purchasing counsel," he says. "One has to wonder if this concept is truly necessary."

But according to Stockett, major mass merchandisers are "very interested" in Telemart. "We hope to tailor the service to individual retailing techniques," he says. "For example, some stores will use the kiosk as a primary sales tool—mainly mass merchandisers and other non-computer stores that want to avoid training limited personnel—while specialty outlets may use it simply to supplement an already broad inventory or to step up store traffic."

Stockett says further "tailoring" of the service to record/tape shops, audio/video outlets, and others wishing to concentrate on, for example, entertainment or home education software, could involve offering reviews of a revolving top 25, 50, or 100 "hit" package.

PC Telemart's approach isn't a pioneering one; interactive point-of-purchase systems are already in place from such companies as Datatron, which recently introduced a computer-controlled videodisk unit configured to demonstrate 149 games and education packages, and CompuVision, which has already leased or sold several hundred of its own stand-alone software demonstration systems. SoftwareLand, a specialty store chain, is also developing proprietary customer-interface systems.

Where PC Telemart parts company with the others, however, is in its efforts to extend to the retail environment the electronic bulletin board or "message center" support concept that originated with home computer hobbyists. Since Telemart is a networked telecommunications system much like The Source or CompuServe, Stockett plans to enable users to post individual software problems or questions on the service—either at the store or from a home computer linked to the store's kiosk—and to answer them within 24 hours via technical troubleshooters at the company's headquarters.

"We figure at least 80% of all software problems are recurring and therefore readily solvable by computer—for example, poor documentation, minor bugs, etc.," Stockett explains. "It's a sort of on-line Ann Landers arrangement, a new way of self-help into computer literacy for the dealer as well as the customer."

Video Music Programming

As of 8/10/83

MTV Adds & Rotation

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

NEW VIDEOS ADDED:

Animals, "The Night," IRS
Axe, "Heat In The Street," Atco
Jim Capaldi, "Living On The Edge," Atlantic
Crosby, Stills & Nash, "War Games," Atlantic
The Cure, "The Walk," Sire
Def Leppard, "Foolin'," Mercury
Eurythmics, "Love Is A Stranger," RCA
Elton John, "Kiss The Bride," Geffen
Kajagoogoo, "Hang On Now," EMI America
Men At Work, "Dr. Heckle & Mr. Jive," Columbia
Motorhead, "One Track Mind," Mercury
Will Powers, "Adventures In Success," Island
Bob Seger, "Makin' Thunderbirds," Capitol
Danny Spanos, "Excuse Me," Pasha/CBS
Rod Stewart, "What Am I Gonna Do," Warner Bros.
Violent Femmes, "Gone Daddy Gone," Slash

HEAVY ROTATION (3-4 plays a day)

Asia, "Don't Cry," Geffen
David Bowie, "China Girl," EMI America
Jackson Browne, "Lawyers In Love," Elektra
Eurythmics, "Sweet Dreams," RCA
Fixx, "One Thing Leads To Another," MCA
Fixx, "Saved By Zero," MCA
Loverboy, "Queen Of The Broken Hearts," Columbia
Stevie Nicks, "Stand Back," Modern
Robert Plant, "Big Log," Atlantic
Police, "Every Breath You Take," A&M
Michael Sembello, "Maniac," Casablanca
Stray Cats, "Sexy + 17," EMI America
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

Bryan Adams, "This Time," A&M
B-52's, "Legal Tender," Warner Bros.
Charlie, "It's Inevitable," Mirage
DFX 2, "Emotion," MCA
EBN/OZN, "AEIOU," Elektra
Ian Hunter, "All The Good Ones," Columbia
Donnie Iris, "Do You Compute," MCA
Joan Jett, "Fake Friends," MCA
Joan Jett, "French Song," MCA
Billy Joel, "Tell Her About It," Columbia
Kansas, "Fight Fire With Fire," Kirshner
Kinks, "State Of Confusion," Arista
Krokus, "Eat The Rich," Arista
Men Without Hats, "Safety Dance," Backstreet
Quarterflash, "Take Me To Heart," Geffen
Roman Holliday, "Stand By," Jive/Arista
Shalamar, "Dead Giveaway," Solar
Rick Springfield, "Human Touch," RCA
Donna Summer, "She Works Hard For The Money," Mercury
Talking Heads, "Burning Down The House," Sire
Tears For Fears, "Change," Mercury
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Joe Walsh, "I Can Play That Rock And Roll," Warner Bros.

LIGHT ROTATION (1-2 plays a day):

Any Trouble, "Touch And Go," EMI America
Backseat Sally, "Prove It," Atlantic
Bouncing Balls, "American Anthem," Tender
Martin Briley, "Put Your Hands On The Screen," Mercury
Lindsey Buckingham, "Holiday Road," Warner Bros.
Tony Carey, "West Coast Summer Nights," Rocshire
Carlene Carter, "Meant It For A Minute," Epic
Culture Club, "I'll Tumble 4 Ya," Epic
Ronnie Dio, "Rainbow In The Dark," Warner Bros.
Divinyls, "Only Lonely," Chrysalis
Dave Edmunds, "Information," Columbia
ELO, "Rock'n'Roll Is King," Jet
Espionage, "Sounds Of Breaking Hearts," A&M
Lita Ford, "Out For Blood," Mercury
Peter Gabriel, "I Don't Remember," Geffen
I-Ten, "Taking A Cold Look," Epic
Iron Maiden, "Trooper," Capitol
JoBoxers, "Just Got Lucky," RCA
Eddie Jobson, "Turn It Over," Capitol
Lapti-Nek, "Jabba Place Band," PolyGram
Little Girls, "How To Pick Up Girls," PVC/Jem
Malcolm McLaren, "Double Dutch," Island
Madness, "It Must Be Love," Geffen
Ministry, "Revenge," Arista
Naked Eyes, "Promises, Promises," EMI America
Plimsouls, "A Million Miles Away," Geffen
Quiet Riot, "Cum Feel The Noise," Pasha/CBS
Rubber Rodeo, "How The West Was Won," Eat
Peter Schilling, "Major Tom," Elektra
Frank Stallone, "Far From Over," RSO
Total Coelo, "Milk From Coconuts," Chrysalis
Twisted Sister, "You Can't Stop Rock & Roll," Atlantic
UB 40, "I've Got Mine," A&M
Waitresses, "Go Make The Weather," Polydor
Wham, "Bad Boys," Columbia
Neil Young, "Wondering," Geffen

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

POPULAR ARTISTS

- A.C./D.C.**
Flick Of The Switch
 LP Atlantic 80100-1 \$8.98
 CA 80100-4 \$8.98
 CA (6x12 Package) 80100-9 \$8.98
- AFTERNOON DELIGHTS**
General Hospi-tale
 LP MCA MCA-866 \$3.98
- AXE**
Nemesis
 LP Atco 90099-1 (Atlantic) \$8.98
 CA 90099-4-Y \$6.98
- AXTON, HOYT**
Snowblind Friend / Free Saitin'
 CA MCA MCAC2-38036 \$6.98
- BAILEY, PHILIP**
Continuation
 LP Columbia FC 38725 (CBS) No List
 CA FCT 38725 No List
- BANDY, MOE**
Devoted To Your Memory
 LP Columbia FC 38726 (CBS) No List
 CA FCT 38726 No List
- BAUMANN**
Strangers In The Night
 LP Portrait BFR 38903 (CBS) No List
 CA BRT 38903 No List
- BEATLES**
In The Beginning
 LP Polydor 24 4504 (PolyGram) \$5.98
 CA CF 4504 \$5.98
- BEE GEES**
Main Course
 LP RSO RS-1-3024 (PolyGram) \$5.98
 CA CT-1-3024 \$5.98
Odessa
 LP RSO RS-1-3007 (PolyGram) \$5.98
 CA CT-1-3007 \$5.98
- BELEW, ADRIAN**
Twang Bar King
 LP Island 90108-1 (Atlantic) \$8.98
 CA 90108-4 \$8.98
- BITCH**
Be My Slave
 LP Metal Blade / Enigma MBR1007
- BLONDIE**
Autoamerican
 LP Chrysalis PV 41290 (CBS) No List
 CA PVT 41290 No List
Blondie
 LP Chrysalis PV 41165 (CBS) No List
 CA PVT 41165 No List
Plastic Letters
 LP Chrysalis PV 41166 (CBS) No List
 CA PVT 41166 No List
- BODINE**
Bold As Brass
 LP WEA Int'l WEA1801 (JEM)
- BOHANNON**
The Bohannon Drive
 LP Compleat CPL-1-1005 (PolyGram) \$8.98
 CA CPL4-1-1005 \$8.98
- BROWNE, JACKSON**
Lawyers In Love
 LP Asylum 9 60268-1
- BRYSON, PEABO, & ROBERTA FLACK**
Born To Love
 LP Capitol ST-1 2284
- CHEAP TRICK**
Next Position Please
 LP Epic FE 38794 (CBS) No List
 CA FET 38794 No List
- CLAPTON, ERIC**
Another Trick
 LP RSO RX-1-3095 (PolyGram) \$5.98
 CA CTX-1-3095 \$5.98
- CLARK, ROY**
Superpicker / Hookin' It
 CA MCA MCAC2-38032 \$6.98
- CLINE, PATSY**
A Portrait Of Patsy Cline / Country Great
 CA MCA MCAC2-38018 \$6.98
Sentimentally Yours / Showcase
 CA MCA MCAC2-38015 \$6.98
- CLOWER, JERRY**
Clower Power / Live In Picayune
 CA MCA MCAC2-38006 \$6.98
Live From The Stage Of The Grand Ole Opry! / On The Road
 CA MCA MCAC2-38012 \$6.98
Mouth Of Mississippi / From Yazoo City
Mississippi Talkin'
 CA MCA MCAC2-38005 \$6.98
- COMMANDER CODY & HIS LOST PLANET AIRMEN**
Hot Licks, Cold Steel & Truckers
Favorites / Country Casanova
 CA MCA MCAC2-38031 \$6.98
- CREAM**
Live Cream, Vol. 1
 LP RSO RS-1-3014 (PolyGram) \$5.98
 CA CT-1-3014 \$5.98
- CROPPER, STEVE**
Playin' My Thang
 LP MCA MCA-851 \$3.98
- CROSBY, BING**
When Irish Eyes Are Smiling / Shillelaghs & Shamrocks
 CA MCA MCAC2-38022 \$6.98
- D.R.'S**
RX1 . . . Groovin On The Grace
 LP Epic FE 38789 (CBS) No List
 CA FET 38789 No List
- DEE, LENNY**
Golden Organ Favorites / Most Requested
 CA MCA MCAC2-38014 \$6.98
Organ Music
 LP MCA MCA-838 \$3.98

- DEODATO**
Whirlwinds / Artistry
 CA MCA MCAC2-38033 \$6.98
- DORSEY, TOMMY, BAND**
Tommy Dorsey Band
 LP MCA MCA-854 \$3.98
- DUB SYNDICATE**
One Way System
 CA ROIRA-121
- ELY, JOE**
Honky Tonk Masquerade
 LP MCA MCA-839 \$3.98
Joe Ely
 LP MCA MCA-837 \$3.98
Live Shots
 LP MCA MCA-868 \$3.98
- FARGO, DONNA**
Brotherly Love
 LP MCA MCA-860 \$3.98
- FENDER, FREDDY**
The Best Of Freddy Fender / Are You Ready For Freddy
 CA MCA MCAC2-38037 \$6.98
- FLACK, ROBERTA, see Peabo Bryson**
- GAP BAND**
The Gap Band II
 LP Mercury SRM-1-3804 (PolyGram) \$5.98
 CA MCR4-1-3804 \$5.98
The Gap Band V—Jammin'
 LP Total Experience TE-1-3004 (PolyGram) \$8.98
 CA TE-1-3004 \$8.98
- GIBB, ROBIN**
How Old Are You?
 LP Polydor 810 896-1 Y-1 (PolyGram) \$8.98
 CA 810 896-4 Y-1 \$8.98
- GRANT, EARL**
Ebb Tide / Spanish Eyes
 CA MCA MCAC2-38023 \$6.98
- HACKETT, STEVE**
Please Don't Touch
 LP Chrysalis PV 41176 (CBS) No List
 CA PVT 41176 No List
Spectral Mornings
 LP Chrysalis PV 41223 (CBS) No List
 CA PVT 41223 No List
- HAGGARD, MERLE**
That's The Way Love Goes
 LP Epic FE 38815 (CBS) No List
 CA FET 38815 No List
- HALL, TOM T.**
Everything From Jesus To Jack Daniels
 LP Mercury 814 025-1 M-1 (PolyGram) \$8.98
 CA 814 025-1 M-1 \$8.98
- HAYES, ISAAC, see Dionne Warwick**
- HEART**
Passionworks
 LP Epic QE 38800 (CBS) No List
 CA QET No List
- HUNTER, IAN**
Short Back 'N' Sides
 LP Chrysalis PV 41326 (CBS) No List
 CA PVT 41326 No List
- INXS**
Deka-Dance
 LP Atco mini 90115-1-A (Atlantic) \$4.98
 CA 90115-4-A \$4.98
- IRISH ROVERS**
The First Of The Irish Rovers / The Unicorns
 CA MCA MCAC2-38035 \$6.98
- JETT, JOAN, & THE BLACKHEARTS**
Joan Jett & The Blackhearts
 CA MCA MCAC-5445 \$8.98
 (Note: Without bonus track)
- JETHRO TULL**
Minstrel In The Gallery
 LP Chrysalis PV 41082 (CBS) No List
 CA PVT 41082 No List
A Passion Play
 LP Chrysalis PV 41040 (CBS) No List
 CA PVT 41040 No List
Too Old To Rock 'N' Roll
 LP Chrysalis PV 41111 (CBS) No List
 CA PVT 41111 No List
- JOEL, BILLY**
An Innocent Man
 LP Columbia half-speed mastered
 HC 48837 (CBS) No List
- JOHNSON, BRIAN, & GEORDIE**
Brian Johnson & Geordie
 LP MCA MCA-861 \$3.98
- JOLI, FRANCE**
Attitude
 LP Epic BFE 38829 (CBS) No List
 CA BET 38829 No List
- JONES, TOM**
Darlin'
 LP Mercury SRM-1-4010 (PolyGram) \$5.98
 CA MCR4-1-4010 \$5.98
- KENDALLS**
Movin' Train
 LP Mercury 812 779-1 M-1 (PolyGram) \$8.98
 CA 812 779-4-M-1 \$8.98
- KLIQUE**
It's Winning Time
 LP MCA MCA-858 \$3.98
- KOTTKE, LEO**
Guitar Music
 LP Chrysalis PV 41328 (CBS) No List
 CA PVT 41328 No List
- KRISMA**
Rintintin
 LP Atlantic 80103-1 \$8.98
 CA 80103-4 \$8.98
- LA SALLE, DENISE**
Guaranteed
 LP MCA MCA-849 \$3.98
- LAKE, GREG**
Manoeuvres
 LP Chrysalis FV 41392 (CBS) No List
 CA FVT 41392 No List
- LIGHT, ENOCH, & THE CHARLESTON CITY ALL STARS**
The Music Of The 1920's
 LP MCA MCA2-4175 \$8.98
 CA MCAC-4175 \$8.98
- LOMBARDO, GUY**
Dance To The Songs Everybody Knows / The Best Songs Are The Old Songs
 CA MCA MCAC2-38016 \$6.98

- LYNN, LORETTA**
Back To The Country / They Don't Make 'Em Like My Daddy
 CA MCA MCAC2-38007 \$6.98
Don't Come Home A Drinkin' (With Lovin' On Your Mind) / You Ain't Woman Enough
 CA MCA MCAC2-38001 \$6.98
Hymns / Who Says God Is Dead
 CA MCA MCAC2-38000 \$6.98
When The Tingle Becomes A Chill / Alone With You
 CA MCA MCAC2-38010 \$6.98
- LYNN, LORETTA, & CONWAY TWITTY**
We Only Make Believe / Louisiana Woman, Mississippi Man
 CA MCA MCAC2-38002 \$6.98
 (Also see Conway Twitty & Loretta Lynn)
- MC 5**
Babes In Arms
 CA ROIRA-122
- MALARIA!**
Revisited
 CA ROIRA-123
- McCLINTON, DELBERT**
Best Of
 LP MCA MCA-857 \$3.98
- McCLOUD, CASPAR**
Self Portrait
 LP Atlantic 80101-1 \$8.98
 CA 80101-4 \$8.98
- McENTIRE, REBA**
Heart To Heart
 LP Mercury SRM-1-6003 (PolyGram) \$5.98
 CA MCR4-1-6003 \$5.98
- McKENZIE, BOB, & DOUG**

- Original Soutrack to "Strang Brew"**
 LP Mercury 814 1 34-1 M-1 (PolyGram) \$9.98
 CA 814 104-4 M-1 \$9.98
- MANDRELL, BARBARA**
Love's Ups & Downs / Lovers, Friends & Strangers
 CA MCA MCAC2-38030 \$6.98
Spun Gold
 LP MCA MCA-5377 \$8.98
 CA MCAC-5377 \$8.98
This Is Barbara Mandrell / Midnight Angel
 CA MCA MCAC2-38025 \$6.98
- MANHATTAN TRANSFER**
Bodies & Souls
 LP Atlantic 80104-1 \$8.98
 CA 80104-4 \$8.98
- MIDLER, BETTE**
No Frills
 LP Atlantic 8007C-1 \$8.98
 CA 80070-4 \$8.98
- MILLS, STEPHANIE**
Merciless
 LP Casablanca 811 364-1 M-1 (PolyGram) \$8.98
 CA 811 364-4 M-1 \$8.98
- MINOR DETAIL**
Minor Detail
 LP Polydor 815 004-1 Y-1 (PolyGram) \$8.98
 CA 815 004-4 Y-1 \$8.98
- MONROE, BILL**
Bluegrass Memories
 LP MCA MCA-872 \$3.98
- MONROE, BILL, & HIS BLUE GRASS BOYS**
Bluegrass Instrumentals / Bluegrass

- Special**
 CA MCA MCAC2-38017 \$6.98
- MYERS, ALICIA**
Alicia Myers
 LP MCA MCA-867 \$3.98
- ONE WAY**
Fancy Dancer
 LP MCA MCA-863 \$3.98
Featuring Al Hudson
 LP MCA MCA-842 \$3.98
Love Is . . . One Way
 LP MCA MCA-850 \$3.98
- ORPHAN**
Lonely At Night
 LP Portrait BFR 38873 (CBS) No List
 CA BRT 38873 No List
- PEACHES & HERB**
2 Hot
 LP Polydor PD-1-6172 (PolyGram) \$5.98
 CA CT-1 6172 \$5.98
- PETERS, BERNADETTE**
Bernadette Peters
 LP MCA MCA-844 \$3.98
- POINT BLANK**
Airplay
 LP MCA MCA-841 \$3.98
American Excess
 LP MCA MCA-855 \$3.98
- PRESTIGE**
Prestige
 LP Atlantic / RFC 80105-1 \$8.98
 CA 80105-4 \$8.98
- PRICE, LISA**
Priceless

(Continued on page 52)

"THE HOTTEST NAME IN QUALITY AUDIO WILL BECOME THE HOTTEST NAME IN PREMIUM CASSETTES."

"TO MAKE A PROFIT, YOU HAVE TO MAKE THE SALE."

Many manufacturers have offered you so-called "premium" cassettes that would earn greater profits. The only trouble is no one is willing to pay a "premium" for the cassette tape they offer.

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your customers. We don't say our cassettes will play on the moon; we don't say they will survive boiling in oil. We simply promise your customers that the recordings they make on DX Cassette Tape will sound more like real music than any other brand on the market.

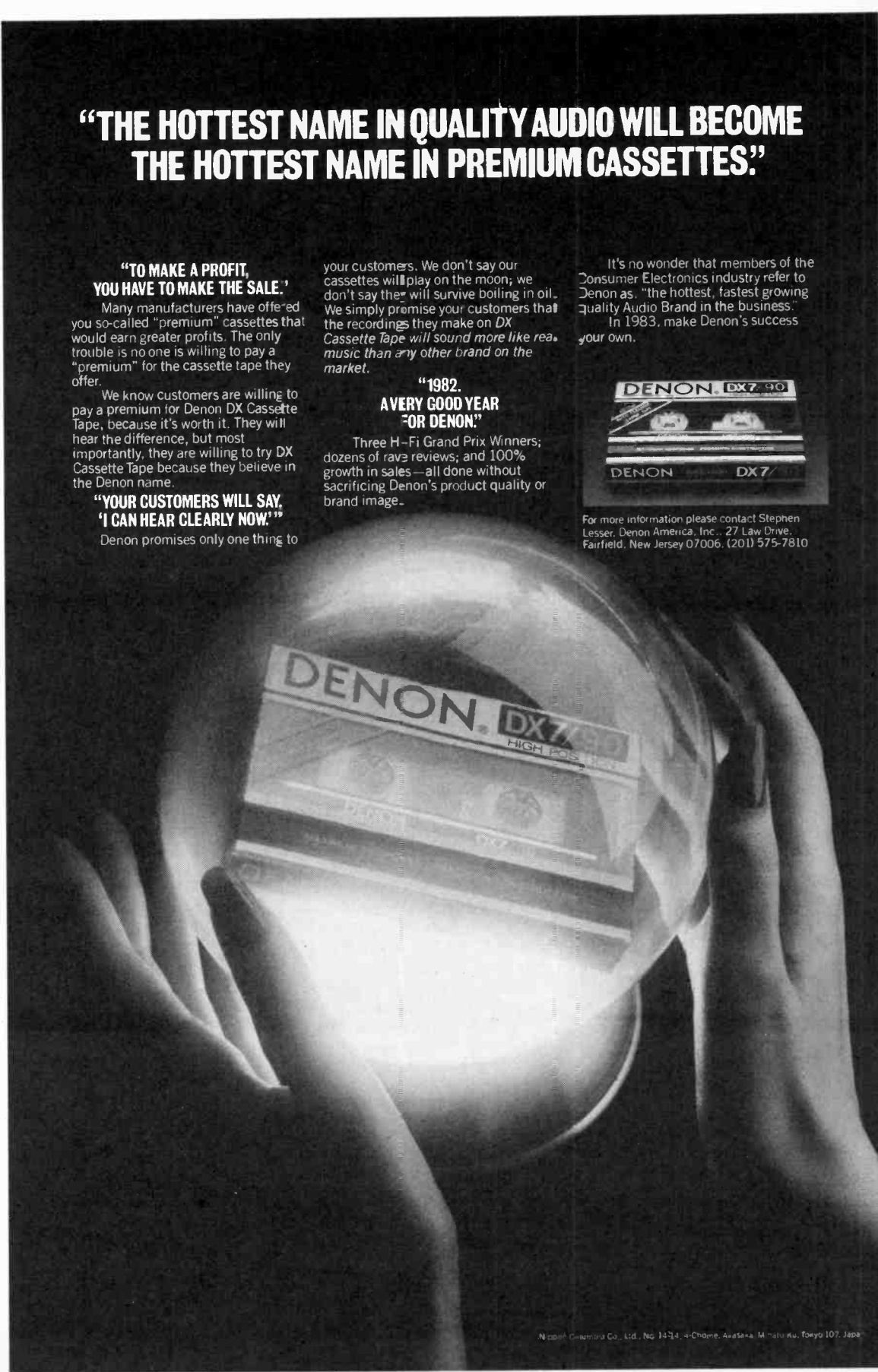
"1982. A VERY GOOD YEAR FOR DENON."

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PROGRAMMERS OFFER THEIR VIEWS

What Makes A Good Promo Clip?

By ROB PATTERSON

NEW YORK—The explosion of television programs utilizing promotional video clips makes apparent the preference of cable and broadcast programmers for conceptual video over performance. But within the conceptual, or "mini-movie,"

framework, what makes a successful clip isn't easily pinpointed.

Conceptualizations are generally based on the mood and/or lyrics of the song; the video may or may not show the artist. Says Les Garland, vice president of programming for MTV, "Out of the 25 to 30 videos we get a week, now maybe two are of

the band playing.

"Videos that appear to be movies seem to be the most successful and have the most repeatability," he adds. Garland, who once used the term "mini-movie," now eschews it for "visual song." He explains, "There are hooks in songs, and there should be hooks in videos." MTV research into viewers' favorite videos consistently find that "10 out of 10" are conceptual, he says.

Dick Ebersol, executive producer of NBC's "Friday Night Videos," seeks technically high-quality clips that "truly enhance the lyric storyline." But other key considerations are cropping up.

Cathy Roszell, program director for Atlanta's Video Music Channel, looks for "the best use of social consciousness. It seems a lot of the better videos have that, while there are a lot of negative messages in some others." Fellow programmers echo her concern about gratuitous sex, violence and drug references in videos.

"I look for a sense of humor, which we need more of," says ATI Video vice president Cynthia Friedland, producer of "Night Flight," "Radio 1990" and "FM-TV." In agreement is Brooke Bailey, pro-

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THE DEADEND KIDS—Posing at the opening of the Police tour in Chicago are, left to right, John Sykes, vice president of production and promotion at MTV, which is sponsoring the tour; MTV VJ Martha Quinn; John Hule and Ian Copeland of Frontier Booking International.



KINKY THOUGHTS—Ron Mael of Sparks gets creamed during the taping of the clip of Atlantic group's "All You Ever Think About Is Sex." At the end of the shoot, Mael faced over 400 whipped cream pies. The clip was produced by Marcus Peterzell and directed by Pat Warner for E.J. Stewart Video.

More Filmmakers Getting Into Clips

By FAYE ZUCKERMAN

LOS ANGELES—It's not surprising to find the more than 50-year-old film industry here eyeing full-length and promotional video music as a new profitable medium. Most of the major video software companies have already introduced music programs.

Relationships between the record and film industries have already emerged, mainly as a direct result of increased pressure to produce highly innovative, attention-getting clips. The introduction of improved audio in VCRs has heightened the demand for video music.

Traditional independent film companies, such as Dove Films (Billboard July 30), are getting into this new area. And longtime video music producers like Simon Fields are pairing up with filmmakers. Jeffrey Abelson, a producer/writer for both music and film companies, contends his latest music video attempts to exemplify this new tie between the two entertainment industries.

This video, Billy Idol's "Dancing With Myself," is the first clip to use a known film director (Tobe Hooper of "Texas Chainsaw Massacre" and "Poltergeist" fame). It adheres to traditional film methods of production, Abelson says.

The Idol video, to be released this week, will be followed by a Sheena Easton clip, produced by Simon Fields, that also used filmmakers and some traditional film techniques.

Abelson feels that video music

clips are forerunners to long-form music that ultimately will be developed by the major film studios. "We are seeing this happen," he says. "One example is Thorn EMI's music video division. Record labels are not about to spend hundreds of thousands of dollars promoting an album. The tens of thousands of dollars they already allot to the promos have the companies concerned."

Abelson and Fields spend a longer than usual time planning a script and scheming its implementation. Fields filmed Easton's song "Telephone" in a castle in La Canada, Calif. on 35mm black and white film to achieve the "horror movie" atmosphere.

Abelson, similarly, recalls spending "months" revising the script to make sure Idol's video tells the "correct" story. The theme is achieved in a futuristic setting where Idol, performing on top of a skyscraper, attracts a number of street kids who join him on the roof and seemingly dance by themselves.

Each video appears to be an elaborate production. However, each director worked with a budget of less than \$100,000: \$50,000 for the Easton clip and \$70,000 for Idol's.

RIAA July Totals

NEW YORK—The video division of the Recording Industry Assn. of America certified three gold and two platinum awards in July, compared to two gold and one platinum award for the same month last year.

Paramount Home Video garnered one gold award for "Saturday Night Fever" and both of the platinum awards, for "The Godfather" and "Grease." This brings the company's 1983 awards to a total of 24 gold and six platinum.

MCA Home Video earned July's other two gold awards, for "Jaws II" and "Missing." The company has earned 24 gold and two platinum awards this year.

To date, 78 gold and 15 platinum awards have been certified by the RIAA this year, reflecting an upturn in the marketplace. Only 37 video awards were given in all of 1982, with 25 gold and three platinum earned through July. Fewer companies were participating in the awards program last year.

A gold award represents the sale and/or licensed rental of at least 25,000 videocassette and videodisk units with a retail value of at least \$1 million. A platinum award represents double those values.

Welk Unit Readies Music Shows
Country, Pop Packages Include Concerts, Reviews

By KIP KIRBY

NASHVILLE—Songwriters with material published in the Welk Music Group's country catalog will soon have new video outlets for their compositions, as Welk Televideo International (WTI) prepares to delve into a series of related tv programming projects.

Gaylon Horton, president of WTI in Los Angeles, discussed his firm's forthcoming entry into the video field while meeting there recently with representatives of The Nashville Network and various major labels.

"With a country catalog such as ours, it makes good sense that we develop country product for video, along with our pop music projects," Horton explains. Although Welk Televideo won't restrict its activities solely to Welk-administered tunes, material in its own catalog will receive priority.

WTI has packaged three separate concert video specials since being formed in January as a division of Telekew Inc., also owner of Telekew Productions and the Welk Music Group.

One package is a 1981 Merle Haggard concert taped in Anaheim but never widely distributed. The second features performances by Charley Pride and Sylvia, while the third shows George Jones in concert at the opening of his new Jones Country when guests included Johnny Rodriguez, Terri Gibbs, Lacy J. Dalton and Tom T. Hall.

Initially, WTI is offering the specials for cable syndication, but Horton says WTI will also negotiate deals for home entertainment with videodisk and cassette distributors. Although WTI maintains a syndication partnership with MCA Television, this deal is non-exclusive and allows Horton's division the right to negotiate its own individual distribution arrangements as well.

At the same time, WTI is currently

working on a pop music critics show to be called "The Music Guide." This syndicated show will feature Robert Christgau of the Village Voice and Steve Pond of Rolling Stone doing record reviews. Robert Hilburn of the Los Angeles Times

and Mikal Gilmore of the Los Angeles Herald Examiner will do rock interviews and special pieces.

Horton says WTI is now exploring the possibility of doing a similar version for country syndication, with

(Continued on page 47)

MPAA Wins Lawsuit On Dealer's 'Viewing Rooms'

NEW YORK—The Motion Picture Assn. of America has won a lawsuit against Maxwell's Video Showcase of Erie, Pa. involving the screening in the company's two stores of videocassettes in "viewing rooms." Judge G.E. Mencer held that these showcase operations constituted public performance and were therefore infringements of the copyright owners' rights under Section 106 of the U.S. Copyright Act.

"We find that the composition of the audience at Maxwell's is of a public nature," the court said, "and that showcasing the plaintiff's copyrighted motion pictures results in repeated public performances which infringe the plaintiff's copyrights."

"Our finding is based on the view that the viewing rooms at Maxwell's more closely resemble mini-movie theatres than living rooms away from home. . . . We recognize that each performance at Maxwell's is limited in its potential audience size to a maximum of four viewers at any one time (but) the potential exists for a substantial portion of the public to attend such performances over a period of time."

The plaintiffs in the case were Columbia Pictures, Embassy, Paramount, 20th Century-Fox, Universal, Walt Disney and Warner Bros. An evidentiary hearing will be held Sept. 15 to determine the costs, attorney's fees and damages to which the plaintiffs are entitled.

"The court in this decision confirms the distinction between own-

ership of a copy of the work and ownership of the right to rent it for purposes of public exhibition," says William Nix, MPAA vice president and deputy general attorney. "The case states in no uncertain terms that the intention of the Congress was to limit the exemption from liability for performing a copyrighted work to those situations involving individuals in their homes—not widespread commercial performance by show-cases, hotels, bars or restaurants."



FROM HORROR FLICKS TO DANCING CLIPS—Tobe Hooper, right, director of "The Texas Chainsaw Massacre" and "Poltergeist," tries his hand at video, directing Billy Idol's "Dancing With Myself." Discussing the clip, from left, are cameraman Daniel Pearl, Idol and assistant director Jules Lichtman.

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

MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

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We also developed a totally new Epitaxial formula-

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

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

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

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Hotel Promoting Itself Via In-House Television

SAN FRANCISCO—The Fairmont Hotel here has created an in-house television channel for its 700 rooms that provides a new means of promotion for acts playing its Venetian Room nightclub.

The channel, called Teletour, features a 22-minute color clip that includes views of the Bay Area and documentary information on the hotel and the Venetian Room. The segment on the nightclub can be altered as needed to accommodate slides or videos of current acts booked at the 500-capacity room, one of the few full-service U.S. dinner clubs left outside of the Nevada showrooms.

Sally Bennett of the Fairmont's public relations staff says that since the Teletour service is so new, they are still in the process of encouraging acts to supply suitable visuals for inclusion. "The visuals will make the acts that much more appealing

and interesting to guests who may be undecided about seeing a particular show," she says. "It's so much more of a tease if the guest can actually see and hear a bit of an act before deciding on the show."

Bennett notes that, for some of the more traditional Fairmont acts, only slides may be available, "but some of our newer acts like Tina Turner or Rita Coolidge probably have tapes we could use."

The program, which contains a soundtrack of period pieces and library recordings, was produced by Ralph Miller & Associates, using the services of McCune Audio-Visual of San Francisco. Teletour is also planned for Fairmont properties in Denver, Dallas and New Orleans, making it more attractive for those acts who are often booked by the Fairmont for consecutive club appearances in two or more cities.

ON HEELS OF APRIL BLITZ

JVC Releases 18 More VHD Disks

TOKYO—The Victor Co. of Japan (JVC) has released a new 18-title batch of VHD videodisks, following its 200 titles shipped in April to link with the marketing of VHD hardware. The batch includes nine music packages and five in the Japanese "karaoke" style of sing-along music, in which instrumental sounds are provided for family vocal groups.

Among the music videodisks are Tony Bennett's "On The Town," Sheena Easton's "Live At The Palace," Elton John's "The Fox," Paul Mauriat's live Tokyo concert recording, the Commodores' "In Las

Vegas" and Fleetwood Mac's "Mirage Tour, 1982."

A JVC list of the 20 best-selling items from the initial 200 titles includes the five karaoke packages at the top, followed by Olivia Newton-John's "Physical," the Yellow Magic Orchestra's videodisk and Arabesque's "Greatest Hits" compilation.

The company, summarizing some five months of VHD videodisk software action, says 32% of total sales has been music titles and 30% movies, with karaoke accounting for 16% and educational and instructional items 12%.

AUGUST 20, 1983, BILLBOARD

New On The Charts



"THE FINAL COUNTDOWN"
Vestron Video-23

The nuclear carrier USS Nimitz has been thrown back in time during routine maneuvers in the Pacific, Dec. 7, 1980. It reappears near Pearl Harbor on the same day in 1941 just as the Japanese fleet is cruising toward Hawaii. The ship's officers must decide whether or not to change the course of history. The 93-minute adventure stars Kirk Douglas, James Farentino, Martin Sheen and Katherine Ross and features real film footage taken aboard the USS Nimitz.

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

Vestron Forms Children's Arm

NEW YORK—Vestron Video has fathered a child: a children's programming company called Children's Video Library, which will develop and market video software for home video and other outlets. Financing and co-production of various projects is expected, as well as licensing.

Vestron will serve as exclusive worldwide home video distributor for the line, which debuts with a dozen titles in October. Among those titles are "Benji's Very Own Christmas Story," which comes packaged with a plush toy; "Mighty Mouse In The Great Space Chase," and "Free To Be... You And Me." Children's Video Library will release the first feature film starring the Smurfs early next year.

Austin Furst, president of the new company and chairman of Vestron, explains, "We're not a production company; we're a marketing company. In the past six months we've acquired a package of 100 pieces of children's programming" from Viacom and other sources.

List prices for the new releases will be \$29.95 and \$39.95, and packaging will be bar coded for sale through mass merchandisers. Furst declines to discuss specific outlets, but does say, "We have arranged some non-traditional distribution channels." Packaging will display the list price prominently.

Sandra Kavanaugh, a consultant, is handling program acquisition and development efforts.

Billboard®

Survey For Week Ending 8/20/83

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	9	1	1	8
These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.		
TITLE			TITLE		
Copyright Owner, Distributor, Catalog Number			Copyright Owner, Distributor, Catalog Number		
1	1	9	1	1	8
48 HOURS Paramount Pictures, Paramount Home Video 1139			48 HOURS Paramount Pictures, Paramount Home Video 1139		
2	2	67	2	2	6
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			THE VERDICT CBS-Fox Video 1188		
3	3	6	3	22	2
THE VERDICT CBS-Fox Video 1188			PORKY'S CBS-Fox Video 1149		
4	12	2	4	5	8
PORKY'S CBS-Fox Video 1149			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
5	5	27	5	3	15
AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1467			FIRST BLOOD (ITA) Thorn/EMI 1573		
6	13	17	6	6	10
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076		
7	4	9	7	4	5
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			MAD MAX Vestron V-4030		
8	8	16	8	7	11
FIRST BLOOD ● (ITA) Thorn/EMI 1573			THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538		
9	22	2	9	8	10
PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203			FRANCES Thorn/EMI 1621		
10	14	40	10	11	26
STAR TREK II-THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
11	7	10	11	9	26
ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36			AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467		
12	17	11	12	12	12
SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076			MY FAVORITE YEAR MGM/UA Home Video 800188		
13	9	6	13	13	13
WINNIE THE POOH (ITA) Walt Disney Home Video 025			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
14	10	16	14	10	12
GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
15	20	13	15	NEW ENTRY	15
AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305			THE BEAST MASTER MGM/UA Home Video 800226		
16	6	7	16	14	14
MAD MAX Vestron V-4030			AIRPLANE II-THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
17	19	12	17	30	24
THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538			BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380		
18	15	25	18	15	8
BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
19	11	6	19	20	16
DURAN DURAN Thorn/EMI TVD 1646			JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042		
20	16	5	20	18	9
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			KISS ME GOODBYE CBS-Fox Video 1217		
21	26	2	21	NEW ENTRY	21
DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121			SIX WEEKS RCA/Columbia Pictures Home Video 91001		
22	21	10	22	17	13
FRANCES Thorn/EMI 1621			TIMERIDER Pacific Arts, Video Records, MCA Distributing Corp. 528		
23	NEW ENTRY	23	23	24	29
THE FINAL COUNTDOWN Vestron V-4047			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
24	28	27	24	25	35
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			ROCKY III ● (ITA) CBS-Fox Video 4708		
25	18	6	25	27	12
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			STILL OF THE NIGHT CBS-Fox Video 4711		
26	27	43	26	28	5
THE COMPLETE BEATLES ● MGM/UA Home Video 700155			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
27	29	14	27	16	9
LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011			I, THE JURY CBS-Fox Video 1186		
28	24	13	28	19	13
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
29	23	13	29	26	11
MY FAVORITE YEAR MGM/UA Home Video 800188			CLASS OF '84 Vestron V-5022		
30	40	6	30	34	30
SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A			FAST TIMES AT RIDGEMONT HIGH (ITA) Universal City Studios Inc., MCA Dist. Corp. 77015		
31	38	19	31	23	6
PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202			SAVANNAH SMILES Embassy Home Entertainment 2058		
32	35	11	32	40	5
STAR WARS (ITA) CBS-Fox Video 1130			PLAYBOY'S PLAYMATE REVIEW CBS-Fox 6355		
33	33	15	33	21	21
STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 8858			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
34	32	8	34	35	33
THIS ISLAND EARTH Universal City Studios, Inc. MCA Distributing Corp. 55076			POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165		
35	31	3	35	39	17
PSYCHO Universal City Studios, Inc. MCA Distributing Corp. 55001			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
36	34	8	36	37	8
JASON AND THE ARGONAUTS RCA/Columbia Pictures Home Video 10346			STAR WARS (ITA) CBS-Fox Video 1130		
37	39	36	37	31	30
ROCKY III (ITA) CBS-Fox Video 4708			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
38	25	6	38	38	3
SAVANNAH SMILES Embassy Home Entertainment 2058			THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173		
39	30	3	39	32	6
STING II Universal City Studios, Inc. MCA Distributing Corp. 71015			PSYCHO Universal City Studios Inc., MCA Distributing Corp. 55001		
40	36	28	40	29	6
STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338			NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021		

● Recording Industry Of America seal for sales 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).

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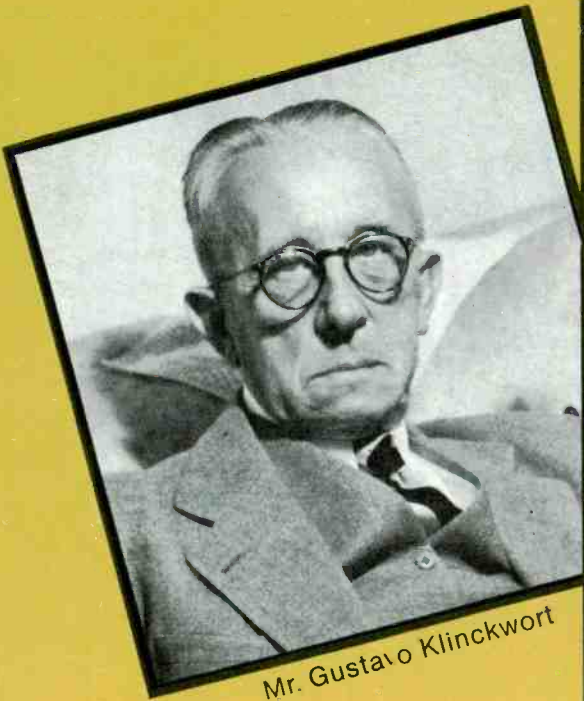
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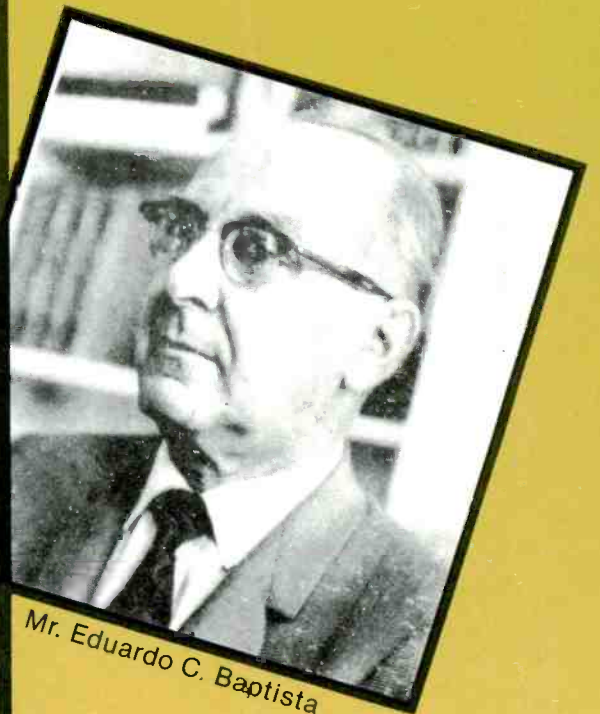
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	12	1	EVERY BREATH YOU TAKE —The Police (Hugh Padgham, The Police), Sting; A&M 2542	34	43	3	(SHE'S) SEXY + 17 —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8168
2	15	2	SWEET DREAMS —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	35	35	7	FAKE FRIENDS —Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Lajuna; Blackheart/MCA 52240
3	13	3	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	36	41	4	FAR FROM OVER —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (PolyGram)
4	12	4	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)	37	37	8	ALL TIME HIGH —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
5	12	5	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)	38	42	6	DON'T YOU GET SO MAD —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561
6	8	6	IT'S A MISTAKE —Men At Work (Peter McLean), C. Hay; Columbia 38-03959	39	22	16	OUR HOUSE —Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)
7	12	7	IS THERE SOMETHING I SHOULD KNOW —Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	40	50	3	KISS THE BRIDE —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)
8	13	8	(KEEP FEELING) FASCINATION —The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547	41	29	11	CUTS LIKE A KNIFE —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553
9	12	9	PUTTIN' ON THE RITZ —Taco (PSP, David Parker), Berlin; RCA 13574	42	54	3	TRUE —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720
10	15	10	I'LL TUMBLE 4 YA —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912	43	48	5	YOU'RE DRIVING ME OUT OF MY MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
11	13	11	HOT GIRLS IN LOVE —Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941	44	49	5	LADY LOVE ME —George Benson (Ariq Maridun), D. Paich, J.N. Howard; Warner Bros. 7-29563
12	14	12	CHINA GIRL —David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165	45	47	7	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
13	7	13	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	46	17	13	WANNA BE STARTIN' SOMETHING —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03914
14	19	14	TAKE ME TO HEART —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)	47	31	16	COME DANCING —The Kinks (Ray Davies), R. Davies; Arista 1054
15	23	15	HUMAN NATURE —Michael Jackson	48	51	10	HOLD ME 'TIL THE MORNIN' COMES —
				49	59	16	I'M STILL STANDING —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29639 (Warner Bros.)
				50	56	18	SHIP TO SHORE —Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2565
				51	81	18	ALL THIS LOVE —Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)
				52	64	8	WEST COAST SUMMER NIGHTS —Tony Carey (Peter Hauke), T. Carey; Rocshire 95037
				53	85	2	MIRACLES —Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855 (Atco)
				54	77	8	CHANGE—Tears For Fears (Chris Hughes, Ross Cullum), R. Orzabal; Mercury 812677-7 (PolyGram)
				55	76	4	CRAZY —Manhattans (J. Anderson, S. Williams), J.V. Anderson, S. Williams, S. Horton; Columbia 38-03939
				56	75	15	HOW DO YOU KEEP THE MUSIC PLAYING —James Ingram with Patti Austin (Quincy Jones, Johnny Mandel), M. LeGrand, A.&M. Bergman; Qwest 7-29618 (Warner Bros.)
				57	83	3	TELEPHONE (LONG DISTANCE LOVE AFFAIR) —Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172
				58	90	2	SOMEONE BELONGING TO SOMEONE —The Bee Gees (Not Listed), B. Gibb, R. Gibb, M. Gibb; RSO 815 235-7 (PolyGram)
				59	87	2	I DON'T WANNA DANCE —Eddy Grant (Eddy Grant), E. Grant; Portrait/Ice 37-04039 (Epic)
				60	82	2	RAINBOW'S END —Sergio Mendes (Sergio Mendes), D. Freeman, D. Batteau; A&M 2563
				61	95	2	DON'T FORGET TO DANCE —The Kinks (Ray Davies), R. Davies; Arista 1-9075
				62	74	4	THE NIGHT —The Animals (Burdon, Chandler, Price, Steel, Valentine, Lipsom), E. Burdon, J. Stirling, D. Evans; I.R.S. 9920 (A&M)
				63	73	2	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (Ronnie Milsap, Tom Collins), D.E. Williams, M.D. Stewart; RCA 13564

50TH

ANNIVERSARY



Mr. Gustavo Klinckwort



Mr. Eduardo C. Baptista

1933-1983

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*Congratulations Peerless
on your 50th Anniversary*

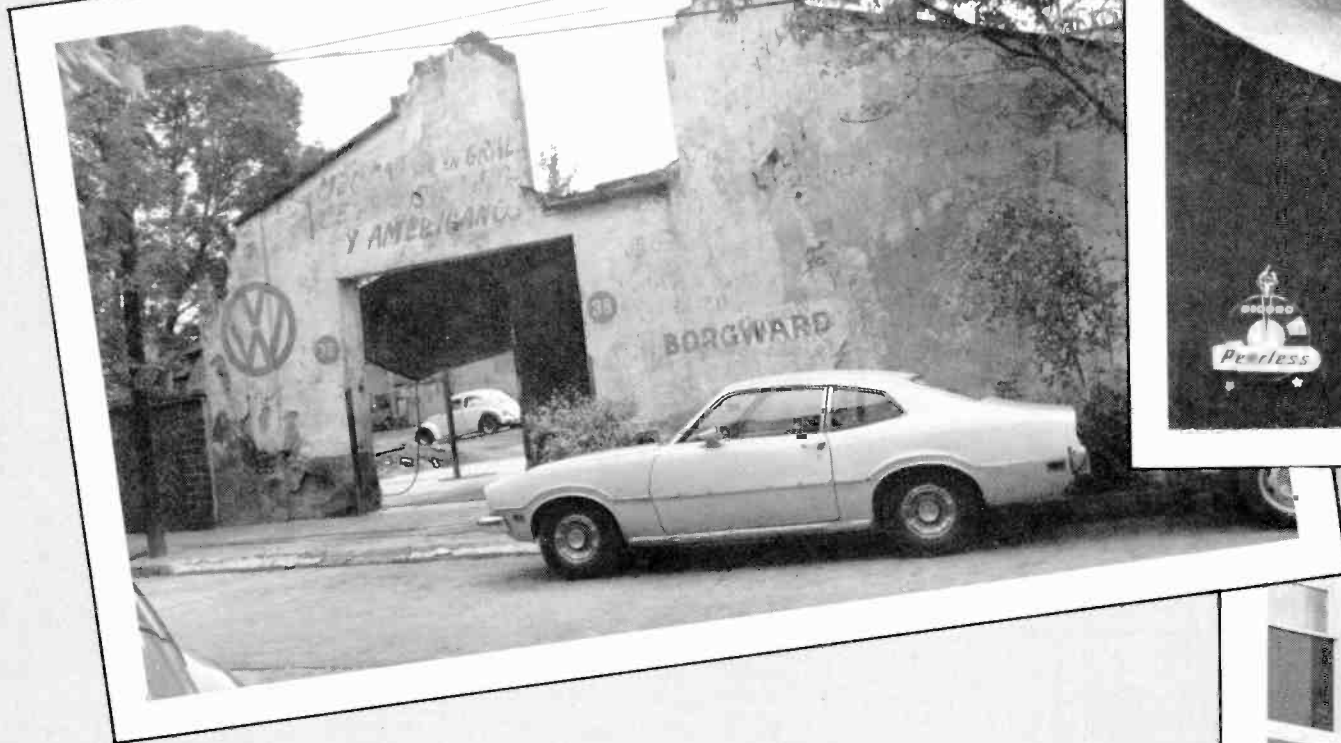
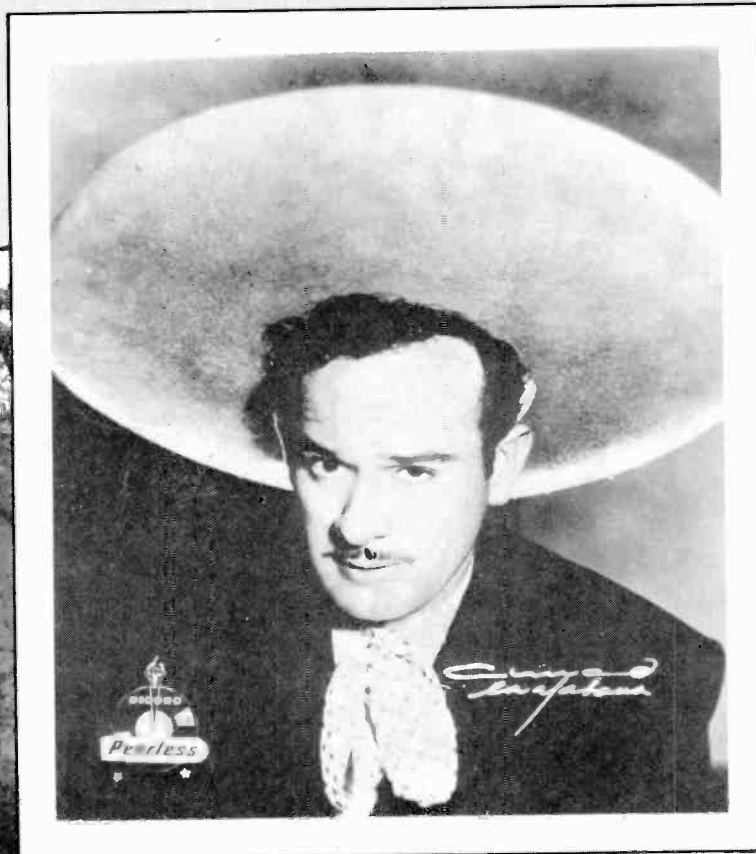
Your friends
musart

Peerless Pioneers The Musical Americas



Legendary singer
Pedro Infante.

Original site of Peerless in Mexico City in 1933, today just a facade of memories.



First in Mexico, first in Latin America, first in the hearts of their colleagues and even competitors for blazing the trail for independents in this region of the world. That's Discos Peerless, a company which laid such a solid foundation 50 long but very monumental years ago.

As innovators for manufacturing records in its own country, Discos Peerless was quite a visionary move on the part of the two outstanding pioneers—Gustavo Klinckwort and Eduardo C. Baptista. They did what they had to do at the time; they started something which was to be the blueprint of most all national companies.

Prior to 1933, those who were in the business in Mexico had to do it the hard way. They trekked to the U.S., did the whole number of going into the studio, to the pressing plant and finally heading home with a bunch of cartons ready for business. It was a long and arduous process. It also was costly.

Finally, though, the two immigrants from Europe—Klinckwort from Germany, Baptista from Holland—sat down with pencil and paper. They saw a new "bottom line." One which made more sense profit-wise.

And so it was done. Precisely on Monday, Aug. 14, 1933, both set up shop for the beginning of the new era in Mexico and the rest of the countries below in Central and South America. It was an inobscure start. It was a challenge which would see the label grow with amazing success.

The production of national product would take on a new look. So would importation of foreign lines. So would business flourish amidst a public which had—and still has—a healthy appetite for music.

At first, all for Peerless did not go as well as hoped for by Messrs. Klinckwort and Baptista. It was a modest installation on the streets of Tacubaya. Some of the equipment was crude, nevertheless sufficiently functional to get the company off the ground.

In 1936, a nephew of Klinckwort's, Leo Porias, joined the organization to guide its commercial ventures. To this day, he still is in the company, although more on a consultancy basis.

Just operating on two presses in the beginning was sufficient for Peerless. But the competition

forced them into re-investing in the firm. Others got into the swim for the push for the pesos. Along came RCA, then CBS, later EMI-Capitol and still later PolyGram, Ariola and WEA in the international lineup. Other independents were breathing hard, too. Orfeon was beginning to find the formula in the late '30s and '40s; even the historic breakaway by Baptista in the post-World War II era for the formation of Discos Musart.

Raw materials and other adversities saw minimum growth for Peerless and the others up until the late 1940s. But then the boom began, one which reached a crest just a few short years ago prior to the economic crunch, not only in Mexico but throughout the entire world.

Of all the stars in Mexico, the one who was literally to become immortal in the land belonged to Peerless. On one entry alone, "Las Mananitas," a song utilized for serenading the betrothed, for birthdays, for anniversaries, etc., became identified with him just like Bing Crosby is aligned to "White Christmas." He sold 7.5 million units of the song during his lifetime. And today, 26 years after his demise, the sales figures on the track have mushroomed to a current tally of around 16 million. His name: Pedro Infante.

Mexico's musical "golden era" also brought about other giants who were to go on and become household names via the Peerless label. They included the likes of: Augustin Lara, Lola Beltran, Tona La Negra, Hermanos Dominguez, Juan and David Zaizar and even the head of today's musicians' union (SUTH), Venus Rey.

Others in the pop genre flocked to the label: Los Freddy's, Los Baby's, Los Solitarios, Los Sonor's, among several. The top songwriters of the day in that era also were knocking on the doors. They included, besides Lara, Jose Alfredo Jimenez, Tomas Mendez and Cuco Sanchez.

One of the foremost a&r directors of the day, Guillermo Kornhauser, was instrumental in helping to



Main entrance, Laguna Mayrán # 232.

lure such great talents to the Peerless recording studios. He repeatedly came up with one winner after another. Kornhauser was later spelled by Ing. Heinz Klinckort, son of the co-founder and today sitting as the president of the company.

Peerless has always been internationally minded, and it was through their experimentation and painstaking efforts that such lines as Tempo, Varsity and Mercury from the U.S., Silver of Colombia, Mico from the Phillipines, among many, were introduced into the country during the early going.

Another example of Peerless' innovativeness was on the technical side. They were the first with the magnetic tape and became a "pilot" for the MCI system for advanced and more technically proficient recordings in the country.

A brilliant marketing concept started by Peerless, and which the company still employs today, involves the astute packaging concepts for its catalog, just

(Continued on page P-7)

Proud Parade Of Peerless Personalities

The parade of Peerless personalities over the years has been a big one, during some eras being categorized somewhat short of sensational. It has been a big help in bolstering a catalog some refer to

in Latin America as being the "maximum."

Heading the list of luminaries throughout the decades is the legendary Pedro Infante, dead for 26 years but who still continues as a top seller for the label. In fact, it was just last month in Los Angeles that the city government there officially renamed a couple of blocks after him, the first time such a distinguished commemoration took place for a Latin singer.

But Infante was not the only one who graduated into becoming a household name. Other home-grown artists who made the penetration beyond the borders of Mexico in one form or another because of

their waxing for Peerless include: Lola Beltran, David and Juan Zaizar, Augustin Lara, Miguel Aceves Mejia, Los Solitarios, La Prieta Linda, Los Freddy's, Los Baby's, Dr. Alfonso Ortiz Tirado, Los Sonor's, Juan Mendoza, Hermanas Landin, among many.

It all wasn't just the artistic touch of "Hecho En Mexico" (Made In Mexico) either. Plenty of other powerhouses from Europe, U.S. and other parts of Latin America first had their introduction in the country via licensed product. Some of those were: Caterina Valente, Mantovani, Stanley Black, Werner Mueller, Julio Jaramillo, Frank Chacksfield, Rolling Stones, Sonora Dinamita, Sarita Montiel, Hugo Blanco, Tom Jones and Engelbert Humperdinck.

Recently, such lines as Carrere, Zagora, Sonet and Magnet have been instrumental in delivering such artists as: Ottawan, F.R. David, Frankie Smith, Carol Jiani, Sheila B. Devotion and Saxon. All have had

(Continued on page P-7)

A Billboard Advertising Supplement

AUGUST 20, 1983 BILLBOARD



Agustin Lara



David Zaizar, longtime label stalwart who died last year.



Hermanas Barocio, two young folk singers for today.



Singer-composer Mario Pintor.



Veronica Castro, also a famous tv personality in Mexico, with Radio Felicidad DJ Wilfrido Gonzalez, plugging a recent Peerless release.



Singer-composer Prisma.

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DISCOS PEERLESS
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Good luck to you for
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LA GRABACION COLOMBIANA DE FAMA INTERNACIONAL

P-6 Peerless Executives Guide Living Legacy

A Billboard Advertising Supplement



Ing. Heinz Klinckwort



Ing. Peter Ulrich



Ing. Jürgen Ulrich



Mr. Leo Porias



Mr. Fritz Ulrich

The evolution of the executive staff of Discos Peerless has been—and seemingly will be—“relatively” tight. Although, there seems to be some indication that there could be a shift to those outside of the family.

Following the departure of the late Eduardo C. Baptista in the mid-1940s to set up his own Discos Musart, it was more of the Klinckwort and Klinckwort-related clan who held the positions in the hierarchy of the company. Some of those included, besides Ing. (Engineer) Heinz Klinckwort, the longtime president of the company, such esteemed executive personnel as cousins Leo Porias, at the helm of the finances, and Fritz Ulrich, father of Peter and Jurgen Ulrich, who headed the technological advancement of the entire plant.

Peter, who up until late last year had been physically ensconced in Mexico, is still the general direc-

tor. But he is guiding such fortunes of the company, although from his post as head of the new U.S. affiliate, Bluebonnet Records in Houston, Tex. It was a necessary step in order to put more attention to and reap bigger dollar profits from the U.S. Latin market. The move broke ties with Eliseo Valdez's Sunshine Records after more than 15 years for such distribution.

Younger brother Jurgen, the on-scene general manager in Mexico, assumes additional duties of running the company, particularly during the occasional absence of Ing. Klinckwort. Besides his overseeing of the entire operation, Jurgen has delved more into the financial chores.

Since the recent departure of Frank Segura over to RCA Mexico, Reinhard Kruska has added to his commercial role that of international director. He is just one of the multi-lingual executives on hand to help

guide the fortunes of Peerless through the current turbulent waters of the 1980s. Another perfect-speaking English-language executive of the firm is Rogelio Villarreal, upped to more promotional and international functions.

The new head of promotion and publicity, formerly with Discos Helix, is longtime industry figure, Hector Mejia. He, too, exemplifies the new rush-rush, fiery attitude of the company in sustaining along with the competition.

(Continued on page P-11)

AUGUST 20, 1983 BILLBOARD

CBS DE MEXICO

AND ITS EXCLUSIVE ARTISTS

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MANOELLA TORRES
SONORA SANTANERA
LOS PANCHOS
VIKKI CARR
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PEDRITO FERNANDEZ
YOSHIO
LORENZO DE MONTECLARO
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ON ITS 50th ANNIVERSARY



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Peerless Pioneers

• Continued from page P-3

about the biggest in the entire Latin American world. Old product is made to look as fresh as when it first hit the record shelves.

The pioneer label in its half-century history has not just stopped with the importation of records and tapes into the country. The Peerless line has soared out into the open spaces of many countries below its territory. Some of those who were looking to pick up the wares of and distribute Peerless product elsewhere included El Palacio De La Musica (Venezuela), Onix (Ecuador) and Chantecler (Brazil).


In the U.S., a longtime partnership existed with Sunshine Records in Miami (also involving Musart). That one started in the late 1960s and just ended earlier this year when Peerless opened up its own outlets in the country under the name of Bluebonnet Records and Tools, Inc.

The concept of Bluebonnet was one of the brainchilds of Peter Ulrich, the brilliant engineer who rose to vice president and general director of the label during the 1970s. He is the son of Fritz Ulrich, associated with Peerless while it still had its growing pains.

Ulrich, in close association with Frank Segura, who formerly headed the international division, gave Peerless a strong and aggressive youth movement. The brother of Ulrich, Jurgen Ulrich, became an instrumental part of the finance division. Latter today has been placed in charge of many operational decisions, as well, reporting to the active and still very much involved Heinz Klinckwort.

The physical plant itself which began as a small, store-type plant with its two presses in the back has grown into a mammoth structure occupying two to three normal city square blocks right in the heart of Mexico City on Mariano Escobedo and Laguna De Mayran.

It stands as a monument to the independent movement.

It is so solidly entrenched and rich in tradition that it is not what has been for Peerless but what *will* be in the next 50 years! 

Personality Parade

• Continued from page P-4


very positive results in sales via the team behind Peerless.

Right now, in the forefront of recent releases are another batch of contemporaries from the so-called old backyard. In this group are: Prisma, Veronica Castro, Carmen Cardenal, Mario Pintor, Marco Antonio Vasquez, Anybal Pastor, Gonzalo Cabral, Carlitos Flores, Anamia, Lino Lujan, Los Broncos De Reynosa and a few more who are giving the company added "zip" in these days of "zap."

Peerless has always been in the forefront of tropical music, much of the product having emanated from its own shores. But there also has been heavy emphasis from imported catalogs, and one of the biggest for the company over a period of time has been via Seeco.

Artists are prone to jump labels and pop up on one of several over a respective career. But through Seeco's lineup, a goodly number of the following found much notoriety from the Peerless pressings, promotions and distribution: Sonora Matancera, Celia Cruz, Daniel Santos, Bienvenido Granda, Carlos Argentino, Celio Gonzalez, Nelson Pinedo, Bobby Capo and Virginia Lopez.

Similar music from other Central and South American labels like CBS/Indica, Fuentes, El Palacio De La Musica, FM, Fediscos, Fedisa even as far down as Argentina's RCA branch and Microfon have had reciprocal and straight licensee arrangements with Peerless. They, too, have contributed to the wealth of Peerless presentations.

Eras have come and gone with the hundreds who have paraded over the airwaves locally and abroad through Peerless efforts. It is the full intention of the company to strive forward with as much, even more, excellence in the next five decades, according to its president, Heinz Klinckwort. 

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First in Breaking the Technical Barrier

A Billboard Advertising Supplement



At the inauguration of new Pedro Infante Studio, the first 24-track fully computerized recording console in Mexico, from left: Ing. Peter Ulrich, general manager of Peerless at that time; Mr. Leo Porias, Peerless director, Mr. Jim Harned, president of MCI, and wife; Ing. Heinz Klinckwort, Peerless president; Mr. Lutz Meyer, MCI vice president; and Ing. Jürgen Ulrich, Peerless deputy general manager.



The 12 new automatic presses at work, attended by two employees.



Pedro Infante Recording Studio.

AUGUST 20, 1983 BILLBOARD

In addition to being the very first overall company in Mexico and the first independent in Latin America, Discos Peerless has plenty to crow about in being the innovator for introducing various types of technical equipment in the enormous Mexican marketplace. At least a half-dozen is the count for being *number one*.

The famed Neumann cutting apparatus was brought in by Peerless in the late 1960s, approximately 10 years prior to any of the other major internationals or independents. They also paved the way for A.B. Europa Film's high speed galvano system. Prior to anybody else, the executive staff of the or-

ganization, expertly schooled in the rudiments of engineering, became the forerunner of the use of the Studer 8-track cut-in machine. The pride of their pioneering didn't stop there.

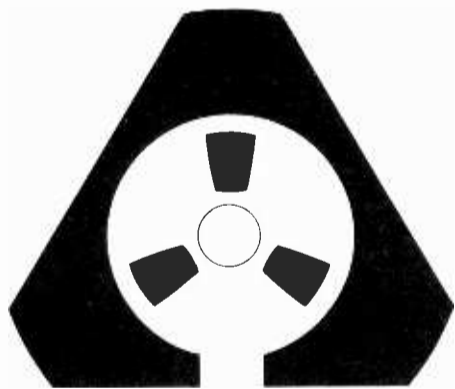
Before most other companies, including CBS, Mursart, Ariola, Gamma, Gas, Capitol and PolyGram, Electro-Sound's tape duplicating system was on the assembly line, according to Messrs. Heinz Klinckwort, Peter and Jürgen Ulrich. Today, Peerless has improved its tape duplication ratio from 16 to 1 to 64 to 1, one of the highest systems in the nation.

The PVC compounding system, supplied mainly by the Leistritz extruder in West Germany, gave the

organization the jump in Mexico for such another technical first. It further enhanced the output of its enormous catalog.

One of the pride and joys of Peerless in breaking through the technical barrier was the installation of the MCI (now Sony/MCI) in the mid-1970s of their fully automated and computerized 24-track console. It triggered the construction of the label's ultra-modern studio, with most of the other satellite equipment being provided by David Lint Associates, King Instruments, Gotham Instruments and JBL, among others.

(Continued on page P-11)



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from all your friends of

MERCADOS MUSICALES, S.A.

MEXICO, D.F.

Executive Guide

• Continued from page P-6

Antonio Chavez continues in his important role of administrative manager, while Alfonso Ascencio heads up the artistic department. Latter a little laid back because of the economic austerity moves in Mexico, but nevertheless seeking new artists all of the time while picking his best spots in order to stay within budget.

Sales manager Julio Lerma has his work cut out for him in the periodic wholesale increases, constantly looking to overcome the increased buying resistance by the retail outlets.

Andres Cobo, another top engineer in the industry, carries the full load of keeping the presses and cassette wings going at the highest speed possible, particularly in face of a down market.

Jose Luis Vela, another experienced executive in the industry, is in charge of the company's publishing house, Predisa. It is an exceptionally big job since many of their copyrights are worked over and over again via repackaging of past hits. And there have been many of those for the label.

Luz Maria Santiago keeps the ship as tight as possible in these days seeking ways for personnel to remain on board and not drift off into the growing number of unemployed nationwide. Billboard



The signing of a new contract with the group Los Kassino de Chuco Pinto attracts Ing. Jurgen Ulrich, Peerless general manager.



The Cleveland Symphony Orchestra visited Mexico when Peerless distributed their recordings on the London label. Celebrating the visit, are, from left: Conductor Lorin Maazel; Peerless classical repertoire manager Jorge Blanco; Peerless sales representative Alfonso Gouier, and Peerless director Peter Ulrich.

Technical Barrier

• Continued from page P-10

Toolex Alpha brought to Peerless and Mexico the initial fully automatic presses. The total of 16 increased their capacity substantially—and prompted the thinking of the competitors to modernize themselves, too. The Klinckwort and Ulrich families had the vision to keep that one step ahead whenever necessary.

Apart from the Toolex Alpha in-put, Peerless mushroomed its number of presses in the plant to approximately 35. And that is featured by just about the oldest, homemade completely mechanical press in the land. That one is celebrating its 43rd birthday.

Other than the technical "number ones," Peerless ranks just about the top in sales of a single song in the area, perhaps one of the most phenomenal statistics in the history of the music industry—the late Pedro Infante's interpretation of "Las Mananitas," the official Spanish-language birthday song.

According to Peerless' records, it has sold more than 15 million units, a mark which ranks right up there with the late Bing Crosby's "White Christmas." Infante's entry is still selling now more than 26 years after his death. Billboard

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On Their 50th Anniversary

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OUTPOURING OF EXPRESSION TOASTS PEERLESS SPIRIT

The formation and endurance of Discos Peerless in Mexico through five decades goes somewhat further than the brick and mortar, the sweat and sales, even the trials and tribulations. Great words of praise and adulation have come from within and beyond the borders of the country.

It is a tribute which is quite rare in the annals of the record and tape industry anywhere in the world. It forms an unquestionable foundation of solidarity coming from associates, as well as from those in the competitive arena.

One of the outpourings of praise comes from Eduardo L. Baptista, son of the co-founder of Peerless, Eduardo C. Baptista, who today is chairman of the board of his own company, Discos Musart, another of the powerful independents in the same land.

It was founded in the late 1940s, approximately 15 years after Peerless.

Having obtained his basic education in the industry as a young man with Peerless earlier in the decade, Baptista, even after the departure with his father to initiate Musart, has always had solid respect and relations with the former company.

"We have always had a mutual respect for each other, always competing with the others in the marketplace on a dignified and straightforward scale. It is a great tribute for them to have come this far, a crossroad which many dream of but never attain," states the Musart executive.

Armando De Llano, CBS's president in Mexico and who also holds the same post in the record-and-tape association (AMPROFON), views the Peerless rise to



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prominence over the decades as a time when the label gave great input to the surge of the industry in general.

"They were and are an extraordinary competitor, but one which always gave a helping hand and counsel to others, particularly PolyGram, Ariola and Gas. Even to us the relationship has always been at the most professional level," says the veteran executive who has devoted most of his entire lifetime to the industry and CBS.

"PolyGram really was born from Peerless," recalls Jose Luis Camacho, head of promotion for the international label. "From the Dusa repertoire which they handled came the foundation for the start of our company. Without such a catalog, it would have never come to pass. Even a fairly recent acquisition, London, helped to make things a lot sweeter for us."

The words and remembrances keep coming. One company, relative newcomer to the field in Mexico, Discos Ariola, has given it some thought. For them, according to its promotion and publicity manager, Raul Islas, "It has always been most cordial. Even our general director, Fernando Hernandez, recounts the days when he needed some suggestions pertaining to radio and press and other matters of being a participant in the industry."

Publishers, almost as a solid front in their feelings, regard the year-in and year-out existence of Peerless as one of "great importance. They have always contributed with fine recordings of our music. They have done it all, not only nationally but internationally, as well," expounds Lic. Alberto Vega, the incoming general director of Mundo Musical, a CBS affiliate.

The phrases of the latter are echoed by other editorial stalwarts in the Mexican music industry. Some of these include: Jose Cruz (Beechwood); Charles Grever, Angel Hernandez (Grever International); Mario De Jesus (Emlasa); Rogelio Brambila (Brambila); Juan Del Rey (Edim); Edmundo Monroy (Edimusa). Representatives of Pham/Emmi, Intersong, Rimo, Geminis, among a few more of the major publishers were in accord with their expressions.

From other far flung corners of the globe, particularly throughout Latin America, companies that license product through Peerless—and vice versa—the sentiments are similar. One, CBS' affiliate in Central America's Costa Rica, Indica, puts it very profoundly.

"Peerless has not only been a company—but a school of integrity, how to be successful and efficient," expresses Indica's a&r director, Luis Salas. "The result of their longevity has given them a creativeness which makes for an outstanding selection of material."

"Our relations with them for more than 20 years has not always been on a business scale, but one that has lofted onto a plateau of great friendship. We have represented their product with tremendous pride and care. They are a shining light amidst practices in the business which sometimes can get shady," concludes Eduardo Soto, general director of Indica.

Dr. Conrado Dominguez, top executive with the longtime Discos Fuentes in Colombia, regards Peerless as follows: "A catalog of music which certainly ranks as one of the most represented for Mexico in our country. We have never looked at them as a competitor, but as another link for our company here."

A relatively new company in Colombia, FM Discos, succinctly describes it via its director and owner,

**INDICA
SALUDA ORGULLOSAMENTE
A
DISCOS PEERLESS
EN SUS PRIMEROS 50 AÑOS
DE CARRERA EJEMPLAR,
ÉXITOSA E INTEGRAL**

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CENTROAMERICANA
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Los Baby's have recorded for Peerless for more than 20 years, producing one or more hits every year. At re-signing ceremonies are the Los Baby's brothers, Carlos, Enrique, Armando and Emilio. With the group are Peerless president Heinz Klinckwort, Peerless director Leo Porias, and Peerless general manager Peter Ulrich.



Welcoming new artist Anamia to the label are, from left, Peter Ulrich, Peerless vice president and general manager (now based in Houston to launch Bluebonnet/Peerless), Anamia, and Peerless international director Frank Segura.



Hermanos Zaizar celebrated 25 years of recording with Peerless with a special two-hour tv show hosted by Raul Velazco, renowned Latin American entertainer. From left are David Zaizar, Peerless' Peter Ulrich, Raul Velazco, and Juan Zaizar.

Francisco Montoya: "A wealth of material and a wealthy experience working with them."

"Peerless has sustained in the foundation of our company, not just through its product here, but our in their land," asides Ernesto Aue and Miguel Angel Pina of El Palacio De La Musica in Venezuela. "It has been a reciprocal arrangement approaching 25 years, something we look upon as more than another testimony of good relations."

European suppliers and organizations also have had solid relations on-and-off with Peerless throughout the middle half of this century, and, again, in a voice, have been most appreciative for the experience. Among those are companies like: Alpha Tool, A.B. Europa, Telefunken, Carrere, UMIP, Leis-tritz, Beck & Co., Iselmann, Decca and many more.

Included in a group of U.S. companies mindful of the Peerless connection are: Audiomatic Corp., King Instruments, J.B. Lansing Sound, Sunshine Records & Tapes, Worldex, Gotham Audio and Finebilt. They all have noted and acknowledged the outstanding relationship.

"Peerless gave us the momentum for our consoles to be distributed widely in Mexico as a launching pad for other parts of Latin America. For this we remember them fondly and with deep appreciation," recall executives Jeep Harned and Lutz Meyer during a period six years ago when their company was not a part of Sony. "It was a big boost for us at that time."

David Last, who throughout the years of memories in association with Peerless mainly through the Seeco line, speaks of the company "... with great admiration. One label it is a pleasure to do business with."

Another David—Lint—who through his company in San Jose, Calif. has provided other special technology for Peerless, states how they have been a standout client. "They have made it a noteworthy experience for us," he says.

The list is practically endless from other major companies like the RCAs, Capitols and WEAs, a compilation of thoughts and feelings ranging from prestigious to fondness to a uniqueness in an industry which has always had its ups and downs. Billboard

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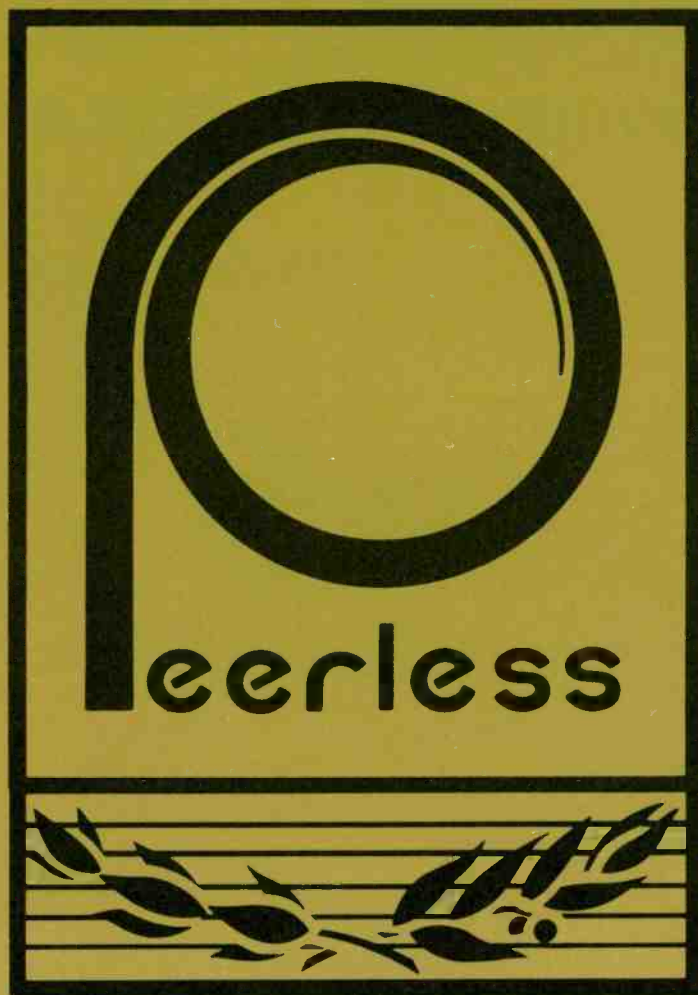
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ANIVERSARIO



1933-1983

LA PRIMERA COMPAÑIA
FONOGRAFICA DE MEXICO

16	9	19	NEVER GONNA LET YOU GO—Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540	8	83	75	8	EWOK CELEBRATION—Meco (Meco Monardo, Lance Quinn, Tony Bongiovi), J. Williams, B. Burt, J. Williams; Arista 1-9045
17	25	7	LAWYERS IN LOVE—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)	2	84	86	3	HOLIDAY ROAD—Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham; Warner Bros. 7-29570
18	24	9	THE SAFETY DANCE—Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	13	85	NEW ENTRY	NEW ENTRY	IT MUST BE LOVE—Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562 (Warner Bros.)
19	21	9	ROCK 'N' ROLL IS KING—ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)	5	86	57	12	STOP IN THE NAME OF LOVE—The Hollies (The Hollies, Graham Nash, Stanley Johnson, Paul Bliss), Holland, Dozier, Holland; Atlantic 7-89819
20	11	19	ELECTRIC AVENUE—Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)	9	87	92	3	MAYBE THIS DAY—Kissing The Pink (Colin Thurston), Kissing The Pink; Atlantic 7-89796
21	16	11	ROCK OF AGES—Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)	63	88	NEW ENTRY	NEW ENTRY	GARDEN PARTY—Herb Alpert (Herb Alpert), E. Gunnarsson; A&M 2562
22	27	4	TELL HER ABOUT IT—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	3	89	NEW ENTRY	NEW ENTRY	DO IT AGAIN BILLIE JEAN
23	30	4	DON'T CRY—Asia (Mike Stone), Wetton, Downes; Geffen 7-29571 (Warner Bros.)	69	90	NEW ENTRY	NEW ENTRY	MEDLEY—Club House (S. Scaleria, M. Interland, C. LaBionda), W. Becker, D. Fagen, M. Jackson; Atlantic 7-89795
24	26	7	AFTER THE FALL—Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-04004	62	91	66	14	BAD BOYS—Wham-ULK. (Steve Brown), G. Michael; Columbia 44-03933
25	20	13	SAVED BY ZERO—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52213	60	92	74	5	THE SALT IN MY TEARS—Martin Briley (Peter Coleman), M. Briley; Mercury 812165-7 (PolyGram)
26	28	7	HUMAN TOUCH—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576	53	93	NEW ENTRY	NEW ENTRY	SHINY SHINY—Haysi Fantayzee (Clive Langer, Alan Winstanley), Caplin, Garner, Healy; RCA 13534
27	18	12	1999—Prince (Prince) Prince; Warner Bros. 7-29896	58	94	NEW ENTRY	NEW ENTRY	BAD, BAD BILLY—Snuff (Phil Garnhard), R. House, C. Larson, J. Bowling; Warner Bros. 7-29615
28	36	8	HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805	46	95	NEW ENTRY	NEW ENTRY	SCARLET FEVER—Kenny Rogers (Kenny Rogers), M. Dekle; Liberty 1503
29	32	6	PROMISES, PROMISES—Naked Eyes (Tony Mansfield), P. Bryne, R. Fisher; EMI-America 8170	84	96	71	15	FREAK-A-VOID—Midnight Star (R. Calloway), V. Calloway, R. Calloway, B. Simmons; Solar 7-69828 (Elektra)
30	40	6	TOTAL ECLIPSE OF THE HEART—Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	81	97	78	5	SLIPPING AWAY—Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877
31	34	9	DEAD GIVEAWAY—Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)	67	98	94	4	RADIO FREE EUROPE—R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9916 (A&M)
32	39	4	MAKING LOVE OUT OF NOTHING AT ALL—Air Supply (Jim Steinman), J. Steinman; Arista 1-9066	70	99	72	9	YOU BELONG TO ME—The Doobie Brothers (Ted Templeman), McDonald, Simon; Warner Bros. 7-29552
33	33	10	THE BORDER—America (Russ Ballard), R. Ballard, D. Bunnell; Capitol 5236	61	100	79	20	WAR GAMES—Crosby, Stills & Nash (Stephen Stills, Graham Nash, Stanley Johnson), S. Stills; Atlantic 7-89812
			WHO'S BEHIND THE DOOR?—Zebra (Jack Douglas), R. Jackson; Atlantic 7-89821					SHE'S A BEAUTY—The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217

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News

GROUP HONORED BY MEMPHIS ASSN.

Songwriting Award For Bar-Kays

By ROSE CLAYTON

MEMPHIS—The Bar-Kays and their producer, Allen A. Jones, received the Memphis Songwriters Assn.'s professional songwriter of the year honor at its annual awards show Aug. 14 at the Vapors.

The Mercury/PolyGram recording group was recognized for its current LP, "Propositions," which reached the top 10 on Billboard's Black LPs chart, and for two of the singles released from that album, which broke into the Black Singles chart's top 20. The Memphis-based band's "Nightcrusin'" LP, also released during the MSA's 1982-83 eligibility period, was the Bar-Kays' sixth consecutive gold album. That album's "Hit And Run" reached the top five on the Black Singles chart.

Members of the Bar-Kays, who share co-writer credits with Jones on all the tunes, are James Alexander, Charles Allen, Michael Beard, Mark Bynum, Larry Dodson, Sherman Guy, Harvey Henderson, Lloyd Smith, Winston Stewart and Frank Thompson.

Also being recognized by the MSA were former Memphis residents, Johnny Christopher, Mark James and Wayne Carson Thompson, who were inducted into the Memphis Songwriters Hall Of Fame for the success achieved by their tune "Always On My Mind." It was the MSA that first honored the writers for Willie Nelson's version of "Always On My Mind," written in Memphis in 1969 and originally recorded by Elvis Presley in 1972.

"Always On My Mind" went on to capture Grammys for the pop and country song of the year after achieving recognition as song of the year from the Country Music Assn., the National Music Publishers Assn. and the Nashville Songwriters Assn. International. It ultimately became BMI's most performed song of 1982. In addition, it amassed more awards for Willie Nelson than any other song he has recorded.

Special citations for outstanding

achievement were also given to two Tennessee songwriting teams: Rhonda Kye Fleming & Dennis Morgan and Felice & Boudleaux Bryant.

For two consecutive years, Fleming and Morgan have been named BMI's songwriters of the year based on the number of performances their songs received and the Nashville Songwriters Assn.'s songwriters of the year based on Billboard's charts. According to the duo's publishers, Collins Music, Fleming and Morgan have had songs on the charts every week, except three, over a six-year period. Their biggest hits have been released by Ronnie Mil-sap, Barbara Mandrell and Sylvia.

The Bryants have had their country standard "Rocky Top" declared an official state song of Tennessee and the Univ. of Tennessee's football fight song. One of the couple's numerous Everly Brothers hits, "Wake Up Little Susie," was covered by Simon & Garfunkel in 1982, marking its chart comeback after 12 years. Additionally, the Bryants have accumulated 14 BMI pop awards, 22 BMI country awards, three BMI r&b awards and five BMI "millionaires" awards.

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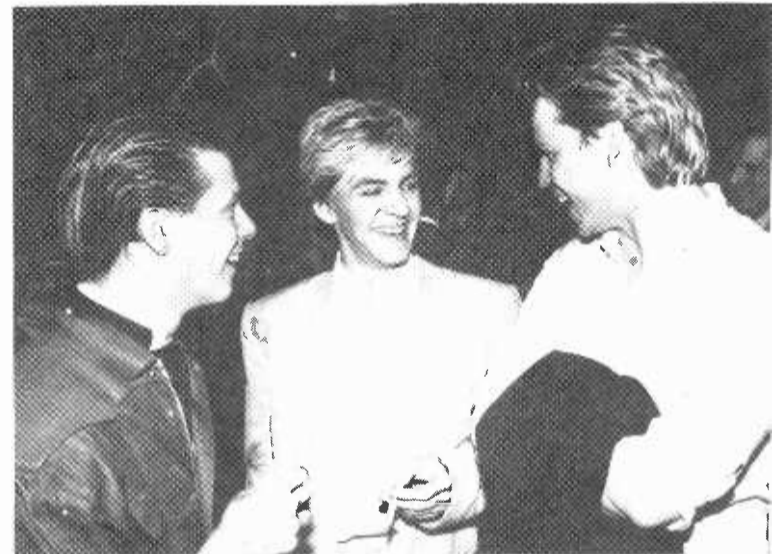
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COMING OF AGE—Duran Duran stops at Studio 54 in New York to celebrate group member Nick Rhodes' 21st birthday en route to record a new album at Air Studios in the Bahamas. Pictured from left are Andy Taylor, the birthday boy, and recording artist Peter Baumann.

Now Playing

Continued from page 27

for Texas Instruments computers, will be making its award-winning "Pipes" available on the TI 99/4A and the Commodore 64 in ROM packs. "Pipes" as seen on the VIC-20 involves preplanning and then executing how a make-believe neighborhood receives its water supply.

The main character is a plumber, which the user controls. As the plumber, one buys pipe direct from the factory, puts the piping in place, and hopes that there are no leaks when one turns on the water. Although game action gets tedious at times—with the plumber constantly running back and forth between the factory and the water supply area—planning the end results of no leaks and using as little piping as possible presents quite a challenge.

Sirius Software, Sacramento, has brought out "Wavy Navy" for the Atari home computers systems. The company, which usually writes its own game operating systems to get faster action, describes this game as

a "navy" vessel that must fight off enemy bombers and kamikaze fighters.

Finally, GCE, a Milton Bradley company based in Santa Monica, has made "Star Castle," an arcade action game in which "energy bombs" become more aggressive the longer it takes the player to break through a protective covering. Once through the covering, the user gets five "highly" maneuverable star cruisers. This game involves "highly" toned reflexes.

GCE's "Web Wars" is another new entry to the marketplace. This game entails fighting off a slew of insect-like creatures inside a web.

★ ★ ★

Coming soon: Look for "Genesis," a 3-D video game created for the arcades by Design Labs of Los Gatos, Calif., to be made available for personal computers by software publisher DataSoft. The game is expected to be marketed nationwide in the fourth quarter of 1983. A home video game version is forthcoming.

Pro Equipment & Services

Studio Track

By ERIN MORRIS

NEW YORK

Paul Simon overdubbing for his upcoming Warner Bros. release at Sigma Sound Studios. Russ Titleman is producing the project, with James Dougherty engineering and Jimmy Santis assisting. . . . Rhett Davies producing Capitol recording act Industry. Davies and Santis are at the board. . . . Kajagoogoo cutting EMI tracks with producer Mark Kamins. Jay Mark is engineering, with Elisa Gura assisting. . . . Was (Not Was) has finished mixing for an upcoming Gef-fen release. John "Jellybean" Benitez handling the production, with Mark engineering. Melanie West is assistant engineer for the project. . . . John Luongo producing the Coconuts for EMI America with Mark and Mike Hutchinson engineering. Assistants include Glenn Rosenstein, Linda Randazzo and West. . . . Benitez mixed cuts for the new Talking Heads release. Mark is behind the board with Santis assisting.

At Chelsea Sound Studios, recording is in progress for the soundtrack to Louis Malle's new Universal Pictures film "Crackers." Glen Roven, who wrote and arranged the music, is conducting for producer Ed Lewis, with Phil Bulla engineering. Michael Allaire and Gene Curtis assisting.

Kashif is producing tracks on Melba Moore for Capitol at Celestial Sounds. Michael O'Reilly is engineering, with Larry DeCarmino seconding. . . . Paul Lawrence Jones III mixing Lillo Thomas for Arista. Carl Beatty is engineering, with Matt Suskind assisting.

Shadow completing his latest calypso album at Secret Sound Studios with producer Ivan Ivan and engineer Tom Gartland. . . . Figures On The Beach mixing 12-inch single with producer Ivan and engineer Scott Noll. Warren Bruleigh is assisting.

At Greene Street Recording, RCA act Bow Wow Wow mixing its 12-inch dance single with

producer Ivan and engineer Kurt Munkacsi. Joe Arnold is assisting.
NASHVILLE

At Woodland Sound Studios, George Strait cutting MCA album tracks with producer Ray Baker. Rick McCollister is engineering with Tim Farmer and Andy Benefield. . . . Amy Grant is working on her Myrrh Christmas album with producer Brown Bannister. Ken Corlew is at the controls, with assistance from Ken Criblez. . . . Gail Davies cutting tracks for her next Warner Bros. LP. McCollister is engineering. Davies is self-produced. . . . Jim Ed Norman is overdubbing two projects. One is Anne Murray's Capitol LP, the other is the Osmond Brothers' album on Warner Bros. Marshall Morgan is engineering. . . . In Woodland's mastering department, Denny Purcell is finishing singles on Sylvia and Alabama and an album on Barbara Mandrell. . . . The Oak Ridge Boys are working with producer Ron Chancey for their upcoming LP on MCA. Les Ladd is engineering, with assistance from Corlew and Benefield. . . . RCA act Tyler-David is overdubbing for its debut album with producer Tom Collins. Ladd is behind the board, with Farmer seconding. . . . David McKinley producing Nashboro act the Swanee Quintet. The group is working on its next gospel LP for that label with engineer Criblez.

Permian artist Katy Moffatt is at Sound Emporium, cutting with producer Jerry Crutchfield. Billy Sherrill is engineering the project. . . . Several Comstock artists in the studio with producer Patty Parker, including Mike Rhodes, Richard Beattie and Gail Wahl. Jim Williamson is engineering the sessions, with Cathy Potts assisting.

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



CHARLY'S PARADISE—Coming off the success of her recent single, "Paradise Tonight," on which she teams with Mickey Gilley, Epic artist Charly McClain is back in the studio to work on her ninth country album. She is seen here with, from left, Lou Bradley, engineer, Music Mill Studio, Nashville; and co-managers Gene Ferguson and John Lentz.

Alshire Acquires Cetec Duplicator

SUN VALLEY, Calif.—Alshire Records has purchased a high speed music cassette tape duplicator from Cetec Gauss. The system, model 2400, gives Alshire the capability of duplicating music on metal particle and chromium oxide standard and micro-cassettes, as well as standard ferric oxide tapes.

Features of the new duplicator include adjustable dual capstan servo system, front access modular electronics, an efficient tape loading system, precision tape packer arms, replaceable tape cleaner cartridge, advanced circuit technology and automatic componentry.

Indianapolis Studio TRC In Expansion

By RADCLIFFE JOE

NEW YORK—A healthy concentration of jingle producers and a rich supply of local talent eager to record are mainly responsible for an aggressive expansion program at TRC recording studios in Indianapolis. The firm has opened a second 24-track studio about five miles from its original facility.

This is the third expansion in the past seven years for the 10-year-old studio. TRC came into existence in 1973 as a 16-track facility. It was upgraded to 24 tracks in 1976 and extensively redesigned in 1980.

The new studio, TRC Studio B, was created out of the shell of an existing facility. According to Gary Schatzlein, TRC president, the new room is designed to complement Studio A. Studio A is equipped with a Harrison model 3232 console, while its new counterpart features an MCI model JH-528 system. A Valley People model 65K computer is used in Studio A, while the Studio B computer is an MCI model JH-50.

Andy Symons, TRC's senior engineer, adds that certain aspects of both studios were maintained constant to ensure consistent sonic quality. He points to the fact that both rooms utilize MCI model JH-24 multi-track recorders and MCI model JH-110 mixdown machines. Studio B also features a Studer model A-80. Both rooms use JBL

model 4455 speakers as primary control monitors. Alternate monitoring systems are available in both rooms, Symons says.

The TRC executive adds that the monitor amplifier in Studio A is a Crown model PSA-2, while an Acoustat Trans-Nova Twin-200 is featured in Studio B. Both control rooms were tuned by audio consultant Jerry Milam.

An extensive array of outboard gear is featured in both rooms, according to Symons. Studio A utilizes a Lexicon model 224 digital echo, while Studio B features an EMI 140 plate. Both studios feature AKG model BX-20E echos, and both have multiple noise gates, limiters, delay lines and Aphex Aural Exciters. Microphones from most major manufacturers are used.

Although the expansions at TRC have been significant, the studio is not yet considering digital. Allan Johnson, one of the engineers at the facility, states candidly that many of the studio's customers cannot afford digital at this time. However, he says he believes that the studio will eventually develop digital capability.

Studio rates at TRC range from \$75 to \$115 an hour, depending on the number of hours used. About 60% of the facility's business comes from jingle producers, with the rest being derived from music.

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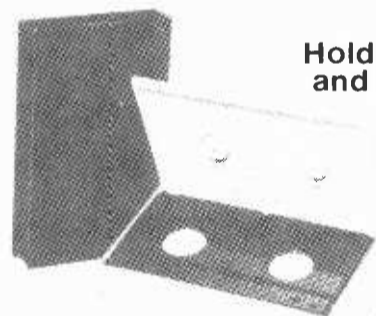
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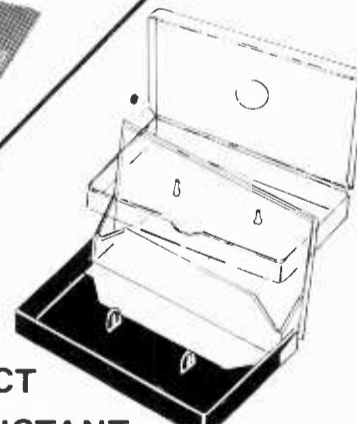


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Pro Equipment & Services

Electro-Voice Sound At New Stadium

BUCHANAN, Mich.—Electro-Voice loudspeakers and microphones have been used in the new British Columbia Place, a 60,000-

seat stadium in Vancouver, Canada. The firm's systems were also used at the stadium earlier this year for ceremonies honoring Queen Elizabeth II

of England. Electro-Voice speakers were selected for use in the center following comparative tests conducted in the labs of the National

Research Council in Ottawa.

According to Bob Coffeen, of Coffeen, Anderson, Fricke & Associates, which designed the sound system, a version of Electro-Voice's semi-distributed cluster system, plus a network of separate mixing assem-

blies and audio delays, have been used to solve the stadium's problems of reverberant air-supported fabric roof and wide audience and stage areas.

The system features 26 small Electro-Voice clusters, each comprised of four model HR6040A constant directivity horns, and one model TL606D bass loudspeaker assembly, hung at heights of 135 feet around the perimeter of the ball field. A larger central cluster covers the field and close-in setting. It can be moved up or down to a height of 45 feet for shows, or 160 feet for sports events. According to Coffeen, it includes 20 high frequency horns, models HR6040A and HR4020A, along with model DH1012A drivers and eight model TL606D bass assemblies.

The completed assembly will also include 96 model 100S two-way speaker systems, which will serve seats beneath the upper balcony. Another six model FM12-3A stage monitors and six model S15-3A stage speaker systems will be used on stage for monitoring and front-row presence.

According to Harold Morin, director of technical services for the new facility, the objective of the sound installation for the building was to provide the highest possible fidelity for events ranging from concerts to seminars to banquets. He adds, "The loudspeakers were required to deliver up to 90 db, plus or minus 3 db at 4.5 feet from the floor. For this purpose the Electro-Voice PRO-12B ceiling speakers were used." Morin explains that they were selected for their wide dispersion angle at all frequencies, and for the absence of "beaming."

The congress hall of the center features 90 Electro-Voice PRO-12B's, flush mounted, face down in the 25-foot acoustic-tiled ceiling. The 500-watt system includes four digital delays and third octave EQs. Each of the three mixer/preamplifiers has four mike inputs, patchable to 24 remote mike receptacles, and two line inputs.

The main exhibit hall features 90 Electro-Voice PRO-12Bs delivering up to 1,800 watts of power. They are mounted face down on the concrete ceiling. Thirty remote mike receptacles and two mixer/preamplifiers add flexibility to the system. The center's main entrance hall features 15 speakers.

Electro-Voice sound systems have also been used in the Palais des Congres de Montreal, Canada's largest convention and exhibition center, which opened last May.

Shure Debuts Two New Microphones

CHICAGO—Shure Bros. of Evanston has two new models in its PE series of moderately priced microphones. The PE86 and PE66 are said to offer a performance level similar to that of Shure's SM microphones.

Both models are dual-low impedance and unidirectional, featuring shock-mounted cartridges for increased quietness of operation. The PE 86's frequency response ranges from 50 to 15,000 Hz, while the PE66's is 40 to 10,000 Hz.

Other features common to both models include a fixed bass rolloff and upper midrange presence peak. The PE86 also comes equipped with a wind-minimizing built-in spherical windscreen.

Both models are packaged with a professional swivel adapter and vinyl gig bag. User net prices are listed as \$125 for the PE86L-LC and \$109.25 for the PE66L-LC.



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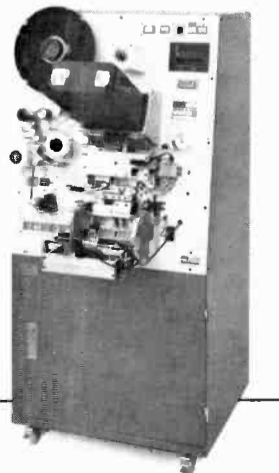
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Rock 'n' Rolling

The 1983 Model Anka Rocks Into 'New Place'

By ROMAN KOZAK

No doubt artists who visit Billboard must be a little disappointed when they leave, because nobody here makes much of a fuss over them. A couple of autograph requests at the chart department and a few questions in editorial, and that's about it—although out-of-towners do enjoy the view from the 38th floor.

But with Paul Anka, it was different. Little old ladies were popping out of the woodwork to catch a sight of him, and guys were running across Times Square to the record stores, so they would have something for Anka to sign. There was no doubt that the man is a star.

And why not? He was already a star at 16 with "Diana," followed by "Lonely Boy" and "Put Your Head On My Shoulder." He was part of the first generation of rock'n'roll. It was Paul Anka who wrote Buddy Holly's "It Doesn't Matter Anymore."

In 1968, he wrote the lyrics to "My Way," since made memorable in different versions by Frank Sinatra, Elvis Presley and Sid Vicious. In the early '70s he had a big hit with "You're Having My Baby," and he wrote the "Tonight Show" theme. He's currently near the top of the adult contemporary chart with "Hold Me 'Til The Morning Comes."

At age 42, he makes it a point to remind the interviewer that he's no older than most of the members of the Beatles and the Rolling Stones, and that on his new album, "Walk A Fine Line," his debut for Columbia, he's got ex-Doobie Brother Michael MacDonald helping out as well as Kenny Loggins, Peter Cetera of Chicago, Toto's Steve Lukather and Jeff Porcaro, and vocalist Karla DeVito.

"It was the direction I wanted to go in," he says. "It was my first album for CBS, and I'm trying to find a new place in the '80s for myself. I think it's important to do something a little different, to get out of the easy prior groove that I was in."

In a sense, it's a trip back to rock'n'roll. Anka is asked why he ever left it in the first place.

"What happened was that the '60s eliminated much of the focus of music from the '50s, and when the British Invasion came I had to make the choice: do I compete or do I go into another dimension and have some credibility as a performer and writer? So what I did, I tended to my craft, as did Bobby Darin, because I just couldn't compete with the change, the next evolution. But I was writing. I did the 'Longest Day' theme and the 'Tonight Show' theme.

"This was away from the rock'n'roll thing, but what ultimately happened was that Chuck Berry and all the others I came up with went down, while the English came in and were stealing our stuff. And I thought that my only way of surviving was to have credibility as a performer and a writer, which is what I did.

"The thing is, I knew who I was. I couldn't continue doing kids' songs and being a teen idol, and I realized

the inevitably of change that was there."

Anka says he realized that he couldn't be on radio forever. Nobody can. But he could still earn a very good living in the music business without it. It wasn't just playing the Las Vegas circuit, which he did very successfully, but also capitalizing on his success abroad. For a while in the '60s he lived in Italy, Anka says.

He also toured around Europe and Asia and played in the U.S., but he never took part in any of the rock'n'roll revival shows. "I was never into that, but I do feel for the guys who were," he says. "It was a special time in my life, and you can sense a kind of emotional fiber that goes through that. But I was never a part of the tours, because I was also apart from it, being adult contemporary, and there was never any reason for it."

Anka is currently on a U.S. and European tour that will keep him on the road until February. And he's still writing. He says he recently collaborated on some songs with Michael Jackson, one of which has just been recorded by Johnny Mathis.

"I met Michael through a mutual friend, and Michael used to come to Vegas a lot with his family. They would come to the shows. I sort of grew up with them during a couple of years. Then Michael came up to my home a little while back and stayed with me for a couple of days, and I admired him a lot. I knew things were going to pop for him, and we discussed a lot of things, business aspects.

"At that time I was planning the album, and Michael started writing with me, so we had about three or four tunes. Then he got into his album project, but we met again recently, and we did some things for

(Continued on page 46)



Photo by Chuck Pulin
PAT & STEVIE—First City Cabaret principal Pat Kenny chats with Stevie Ray Vaughan following Vaughan's SRO date at the new New York venue.

There's Life After Motels For Sensations' McGovern

By ETHLIE ANN VARE

LOS ANGELES—Tim McGovern left the Motels in a much-publicized and bitter dispute over the band's creative control between himself and producer Val Garay. But with his new group, Burning Sensations, McGovern is personally keeping tabs on every aspect of the act's development.

McGovern knows exactly who's playing the single ("Belly Of The Whale") and the video, how many tickets are sold at each gig, how many copies of the EP are shipped and how many returned, which markets he should approach and which he should approach three times, how to keep his tour costs down and who's writing what kind of reviews.

"This is my first time putting my name on it and doing it my own way in 20 years," says McGovern. "I take it a little more personally this time."

Actually, McGovern has always taken things rather personally. He feels that he was the major factor in turning the Motel's "dark divorcee music" (as he calls it) into a commercial sound, and resents being kicked out of the band.

MANAGER PROFILE

Singerman Knows 'New'

NEW YORK—New music is nothing new for Robert Singerman, head of Singerman Management. Not when the firm's artists roster includes the dB's, Gun Club, Richard Hell & the Voidoids, the Individuals, Chris Stamey, Our Daughter's Wedding, Tom Verlaine and King Sunny Ade, for the U.S.

In addition, Singerman also books such acts as the Bad Brains, Dream Syndicate, Flesheaters, Love Tractor, Lydia Lunch, Polyrock, Prince Charles, Pylon, Martin Rev, Rubber Rodeo, Alan Vega, Violent Femmes, and about 20 others.

"We've been incorporated as Singerman Management for the last seven months, but I've been doing this for the last three years. Before that I was doing Outward Visions, of which I am still chairman of the board, but that is more jazz stuff," he says.

Despite the recent commercial success of new music, Singerman says the floodgates have not opened, and it's still hard for the new and esoteric acts to break

through. "At this level it's still survival," he says. "We don't have the Police or David Bowie, so it's still difficult. But King Sunny Ade is doing very well now, and I am working with a management company from Europe on that tour, and also with Paul Troutman, who is booking the tour.

"Also, all the people (I now manage) are professional musicians now, which wasn't the case a few years ago, when we started working with them. A lot of them weren't, anyway. And we've been able to get a few of these bands record deals. We helped put the Bongos on RCA, the dB's on Bearsville and Gun Club on Animal/Chrysalis.

"In the new music sphere, without capitalization, it still takes a long time to get bands on a level where they can make it. But acts like REM, Marshall Crenshaw and the Waitresses, who have made it a little bit, are opening things up for the major

(Continued on page 46)

Survey Offers Overview Of Rock Club Audience

NEW YORK—Who goes to the various rock showcase clubs and venues around the country? How old are they? How much money do they have and what do they spend it on?

These questions and more were recently researched by the Simmons Market Research Bureau for RockBill, the year-old magazine geared to clubgoers. The magazine is given away every month at 96 top rock clubs in 60 cities around the country.

Places where RockBill is regularly available include the Ritz and the Bottom Line in New York, the Beverly Theatre and the Country Club in Los Angeles, Tut's in Chicago, Ripley's in Philadelphia, the City

Club and Harpo's in Detroit, Cardi's in Houston, and others.

According to Jay Coleman, publisher of RockBill, 2,500 copies of a questionnaire were inserted among the 500,000 copies of the magazine that are distributed to clubs monthly. He says that 20% of the questionnaires were returned, a statistically significant response.

One thing Coleman says he learned about his own magazine from the study was how many people read it. He says the survey found that the pass-along after the primary reader was 4.76 outside the household, and two readers within the household, making for nearly three million readers altogether. (This compares to Rolling Stone's 775,000 circulation with 5.47 readers per copy, or about 4.25 million total readership per issue.)

According to the RockBill survey, the magazine's readers attend a music club an average of 6.51 times a month, while 48.4% of the magazine's readership attend a club nine times or more per month. The readers spend an average of 3.23 hours at a club, while 49.7% spend four or more hours at a club.

The median age of these readers is 25.5 years, with 90% of them falling into the 18-34 age range. Seventy-three percent are single, and 32% are in professional and managerial positions. Median household income of the readers is \$28,201, with 62.5% of the readers attending or graduated from college. Forty percent are heads of the household.

According to the survey, 75% of

(Continued on page 45)



Photo by Chuck Pulin
PLANT & BRANDT—Robert Plant is greeted by Ritz principal Jerry Brandt during a recent visit to the New York venue.



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Act-ivities

It looks like rock'n'rollers are finding a natural affinity with tennis players. First there was the John McEnroe and friends affair at Pier 84 in New York earlier this summer, which featured such rockers as Stevie Ray Vaughan, Ian Hunter, Geddy Lee, Clarence Clemmons and members of Aerosmith. Now scheduled is the Unicure Music & Tennis Festival set for Aug. 21-24 at the WCT Peachtree World Of Tennis in Norcross, Ga. Scheduled to wield racquets are Kevin Cronin and Gary Richrath of REO Speedwagon, Alan Parsons and Andrew Powell of the Alan Parsons Project, Wayne Nelson of Little River Band and Jim Peterik of Survivor, among others.

Simon Wright, 20, is the new drummer for AC/DC, replacing Phil Rudd. . . . Air Supply will appear as special guests at the first annual Miss Teen U.S.A. Pageant, Aug. 30, to be broadcast by CBS-TV. . . . The Lords Of The New Church will be going on tour Oct. 30 in support of an LP, "Is Nothing Sacred," due out at about the same time. . . . Elvis Costello, who opened his tour in Allentown, Pa., Aug. 3, will be out on the road until Sept. 24.

Brian Eno's latest album, "Apollo, Atmospheres & Soundtracks," is a soundtrack for a film on the Apollo missions using original NASA footage. . . . Via the Howard Bloom Organization, the wit and wisdom of REO's Kevin Cronin: "While on a deep sea fishing expedition, puzzling over the ability of naval destroyer crews to stay at sea for six months without women, 'I suppose if they catch a fish they really like, they can always mount it,' he remarked."

Steven Tyler of Aerosmith collapsed recently from exhaustion during Aerosmith's concert at the Ventura, Calif. Fairgrounds, forcing the cancellation of the final three dates of the band's West Coast mini-tour. . . . The Arrogance, a major act in the Carolinas, have called it quits after 13 years. . . . Linda Ronstadt will be doing two dates at Radio City Music Hall with the Nelson Riddle Orchestra.

The Pyramid Cocktail Lounge, a downtown New York bar and performance center, will host a performance of "Titus Adronicus," billed as Shakespeare's "worst play."

New tour expense? A hotel in Boston has charged Peter Tosh \$125 for the cost of calling a fire truck after burning incense and smoke set off the fire detectors in the band's rooms. . . . Danceteria in New York will host a show by rock photographer/illustrator Geoffrey Thomas Sept. 30-Oct. 1. . . . As if the Russians didn't have anything better to do: Publicity from Spys is suggesting that the band members were followed around and their phones tapped because of their new "Behind Enemy Lines" LP, a concept album about a love affair between American and Soviet agents.

WRKS-FM in New York sponsored a concert Aug. 12 in the Bronx featuring Fonda Rae, Warp 9, B-Beat Girls, Sweet G, Mystique and Rick Shane. . . . Stray Cats drummer Jim Phantom has announced his engagement to actress Britt Ekland. . . . Taco is on a promotion tour of the U.S. to promote his techno-pop version of Irving Berlin's "Puttin' On The Ritz." . . . A new group, Reunion, has been formed by former Letterman Jim Pike, now able to sing again after totally losing his voice eight years ago.

Eddy Grant is on his first U.S. tour. . . . Who's in Girls Can't Help

It, anyway? Sounds in Britain reports that Katey Lynn of the Sire Records trio has been fired. This follows earlier reports in Musician that none of the three original members actually sang on their dance hit "Baby Doll." The singer apparently was U.S. singer/model Kimberle Ames, who says she thought she was only doing the demo.

Joe King Carrasco was recently presented the "silver spoon" to the city of Bogota, Colombia by a member of the government after touring the country. . . . Chris Spedding to appear on LPs by Paul McCartney and Roger Daltrey. . . . Augustus Pablo has not left Shanachie Records, the label says.

Signings: All-female band Tin Angel to Atlantic Records. . . . Memphis band the Breaks to RCA Records. . . . Songwriter Gary Nicholson to Tree International. . . . Songwriters Austin Roberts and Todd Cerney to Chriswald, a division of deWalden Music International.

Jermaine Jackson to Arista worldwide, with first LP expected in the fall. . . . Perfect Affair to Attic Records in Canada. . . . The Isley Brothers to Eddie Haddad's E.J.H. Inc. for bookings. . . . Prestige to RFC Records, distributed by Atlantic. . . . The Bratz of San Diego to Jacobs & Associates management. . . . Defunkt to United Entertainment Complex.

David Maples of the MV3 tv show in Los Angeles to Salty Dog Records. . . . Geoff Edmunds to Rocshire Records. . . . RCA's David Wills to Top Billing International. . . . Ronny Robbins also to Top Billing International. . . . Roy Head to Avion Records.



Photo by Chuck Pulin

FLOCK AT PEP—Following their SRO appearance at the Radio City Music Hall, A Flock Of Seagulls play the Peppermint Lounge in New York.

Rock'n'Rolling

• Continued from page 43

the next album.

"I finished some tunes, one of which Johnny (Mathis) just recorded for his next album. That's stimulating to me, because I think that the uniqueness of being able to represent yourself in each decade, and still make a mark in a new decade, is to work with other people who are on the pulse, and not be afraid of getting outside your own security blanket," says Anka.

★ ★ ★

Men Without Hats are not English. Nor are they Australian. They come from Montreal, but they are not French-Canadian either. Actually, the three Doroschuk broth-

ers, who comprise the band, are of Ukrainian descent, which is not really apropos of anything, except that this writer has not found too many *paisanos* in the music business.

Anyway, Men Without Hats are doing pretty well in the U.S. these days, both with their "Rhythm Of Youth" album on MCA/Backstreet and with the "Safety Dance" single and video.

"We came up with our name before Men At Work, and the name means what it means," says Ivan. "You can interpret it as you want. That's how the lyrics are, too. I view my lyrics as poetry, and they stand up without the music. There will be as many interpretations of a poem as there are people who read the poem.

"That's how I feel about the name, the lyrics, and generally about everything. Speaking from personal experience, I'm tired of people telling me what to do. People are being told what to do too much of the time in day-to-day life."

All of which doesn't stop Ivan Doroschuk from having some pointed views about the music scene. Men Without Hats were recently on tour with Roxy Music, and Ivan says he was a bit disappointed by his childhood heroes.

"We toured with Roxy Music and opened for them at the Montreal Forum, which was good for me, because I've been a fan of Roxy Music since 1972. It was kind of nice to meet the guys, though I was a bit disillusioned," he says. "I saw every tour they ever did in North America, and the first ones were like science fiction and futuristic and retro and so mysterious.

"But to see them now with an L.A. backup group, like a new wave Steely Dan, they sort of lost all the mystery, and it was like Bryan Ferry was on the road to sell records.

"The Rolling Stones, after 11 years, are still doing the same thing, trying to recreate the energy they had when they were 25 years old. I'd rather see someone go Bryan Ferry's way. He's 10 years older and his music sounds 10 years older.

"He's matured and is doing something that seems natural for a 35-year-old guy. It seems more natural he would be doing something like 'Avalon' than trying to recreate 'For Your Pleasure' from the first album. And even the early stuff that he did on the shows we were on, his backup band couldn't recreate the thrill of 'Do The Strand' or something like that. But it's better than the Rolling Stones and Mick Jagger still prancing about trying to make us believe he's 25 years old. The Rolling Stones should break up," says young Ivan.

Manager Robert Singerman

• Continued from page 43

labels by showing they can sell 150,000 to 200,000 records relatively quickly. The Bongos should do as well. The Dream Syndicate and the Individuals should sign soon, and the Violent Femmes are doing OK, so everything's progressing, but it's still a ways from a Leber & Krebs situation," says Singerman.

There is a basic staff of six in Singermanagement, including two full-time agents. Singerman says his company deals with virtually all the major promoters and clubs in getting dates for his acts. Though a lot of his acts open for others in bigger venues, his bread and butter circuit is the rock dance clubs that hold up to 1,000.

"We are about the only agency that does developing acts," he says, "unless a major label signs them, like Scandal, and they go elsewhere. Normally, bands refer other bands to us. We had REM before FBI did, even though Ian Copeland was a friend of theirs from his Paragon Agency days. And West Coast bands know that we can get them over here

and get them good East Coast dates. We booked the first East Coast dates by X.

"We are also in touch with the labels, to a certain degree," he continues. "They are starting to call us a lot more, because one of the things that we do is to develop the acts before the labels, so that a lot of the bands we have worked with have toured before they had any record out at all. And once they have a following and can easily sell 20,000 or 30,000 records, it's easier for the labels to take them seriously. Or we do a deal with Jem first, and go like that."

Singerman says that, for management, he usually has formal contracts with his bands, but for bookings the situation is a bit more flexible, with bands taken on for trial periods.

"What we are really concentrating on is management, but in managing developing acts, you have to bring them to a certain level. And booking makes them better, as they play more gigs," he says, noting that the Bongos, Dream Syndicate, the Raybeats and the Violent Femmes are currently his busiest acts on the road.

Singerman adds that, even with the acts he just books, he frequently gets involved in areas beyond just contracting for live dates. For instance, he says, he's helped the Raybeats get a deal with Shanachie Records, and he also gets involved in video and tour logistics.

"What I'm looking for now is capitalization," he admits. "Basically, we started with zero money, and it's still near zero money. But we pay our people a salary, and everything is progressing. We do make money, but it's still not a lot of money."



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Tim McGovern

• Continued from page 43

with no financial support from Capitol, and will be touring behind both Peter Tosh and Robert Palmer throughout California. McGovern says that the hardest thing right now is to get people to remember the name of the band that is singing that catchy song.

"I think we've got a great video and a great song. And that should be enough. The kids love it, but business keeps colliding with the kids."

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VIA ROCKLAND ROADHOUSE PRODUCTIONS

Oaks' Allen Aiding Other Artists

By EDWARD MORRIS

NASHVILLE—Although he is most visible as a member of the Oak Ridge Boys, Duane Allen has been finding increasing creative success—and satisfaction, he says—in guiding his Rockland Roadhouse Productions company.

Three of the four acts signed to Rockland have already signed with major labels: Paulette Carlson with RCA, Michael Foster with MCA and Larry Willoughby with Atlantic-America. The fourth act, Jimbeau Hinson, continues to work as one of the most prolific songwriters for Goldline Music, one of the Oaks' two publishing companies.

Carlson recently charted with her first RCA single, "You Gotta Get To My Heart (Before You Lay A Hand On Me)," and has recorded a mini-LP for the label. Foster, whose initial MCA effort has been released in Canada, has just completed a month-long Canadian tour with Dr. Hook. Willoughby's Atlantic debut is set for Aug. 23 release.

Allen says that Hinson—who has been writing for the Oaks for 12 years—came close to an album deal last year with Millennium Records, but that it ultimately fell through because of a lack of acceptable material. Hinson, Allen explains, sounds like a black singer, and "It's very difficult to sell a white person to a black contract."

All the Rockland acts got their start as writers and all still are signed to writing contracts: Hinson and

Willoughby with Goldline, the others with Silverline, the second Oaks publishing company.

"Rockland Roadhouse," Allen explains, "is a place where I can devote my time and invest some of the money I've made from my career into new talent I believe in—and know that there are a whole lot of chances that when I invest that money, I'm going to lose every bit of it. So far, I've not lost any money."

"From a production company standpoint," Allen continues, "it's all outgo for at least a couple of years unless you come up with a monster hit overnight. But then it still takes a couple of years to collect the royalties." All artists' royalties from the labels are paid directly to Rockland Roadhouse under the terms of the various production contracts, Allen notes.

Rockland has not set up an arm for management services, Allen says. "In the case of all three of these artists, they've had no managers, so I've tried to help in this area at no charge. In some of my contracts, I retain the right of management at no charge until they get management—so they don't get tied up with somebody who rips them off."

Allen maintains that one of his chief functions for his artists is saving them time: "With the reputation I have and the group has, I can get attention quicker than the (new artists) can." The time saved, he points out, can go toward perfecting their artistry.

His usefulness for gaining the

right ears in the business has not gone unnoticed by other acts. Allen says, "Several artists with other labels have asked me to manage them and said they would sign with our publishing companies and my production company. But I don't really go for the package deal. Sometimes it turns out that way, but it's because each area deserved it. It's not because I got it all by taking it all.

"I don't need to control everybody's lives. I just feel there are some areas I can help direct."

As congenial as he finds the creative side of the music industry, Allen insists that creativity amounts to little if it isn't linked to sound business sense: "I don't think it is good art unless all of it has a strong business foundation. Even if you have an accident and make it, you won't know what you've got when you get there. If you didn't plan it, you won't even know how to recognize it."

For example, he says that the Oak Ridge Boys had built up their publishing company income in the mid-'70s to the point they could absorb the financial reverses that came with the group's crossing over from gospel to country. Then, when their records and concerts became profitable, they plowed money back into publishing.

Rockland Roadhouse is guided on a day-by-day basis by executive director Noel Fox, who also serves as general manager for Silverline/Goldline.

Atkins LP Gets Television Push

NASHVILLE—Columbia Records is launching a "Sweat With Chet" tv campaign for Chet Atkins' exercise LP, "Work It Out With Chet Atkins." The label is using a three-week tv mail-order campaign in Dallas, Houston and Tulsa; retailers in the area will receive die-cut cassette displays keyed to the tv campaign's one-minute promo.

The broadcast spots will have end tags specifying how to obtain the album through mail order, along with an 800 toll-free phone number. "Sweat With Chet" headbands will be sent to all customers ordering the LP in conjunction with the direct-response tv push.



MASTERFUL PRICING—Ray Price sings a number from his new Viva Records LP, "Master Of The Art," during a guest shot on "That Nashville Music."



CONLEY DEBUTS—Earl Thomas Conley, left, and his brother Fred perform "Your Love's On The Line" as ETC makes his first appearance on the Grand Ole Opry.

Nashville Scene

Spacek Playing Herself On Her Debut Album

By KIP KIRBY

Her open, friendly smile, freckled face and long sandy-red hair are more familiar to moviegoers and Oscar-counters than to record buyers. She did play Loretta Lynn, of course, in "Coal Miner's Daughter" (which brought her an Academy Award), and for that project, she recorded the soundtrack with legendary country producer Owen Bradley. But a recording artist on her own? That is one hat Sissy Spacek hasn't worn until now.

Not that she wouldn't have liked to; that's why she moved to Greenwich Village in New York City from her hometown of Quitman, Tex. some years ago. She says she's "always" played the guitar; and while she tends to downplay her own talents on the instrument, her brother Ed (who runs his own country record promotion company from Dallas) disagrees with her modesty about her instrumental prowess.

It's taken Sissy Spacek years of detouring (albeit through a long list of very acclaimed film projects) to finally reach her longtime dream: an album of her own. She came to Nashville to meet with various producers and wound up with Rodney Crowell.

"I've always been a big fan of Rodney's music and also Rosanne (Cash)'s," she says. "I loved the sound of his music and his records. I met him when I was pregnant with Schuyler, my daughter; in fact, I was only weeks away from having her when we first went into the studio to begin recording. I had no breath at all!"

Spacek confesses to "studio nervousness" at meeting the cast of musicians Crowell had assembled for their sessions, although by the time she returned three months later, after the birth of her baby, to begin working on her vocals, she felt more confident. Also, she remembers, it was important to eliminate people's perception of her as Loretta Lynn after her role in "Coal Miner's Daughter."

"I waited three years," says Sissy, "because hard as it was to capture Loretta's sound musically, it was just as hard letting it go again. I'd prepared for playing her in the movie by listening to her records over and over and over, mimicking them as close as I could. I was afraid if I tried to do my own album too soon after

that, I'd end up sounding like Loretta anyhow. And actors are usually mimics, so I think in one sense it was easier for me to copy Loretta than to create my own sound. So I had to be sure that when I did this record, it would really be me."

On the album, Sissy sings one of her own songs, "He Don't Know Me." Another song, "Smooth Talkin' Daddy," she co-wrote with Lynn when they were working on "Coal Miner's Daughter." Then there are assorted tunes from Crowell composer favorites like Keith Sykes and Hank DeVito. She even gives a classic or two a go, including "Have I Told You Lately That I Love You." The debut single from the LP, "Lonely But Only For You," is a Charlie Black-Rory Bourke-K.T. Oslin original. Conspicuously absent are any Rodney Crowell compositions; Spacek says they tried one which didn't fit the mood of the album.

She admits she's thrilled at the prospect of launching her singing career. Yet she's already back before the movie cameras even as Atlantic-America readies the album for release. Her new film, "The River," is shooting in East Tennessee. Ed Spacek will coordinate promotion for the single (which enters Billboard's Hot Country Singles chart this week); between on-location filming demands, the actress hopes to

(Continued on page 49)

Welk Televideo Readies Range Of Music Shows

• Continued from page 30

"credible country journalists" selected to host the program. Horton says a decision is now being made whether the country version should be a full-length tv show or a segmented short version. No air date has been set.

Horton says he believes there is strong potential for country video, both in promoting the songwriters

catalog from Welk Music Group and as a sales and promotional tool. He points to the success of country video clips by such artists as Alabama, Barbara Mandrell and Ronnie Milsap on an educational cable program called "ColorSounds," developed by Dr. Michael Bell and now being used both on tv and in U.S. schools (Billboard, July 30). "This is one program which has proven that country artists have a programming viability right alongside rock and black acts," Horton claims.

Other projects on WTI's drawing board include a country music New Year's Eve special, a syndicated country concert show, and, in conjunction with Video Music International, a repackaged version of the old "Melody Ranch" tv shows syndicated by Gene Autry in the late '50s and early '60s.

Horton says that his visit to Nashville to discuss expansion into the country video field was "highly beneficial," and that he also expects his division to enter into the production of country video clips. "At first, we didn't plan to produce them in-house," he explains, "but we've had a lot of interest from people approaching us. And it will also let us contribute to the production for record companies whose artists are doing one of our songs."

WTI now serves as a link for the Welk Music companies with the film, tv and video industry, recently negotiating the first publishing license for the multi-format Startime Video Jukebox, as well as licensing the first country song for video jukebox use ("I.O.U.," written by Kerry Chater and Austin Roberts and performed by Lee Greenwood).

Name Change For Multimedia

CINCINNATI—Multimedia Program Productions Inc. has changed its name to Multimedia Entertainment, reflecting the firm's entrance into such diversified areas as publishing, television production and syndication, and sports broadcasts.

Headquartered in Cincinnati, Multimedia Program Productions has been the production/syndication division of Multimedia Inc., a communications conglomerate headquartered in Greenville, S.C. Operating under its new corporate logo, Multimedia Entertainment, the company has production divisions now operating in Nashville, Chicago and Cincinnati, along with its newly-formed publishing wing, Multimedia Music Group, based in Nashville.

Multimedia syndicates numerous country tv programs, including "Country Comes Alive," "Austin City Limits Encore," "Pop! Goes The Country," "Nashville On The Road" and "Music City U.S.A.," which debuts this fall. Its radio syndications include the weekday "Ralph Emery Show."

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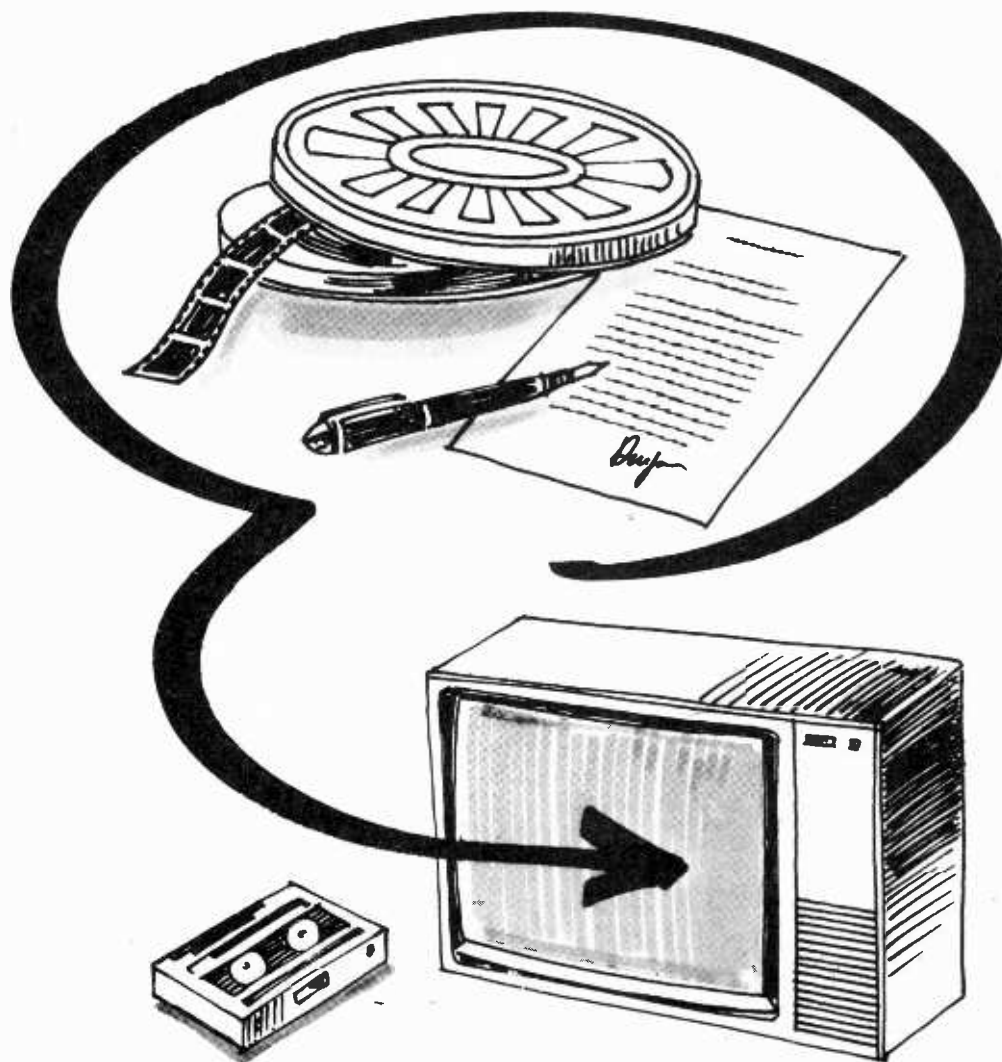
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FORMER BERTELSMANN GROUP CHAIRMAN

Fischer Eyes Copyright's Future

By WOLFGANG SPAHR

HAMBURG—Proceeds from mechanical rights payments in West Germany will continue to decline while performing rights income may well increase substantially in the years ahead, according to Manfred Fischer, former chairman of the Bertelsmann group here. Giving his views on the future of the entertainment industry at the invitation of the German Music Publishers' Assn., Fischer added that the prerecorded disk would not disappear, nor would publishers be out of a job. In fact, with copyright abuse at record levels, creators would need the publishers more than ever to protect their interests.

Record company turnover in

West Germany has been stagnant for several years, and home taping is in large part responsible, Fischer said. "I fear that this habit is here to stay and that the ever-increasing range of music broadcast over the air will boost it," he added. "The only hope for the record lies in its quality."

Home recordings will not match Compact Disc quality, but CD software and equipment have to become much cheaper before they can capture a genuine mass market, Fischer said. If this does not happen, there will certainly be no renaissance of the record, let alone a return to the "golden '70s."

Fischer issued a plea for future production in the entertainment industry to be left to private companies, with the publicly controlled television networks confining themselves to broadcasting. And he cited the difference between the media in Europe, where national film industries gave way in the '50s and '60s to the monopoly claim of public television, and America, where production was left to the film sector.

In the former case, he said, independent filmmakers suffered a dramatic decline; in the latter, American-made programming had enjoyed great commercial success using Europe as an important exploitation center for movies and tv series. But no benefit accrued to German publishers: the American programs that took up a large proportion of West German broadcast time made little use of German cultural material. Last year, he pointed out, only 10% of total tv distribution fees stemmed from German-made films.

Fischer had some cautionary words on video in Germany, where VCR penetration is now over 10%. Vast sales of blank videocassettes suggests time shift as the medium's prime use, while tape rental points to dissatisfaction with the range of programming available on broadcast tv, he said.

"It doesn't take much imagination to see that the videocassette business on the consumer market will suffer a setback as soon as a more widely varied choice of programming is offered, since this is after all pay-tv," he said. "That is why we are dealing here with a temporary market." Within four or five years, he added, 30% of West German households will be receiving cable television. For his own part, he said, he welcomed the prospect of American involvement in European satellite or cable operations.

Like videotape, videodisks might

also turn out to be a temporary market, Fischer suggested. "I don't know what sort of motivation would be needed to make someone buy a videodisk player when they already have a video recorder at home," he observed. "Better quality just doesn't seem to be enough. The video LP can only be successful if its introduction is accompanied by attractive and exclusive programming. Considering the software available, though, almost everything seems to have been done wrong in this area."

From the point of view of copyright protection, this is regrettable, Fischer said, since videodisks, unlike tapes, cannot be copied. But in general, he concluded, the new media should be seen as offering hope rather than menace.



DAVID'S TRIUMPH—David Matthews, center, receives a gold record from Shin Tomoda, president of King Records in Japan, for sales of 30,000 units of his GNP Crescendo album "Grand Cross." Guitarist Amazaki is shown at right.

Dutch Festival To Focus On African Music

AMSTERDAM—A 12-hour festival of African music, "Tropical Extravaganza," will be staged in the Delft football stadium here Aug. 20. The festival, which will feature 12 African groups, underlines the rapidly growing popularity of this musical genre in Holland.

Interest has built recently through the album "Synchro System," by Nigerian singer/guitarist King Sunny Ade, distributed by Ariola Benelux. Ade recently toured Holland, playing to large crowds and earning critical acclaim.

The festival, which features groups from Senegal, Zimbabwe, Upper Volta, Ghana, South Africa and Cameroun, is an initiative of the African Arts Foundation, a non-commercial outfit created to stimulate cultural action between the Netherlands and the various African territories. The only non-African booked in is Ronald Snidjers, with his band. He's a black flutist from the former Dutch colony of Surinam.

Italian Performer Scores CD First

MILAN—Italy's first locally produced Compact Disc featuring an Italian artist is "Latin Lover," by Gianna Nannini, on Dischi Ricordi.

Other CD releases by domestic talent are scheduled for September on PolyGram. They are Teresa De Sio's "Tre" and Alberto Fortis' "Fragolo Infinito."

LEISURE FORECASTS SURVEY

Hope Seen For U.K. Trade

LONDON—A new leisure market survey here says that this Christmas will be the best for record sales in several years, and that there are faint but discernible signs of an overall trade recovery.

The report comes from the quarterly bulletin Leisure Forecasts. It acknowledges there has been no evidence of "any very substantial pick-up" in business so far this year, but claims total spending on audio software is now "a little higher" in real terms than it was after the first half of 1982.

The survey says, in part: "The recovery should gather momentum through this year, but longterm predictions are tricky. Conditions in the audio software market are reviving after the recession of the past few years, but the extent of the upturn will be relatively modest, certainly well below gains made in the 1977-78 disco boom era."

"Should things go right for the U.K. economy under the new Thatcher government, leisure spending overall could rise steadily in real terms by some 5% through to 1987." The report, however, sees only a 30% prospect of that actually happening, though it confidently predicts that the number of British households with video hardware will rise from the present 25% penetration to more than 50% by 1988.

ACCUSED OF RIGGING CONTESTS

Scandal Hits Aussie Station

SYDNEY—High-profile pop AM broadcaster 2UW is at the center of a scandal here, following accusations of contest rigging by a former announcer with the station in a Sunday newspaper.

The ex-announcer, Mike Stanley, furnished the newspaper with a statutory declaration and a copy of an official station memo in support of his claims about the regular use of bogus telephone contest winners in station promotions concerning substantial cash giveaways. The memo, from program director to announcers, concerned an Easter weekend promotion in 1980 and stated: "Hours marked with a red mark and 'no details required' indicate phony winner calls. Other calls are genuine." At the foot of the document is printed "Please destroy this memo."

Station 2UW, a Todd Wallace-formatted unit which has heavily employed regular cash giveaway

promotions for the past three years, has admitted the specific fraud implied in the memo. Station manager Ian Lane, in a prepared statement, says: "It has now come to our attention that the contest was not conducted in accordance with the stated intention and the full amount of \$1,120 was not given away. We've formally reported the matter to the Australian Broadcasting Tribunal and taken disciplinary action against the program manager concerned."

But the station has declined to accept guilt in a second instance raised by the newspaper report. This concerns a tape presented by a listener featuring a successful cash giveaway recorded off-air in December, 1980. The listener claims that the woman winning the cash prize was in fact the announcer's roommate and that he recognized her voice because he knew them both personally. The listener claims he also made a success-

ful cash-claim call to the same announcer.

On this matter, Lane says: "We claim there was nothing improper or contrary to the rules of the contest concerned in the tape. We deny any illicit action beyond that relating to the memo."

But former announcer Stanley claims such practices were commonplace during his time with the station. "We'd get office girls or friends to pose as genuine winners," he says.

Stanley says he once persuaded his wife to pose as a fictitious listener from a different suburb. When he questioned the ethics of these practices, he claims he was accused of generating "bad vibes" and threatened with dismissal.

This scandal has erupted some six months after the station's broadcasting license, along with those of five other Sydney stations, was renewed by the Australian Broadcasting Tribunal. The actions admitted by the station are seen as constituting one of the most serious infringements of broadcasting policy seen in this country for many years.

So far, there's been no official response from the Tribunal. But severe disciplinary action is anticipated by many in the music business.

Lane insists it all adds up to one isolated instance of impropriety in an overall record of careful control. Accordingly, the station is currently proceeding with another major contest, "The \$10,000 Cash Call."

GLENN A. BAKER

'Whale On C'right' Aims To Enlighten The Public

WHALE ON COPYRIGHT by R.F. Whale & Jeremy J. Phillips. ESC Publishing Ltd., Oxford, 9.95 pounds paperback, 16.50 pounds hardback.

First published in 1971, this book has now been updated by Royce

Book Review

Whale, a former general manager of the Performing Right Society and president of honor of the British Copyright Council, with the assistance of Dr. Jeremy J. Phillips, lecturer in law at Durham Univ. It now takes account of the U.S. Copyright Act of 1976, the 1977 U.K. Whitford Committee report on copyright law revision and the British Government's 1981 consultative Green Paper.

The book has as its wholly admirable aim the enlightenment of "the expanding sector of the general public involved in the manifold activities based ultimately on the use or communication of the literary, musical and artistic works protected by copyright."

However, there will be many in the field of home entertainment who will disagree profoundly with Whale's rather narrow and elitist philosophy that the claims of authors (including lyricists and composers) to copyright protection rank higher than those of any other crea-

tors, and that the concept of copyright has somehow become debased by its application to mechanical recordings, films, etc. This spirit of splendid isolation is very much in conflict with the notion of collective security increasingly being advanced by all segments of the "copyright community." Whale's arbitrary and academic approach to the concept of copyright seems to take no account of the fact that authors today depend increasingly on the cultural industries for the use of their works.

There is much, nevertheless, to commend in the book. The text has been revised to encompass a fuller exposition of the existing law and an examination of the problems presented to copyright owners by new technology. A new chapter on copyright and international law includes sections dealing with projected harmonization and notes on recent conventions, such as the 1974 Brussels one on the protection of satellite transmissions.

Complemented by a full (and indispensable) index, a useful list of professional and commercial associations in the field of arts and letters, and summaries of major international conventions in the copyright field, "Whale On Copyright" is an excellent reference work and a lucid summation of copyright law in the U.K. MIKE HENNESSEY

Rock Against Unemployment

LONDON—Jobless teenagers are being given the chance of learning to play rock'n'roll through special rock "workshops" financed by taxpayers and set up to "prevent boredom and frustration" among Britain's unemployed, currently estimated at 3.5 million people.

The scheme starts in Yorkshire, where council officials are touring youth clubs and unemployment centers with drums, guitars and amplifiers, and with professional musicians on hand to act as teachers. Political opponents of the \$150,000 scheme ask how anyone can seriously believe that teaching teenagers rock music can be of benefit.

Ownership Changes At CKIK-FM

By KIRK LaPOINTE

CALGARY—The federal broadcast regulator has approved a share transaction that effectively removes control of CKIK-FM Calgary from its president, Robert Whyte.

The Canadian Radio-Television & Telecommunications Commission, following a public hearing May 24 in Calgary, has approved the application to change control of CKIK-FM Ltd., the licensee for the AOR station, through the issue of 107,150 shares to two new shareholders, Calgary businessman Steve Kaganov and W.B. Yarrow. The funds derived from the equity purchase effectively retire a debenture held by the two, issued in late 1982 to obtain additional financing for the fledgling station.

The shares represent 30% of the company's voting equity, 21.5% for Kaganov and 8.5% for Yarrow. But in issuing the new common shares, the holdings of Whyte decrease to 36% from more than 50%. Whyte was also given permission by the CRTC to transfer his shares to a holding company, of which he owns 80%.

The CRTC, which must approve any transaction of shares involving a licensee, observes that the station has "experienced early financial difficulties" since it went on the air in April, 1982, in a bid to corner the AOR market in the large Alberta city. The public hearing was told the problems were due to dramatic drops in projected advertising revenue because of the general economic malaise.

The commission says it "expects" the transaction will be sufficient to cover most of CKIK's existing debt, and notes that other shareholders have indicated their willingness to infuse more capital into the station should it be necessary.

But the CRTC also slapped the wrist of Ottawa businessman Harvey Glatt, Whyte and CKIK for making a number of other share transfers without coming first to the commission for approval.



ELEPHANT JOINS A&M HERD—Gerry Lacoursiere, left, president of A&M Canada, oversees the acquisition of Elephant Records, a Toronto-based children's music label. Pens in hand, from right, are Bram Morrison, Lois Rillenstein and Sharon Hampson of Elephant's Sharon, Lois & Bram.

MEXICAN PRESSINGS IN STORES

Discus Chain Sparks Parallel Import Row

• Continued from page 1

The latest trouble began when 13 albums manufactured by CBS Mexico surfaced at the Discus outlets in early August. CBS Canada, which had nine of the 13 in question, was ready to seek an injunction last week to block importation and sale of the disks. By midweek, however, the parent of Discus, Millbank Music Corp., had reportedly removed the records from store shelves, in return for removal of the threat of legal action by CBS.

The major's sales and marketing vice president, Don Oates, confirmed in an official statement Thursday (11) that court action would not be taken because the "inferior" CBS Mexico product was withdrawn from sale "at CBS's insistence" late Wednesday.

CBS has actually never identified the account in question, but it's known that the Mexican imports were in the Discus outlets. Millbank

Music Corp. declined comment. One of the other labels by the imports, A&M, said at presstime that it had not decided whether to halt legal recourse.

Aside from "Thriller," the albums involved were the Police's "Synchronicity," "Business As Usual" and "Cargo" by Men At Work, "The Stranger" by Billy Joel, "Greatest Hits Vol. II" by Barbra Streisand, "Wish You Were Here" by Pink Floyd, "Hi-Fidelity" by REO Speedwagon, and "You Don't Bring Me Flowers" by Neil Diamond. A&M was focusing its action on three titles it owns in Canada which are distributed through CBS in Mexico; "Synchronicity" and Styx's "Paradise Theatre" and "Kilroy Was Here."

A 13th title, the self-titled debut disk by Asia, had been for sale in the Discus store. But spokesman for WEA Music of Canada said last week the company wasn't yet taking legal action.

There was confusion on how the titles made their way into this market. An employee of Discus says Millbank bought a bankrupt Mexican distributor and made a "one-shot" shipment to its stores, but A&M's Summers says he has heard reports that the product entered the country through brokers in either Miami or Mexico City. Summers says he does not believe the product is limited.

In a statement Monday (8), Oates told CBS accounts that the pressings were inferior and warned them that CBS would not accept any returns on the pressing.

A&M was particularly concerned about how the Mexican pressings will affect the company's test marketing of "Synchronicity" on high-grade vinyl. The pressings included Spanish translations of song titles but were otherwise similar to Canada album artwork. They are not being advertised as being other than Canadian product.

There was no indication whether CBS had been compensated for lost sales.

• Last month, a permanent injunction and damages were assessed against the Jimmy's Music World operation in New York for importing Canadian pressings of "Thriller" (Billboard, Aug. 6).

Martin Locke Named At CBS S. Africa Licensee

JOHANNESBURG — Martin Locke has been named managing director of Gramophone Record Company (GRC), the CBS licensee in South Africa, which is 50% owned by local industry giant Gallo Record Co. He replaces GRC stalwart Percy Golembo, who becomes chairman.

Locke's appointment to this key role came as a surprise to industryites here. He previously headed an important retail record division for the Central News Agency (CNA), one of South Africa's biggest book/magazine outlets, which was subsequently bought out by the Premier Group of Companies—which, in turn, owns the Gallo Africa group.

Locke is best known here as a regular sports presenter on the South African Broadcast Corporation's English television service. Prior to moving to South Africa, he established himself in Rhodesia (now Zimbabwe) as a radio/television broadcaster and hosted that country's first rock show, in the late '50s.

He moved to the business side of music by setting up a chain of record stores with his brother Tony. That

company merged with the Gallo Group, which, coincidentally, was headed by Percy Golembo at that time in Rhodesia.

As managing director of GRC, Locke says he plans to put particular emphasis on the domestic division. He foresees sizeable expansion in both black and white markets and says: "Certainly, I don't rule out the possibility of importing international producers to work with local acts."

He's similarly keen on maintaining CBS International links, and one of his first moves has been to arrange a promotional tour here for Bonnie Tyler. This follows similar promotional visits linked with new product from Trutone (Bryan Ferry), WEA (members of Van Halen), RPM (Elkie Brooks) and EMI (Juice Newton and members of Duran Duran).

Locke's next promotion effort involves a six-week trek by the Goom-bay Dance Band, starting August 29, linked with a new single and a "Greatest Hits" album. He says he hopes the group will record a new album locally.

Berlin Audio/Video Fair To Put Spotlight On Digital

BERLIN—Recent progress made by digital recording technology in the field of consumer electronics as well as in the professional studio sector will be stressed here at this year's International Audio & Video Fair, Sept. 2-11. A special studio center is planned where visitors can witness digital recordings being made, then compare the results with the original sounds.

There will also be demonstrations showing the use of telecommunications satellites for high-quality transmission of radio and television programs. Taking a prominent part is Scientific-Atlanta GmbH from Muenchen, a world market leader for receiving stations and cable television networks. The firm, which has branches in five European territories, employs more than 5,000 and has an annual turnover of some \$400 million.

A complete cable television network, from station to home, will be on display. Programs for demonstration purposes are being provided by OTS and ECS, as well as by the Russian distribution satellite Gorizon. Also showcased will be the new 8500 cable subscriber output converter, which is said to have sold a million units in the U.S. in less than eight months.

Video cameras will have a special section at this year's fair, with a specially-produced videocassette, "Cameraman In 60 Minutes," to help consumers. Another videotape on offer is titled "Home Computers For Fun, Instruction And Secretarial Work."

Also available is a special report, "CES '83," covering the latest audio and video developments as featured in the recent Consumer Electronics Show in Chicago.

More Top Artists Slated For Two British Venues

LONDON—First Leisure Corporation, the biggest independent leisure company in Britain, is planning to showcase more top U.S. and domestic talent at its two major live entertainment venues, Baileys in Watford and Night Out in Birmingham. First Leisure, headed by Lord Delfont, has appointed the Derek Block Agency as exclusive talent booker for the two venues and plans to spend \$3 million in 1984 on live entertainment.

Outlining the plans, John Conlan, divisional managing director of First Leisure with responsibility for the two venues, says that both have enjoyed their best year to date in terms of turnover and profit. He says he believes the venues are the two largest single users of live entertainment in the U.K.

The 2,000-seat Baileys, a discotheque/live music complex, and the 1,250-seat Night Out, a theater/res-

taurant, are the prime venues for live music in First Leisure's range of operations, which embraces West End theatres, dance halls, discotheques, holiday resort shows and artist management. Among the acts First Leisure is looking to present at the venues are Donna Summer, Olivia Newton-John, Sammy Davis Jr., Phil Collins, Shakin' Stevens, Sheena Easton, Richard Clayderman, Men At Work, Crystal Gayle and Bonnie Tyler.

Block, who presents between 500 and 600 concerts annually and whose agency represents the William Morris Agency of the U.S. in Europe, says, "Our aim will be to present more contemporary talent, particularly those artists who have hitherto preferred to confine their appearances to the concert stage. The technical facilities now available at Baileys and Night Out match those of the best concert venues," he claims.

Billboard
1983/84 INTERNATIONAL
BUYER'S GUIDE

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Contact Ron Carpenter, Advertising Director, New York, at (212) 764-7353, or contact any Billboard Sales Office around the world.

The World Sourcebook

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BRITAIN

(Courtesy of Music & Video Week) As of 8/13/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'GIVE IT UP, KC & Sunshine Band, Epic' and 'WHEREVER I LAY MY HAT, Paul Young, CBS'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'THE VERY BEST OF THE BEACH BOYS, Capitol' and '18 GREATEST HITS, Michael Jackson, Telstar'.

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS' and 'THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA'.

CANADA

(Courtesy of The Record) As of 8/15/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'EVERY BREATH YOU TAKE, Police, A&M' and 'TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'SYNCHRONICITY, Police, A&M' and 'LET'S DANCE, David Bowie, Capitol'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/10/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'COCO, Doef, WEA' and 'BABY JANE, Rod Stewart, Warner Bros., WEA'.

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'PACK JAM, Jonzum Crew, Metronome' and 'DIE WUESTE LEBT, Peter Schilling, WEA'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'CRISES, Mike Oldfield, Virgin/Ariola' and 'BODY WISHES, Rod Stewart, Warner Bros./WEA'.

JAPAN

(Courtesy Music Labo) As of 8/15/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun' and 'TAMEIKI ROCKABILLY, Masahiko Kondo, RVC/Johnny's'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'FLASHDANCE, Soundtrack, PolyStar' and 'KIREI, Southern All Stars, Victor'.

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'THRILLER, Michael Jackson, Epic-Sony' and 'IT'S A BEAUTIFUL DAY, Naoko Kawal, Nippon Columbia'.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/15/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'AUSTRALIANA, Austen Tayshus, Regular' and 'FLASHDANCE, Irene Cara, Casablanca'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'KEEP ON DANCING, Various, EMI' and 'FLASHDANCE, Original Soundtrack, Casablanca'.

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'SYNCHRONICITY, Police, A&M' and 'TOO LOW FOR ZERO, Elton John, Rocket'.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 8/13/83 SINGLES

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'RONDO RUSSO, Berdien Stenberg, Philips' and 'I.O.U., Freeez, Virgin'.

ALBUMS

Table with 3 columns: This Week, Last Week, and Song Title/Artist. Includes songs like 'THRILLER, Michael Jackson, Epic' and 'TONIGHT AT 20.00 HRS, Star Sisters, CNR'.

MONADORI-GLOBO MERGER

Italian, Brazilian Firms Link

MILAN—Arnold Mondadori, a leading Italian book and magazine publisher, and the Globo Group, a major Brazilian company involved in books, magazines, radio, television and recording, have linked in a 50/50 joint venture here. The two firms have set up a record company, Siglaquattro, to specialize in tv-merchandised product. Mondadori controls the second biggest independent television network in Italy, Regequattro, which will become the main springboard to promote the records. The Globo group, which takes in Radio Globo, Globo-TV, Sigla, RGE and Opus Video, is estimated to have a 31% share of the total Brazilian record market. Siglaquattro is based in Rome, though most of the national record industry is Milan-based. It will use the Italian headquarters of Globo-TV, with Cesare Benvenuti, an Italo-Brazilian with wide experience in television merchandising, in charge. Product for Siglaquattro is to be manufactured and distributed by RCA Italiana, whose Brazilian sister company distributes Globo-TV record product in that territory, under a three-year deal. First releases from the new company are "Toquinho And His

Friends," featuring the singer with Vinicio DeMoraes, Maria Betanha and Marilia Medalha, plus "Agua Viva," a soundtrack album of the Globo Brazilian soap opera which is programmed here by Retequattro. Also on the way are two compilations drawn from the RCA Italiana catalog, "Disco '83" and "Riccardo Cocciante's Greatest Hits."

Charisma Label

Continued from page 9 He adds: "We're best at career building, and I'm looking for a roster of maybe eight or nine artists. We want to break those acts in the U.S., as we did Peter Gabriel in 1980." Stratton Smith says that Charisma Films and Charisma Music, the publishing arm, are not affected by the Virgin link, which becomes formally operational Sept. 1. Meanwhile, Branson's new 10 Records label is set for distribution through Virgin's deal with EMI. Branson sees Virgin and 10 working closely but independently "in the way that Atlantic and Warners operate under the WEA umbrella." Managing director of the new company is Richard Griffiths, who also remains head of Virgin Music publishing.

AUGUST 20, 1983, BILLBOARD

Lifelines

Births

Boy, Elliot Joseph, to Sue and Bob Weinstroer, July 22 in Atlanta. Father is branch sales manager for WEA. Grandfather is Norman Weinstroer of St. Louis, formerly an executive with Coral and Musical Isle and now with Al Chotin's sales and promotion firm.

★ ★ ★

Girl, Wendy Michelle, to Linda and Dell Perez, July 31 in Canyon County, Calif. He is assistant director of national credit for WEA.

★ ★ ★

Boy, James W. IV, to James W. and Diane Williamson, July 19 in Paris, Tenn. Grandfather is Jim Williamson, president of Sound Emporium Recording Studios in Nashville.

★ ★ ★

Boy, Kevin Toshiro, to Diane and Peter Hata, July 22 in Los Angeles. He is a guitarist with the Epic Records group Hiroshima.

★ ★ ★

Girl, Ryanne Marie, to Pam and Mat Mecuskor, July 29 in Pueblo, Colo. He is manager of Independent Records & Games there.

★ ★ ★

Girl, Jeanne Esther, to Jack Lichtenberg and Marion Orr, July 3 in New York. He is publicity director and record company liaison for The Bottom Line. She is production coordinator for Bob James and Tappan Zee Records there.

Marriages

Sam Sutherland to Christi Creley, Aug. 6 Los Angeles. He is Billboard's Los Angeles bureau chief.

★ ★ ★

Denise Sileci to Gregg Caruso, Aug. 5 in West Orange, N.J. She is personal assistant to Jon Landau of Jon Landau Management in New York. He is a former Record Plant engineer.

★ ★ ★

Craig Peyton to Karin Svenskog, June 18 in Norrkoping, Sweden. He is a recording artist for Profile Records.

★ ★ ★

Michael Conway to Debbie Kallerup, June 17 in Jekyll Island, Ga. He is promotions representative for CBS/Epic in Charlotte; she is the district supervisor for the Record Bar retail chain.

★ ★ ★

Jay Jarvis to Jim Crowley, July 2 in Chicago. She is a sales rep for CBS Records there; he is a sales rep for Canon Camera/Video.

★ ★ ★

Pat Hyatt to Tim Stowell, July 2 in Nashville. She is bookkeeper for Sound Emporium Recording Studios there; he is a sales rep for EBM Inc.

★ ★ ★

Troy Vineyard to Dana Caldwell, July 2 in Winchester, Tenn. He is an air personality on WCDT there.

Deaths

Dave Jacobs, 74, of a heart attack, Aug. 6 in Los Angeles. He was road manager and trombonist for 20 years with Tommy Dorsey's band and then served as an executive with Chappell Music. He is survived by his wife, Lillian.

★ ★ ★

James Jamerson, 45, Aug. 2, of complications following a heart attack, at the Univ. of Southern California Medical School. The bassist on the historic "Motown Sound" recording of the '60s, Jamerson's Fender bass lines were an integral part of hits by the Supremes, the Four Tops and the Temptations.

★ ★ ★

Don Ewell, 66, of pneumonia Aug. 9 in Deerfield Beach, Fla. The jazz pianist was a member of Jack Teagarden's band and played with such other jazz artists as Doc Evans and Muggsy Spanier. He made over 100 recordings for various labels.

★ ★ ★

Dick Stone, 67, of a brain tumor, Aug. 6 in New York. The veteran music publishing executive was associated with Famous Music from 1946 to 1971.

★ ★ ★

Ann Marie Sanucci, 30, of unknown causes July 12 in Los Angeles. She was executive secretary to A&M's national sales manager and is survived by her husband, David, and three children.

Atlantic City Hotel Bands Hit On Minority Hiring

• Continued from page 57

One black musician in a band with 20 people does not make 20%, Miller says. Joyner, Miller and others made a similar complaint to the commission over a year ago and asked the commission to enforce the affirmative action requirements. As a result, Joyner says, casinos hired more black musicians on a part-time basis, but still haven't hired additional full-time musicians. Miller says the black musicians are demanding that the problems be corrected "and corrected now."

Recent studies by the commission's affirmative action staff show that several additional black musicians were hired recently, although the number is admittedly still well below the commission's goal of 20%. Joyner says the casino commission distributed a list of 72 qualified minority musicians to each of the nine local casino hotels, but he claims that directors and musical contractors still refuse to hire blacks.

Russ Andrews, who has played with the Count Basie and Duke Ellington orchestras, also urged the commission to exert more pressure on casinos to comply with the affirmative action requirements.

Video Dealers Try Electronic Lobbying Ploy

• Continued from page 4

by the Supreme Court's recent decision to postpone a ruling in the Beta-max case.

Pough says that one studio representative at the Tucson meeting urged passage of the audio rental bill, which was recently passed unanimously by a Senate subcommittee (Billboard, June 25). "He seemed puzzled when I pointed out that even record/tape chain presidents harbored fears about this bill, that they don't want any avenue closed when it could eventually represent important income," Pough recalls. "Then he said he understood when I pointed out that at some point audio recordings might be like video today and sell for as much as \$35 or \$40."

In explaining the rather sudden embrace of the DeConcini approach by VSDA and HRRC, Cunard says the coalition is sensitive to "imperceptible momentum developing of late. First, Sen. DeConcini now wants his bill to move forward and encourages the VSDA support of it." A second factor, Cunard notes, is the recently announced but little known support of First Sale repeal by the White House Cabinet Council on Legal Policy. A third factor is the endorsement by an American Bar Assn. patents group of First Sale repeal.

Of the White House Cabinet Council endorsement, Cunard says the lack of publicity "is why we tended to discount its importance." As for the ABA, he says, "We got a break there because the royalty issues (S. 31 and H.R. 1027) were tabled" (by the ABA group). But he indicates that HRRC does not want video dealers to be complacent. "We feel an educated dealer leads to an educated consumer. First Sale is a jobs issue; it's a community issue."

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Aug. 15-17, **Digicon '83** international conference on the digital arts, Vancouver, B.C.

Aug. 18-21, **Jack The Rapper's Family Affair**, Dunfey Hotel, Atlanta.

Aug. 21-27, **IMZ's 16th International Music Congress**, Kongresshaus, Salzburg, Austria.

Aug. 28-31, **National Assn. of Broadcasters** radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, **Video Software Dealers Assn.** second annual conference, Fairmont Hotel, San Francisco.

★ ★ ★

Sept. 16-18, **Great Southern Computer & Electronics Show**, Veteran's Memorial Coliseum, Jacksonville.

Sept. 19-21, **Third annual Videodisc/Optical Disk conference**, New York Hilton.

Sept. 20-21, **National Association Of Recording Merchandisers** retailers advisory committee meeting, La Costa Hotel, Carlsbad, Calif.

Sept. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

September 22-25, **Semi-annual Atlanta Computer Showcase Expo**, Atlanta Apparel Mart.

September 22-25, **First annual Detroit Showcase Expo**, Cobo Hall, Detroit.

September 22-25, **Second annual New York Computer Showcase Expo**, New York Coliseum.

September 26-30, **Video Expo New York**, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

September 29-October 2, **Third annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco.

Sept. 30-Oct. 2, **NARM Independent Distributor's Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, **National Radio Broadcasters Assn.** annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, **VIDCOM '83**, Palais des Festivals, Cannes.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

Oct. 11-13, **Internepcom U.K.**, Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 15-17, **fifth annual Hong Kong Consumer Electronics Show**, Regent Hotel and New World Hotel, Hong Kong.

Oct. 31-Nov. 2, **NARM One-Stop Conference**, LaPosada, Scottsdale, Ariz.

★ ★ ★

Nov. 1-4, **Ninth annual MUSEXPO '83 & third annual VIDEXPO '83**, Convention Center, Acapulco.

Nov. 1-4, **VIDEXPO '83—third International Video and Telecommunications Market**, Condesa Del Mar, Acapulco.

Nov. 2-4, **NARM Rack Jobbers Conference**, LaPosada, Scottsdale, Ariz.

Nov. 2-4, **Electronic Displays**, Kensington Exhibition Centre, London.

Nov. 3-6, **National Home Electronics Show**, Arlington Park Race Track Expo Hall, Arlington, Ill.

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ARETHA FRANKLIN—Get It Right, Arista LB-8019. Produced by Luther Vandross. Franklin follows her gold album "Jump To It" with another set of vibrant dance numbers and compelling ballads. The standout in the uptempo category is the title track, which jumps to No. 1 on this week's black chart. The key ballad is a gutsy remake of the Temptations' "I Wish It Would Rain." Vandross, who also produced "Jump To It," is able to bring out all of Franklin's sass and vitality in a series of endearing rhythm numbers.

RICK JAMES—Cold Blooded, Gordy 6043GL. Produced by Rick James. Jaunty funkster James is "Cold Blooded" in pursuit of a new "freak" streak, as he resorts to the hot-blooded, no-nonsense dance music he's built his empire upon, while also moving forwards in fresh directions becoming a superstar. With the "Cold Blooded" single leading the way, James stretches and scores on "P.I.M.P. the S.I.M.P." featuring Grand Master Flash, "Ebony Eyes" featuring Smokey Robinson, and "Tell Me What You Want" featuring Billy Dee Williams. The blend of James at play and James the searching producer-songwriter is a strong combination, as the charts will testify.

AIR SUPPLY—Greatest Hits, Arista ALB-8024. Various Producers. This attractive compilation brings together the group's seven top five hits, from "Lost In Love" to "Even The Nights Are Better," along with two new songs. One of those new tracks, "Making Love Out Of Nothing At All," is shaping up as the group's biggest hit since that hot streak, and also brings the group closer to the pop-rock mainstream. It was produced and directed by Jim Steinman; the other new cut, "Chances," was produced by Robie Porter.

GRAHAM PARKER—The Real Macaw, Arista ALB-2023. Produced by David Kershenbaum. Parker's last album sought to shake off his long tenure with the Rumour through larger ensemble settings, only to blunt some of the songwriter's peppery force. Here he fronts a tauter, tighter band sparked by old partner Brinsley Schwarz on guitar, and the results should appease old admirers while restoring momentum to Parker's radio reception. As before, he tackles tough rockers ("Just Like A Man") and sadder-but-wiser ballads ("You Can't Take Love For Granted") with equal zest.



SMOKEY ROBINSON—Blame It On Love And All The Great Hits, Tama 6064TL. Produced by Smokey Robinson & George Tobin. If this LP were really to include all Smokey's great hits it would be a miracle (no pun intended), but the hits included here are his best of the '80s plus three new tunes. Paced by Robinson's latest chart climber, "Blame It On Love," this collection features "Cruisin'," "Being With You" and "Tell Me Tomorrow" on its winning way to bringing Smokey's wispy, winding love songs to generations of fans old and new. With "Just Like You" and "Don't Play Another Love Song," this package has some staying power.

NATALIE COLE—I'm Ready, Epic FE 38280. Produced by Chuck Jackson & Marvin Yancy. There's fire in this Cole, and "Too Much Mister" is carrying the torch up the charts, dancing and beating the bass. This first for Epic reunites Cole with the production/songwriting machine of Jackson & Yancy, with Cole adding the voice where it counts on "I Won't Deny You" and "Time Heals All Wounds." Cole possesses a hypnotic voice with both teen appeal and sophistication, and when style and song are in sync, she's a talent to explore. Her fans will determine if "Too Much Mister" is tough enough.

HERBIE HANCOCK—Future Shock, Columbia FC 38814. Produced by Material & Herbie Hancock. The veteran pianist's early fusion experiments may have angered his jazz followers, but in retrospect Hancock's electronic funk seems particularly prophetic, especially as updated here in this collaboration with New York avant-funksters Material. Led by the feverish synthesizer scratch of "Rockit," the material finds Hancock and Material's Bill Laswell and Michael Beinhorn meshing to hypnotic effect. Dance, funk and adventurous rock fans will respond.

JUNIOR WALKER—Blow The House Down, Motown 6053ML. Produced by Hal Davis & Junior Walker. Junior Walker, legendary Motown sax sensation, comes storming back on "Sex Pot" with volcanic vitality. With vocals rousing as his sax, Walker & the All Stars recapture the soul/rock revolution with time-capsule perfection and freshened for today's sound demands, fit in nicely at old or new music parties with "Rise And Shine," "Closer Than Close" and "Ball Baby." Hot sax at work.

BARRY WHITE—Dedicated, Unlimited Gold FZ 38711. Produced by Barry White. White and his deep voice try to slip back into that hit groove, substituting the light-stepping synthesizer of Jack Perry for the string-laden soup of past outings. White's cuddly foghorn still calls, but his call today has taken on decidedly gospel overtones. The LP turns on "Don't Forget Remember," as White tackles subjects such as "Life," putting his big voice to bigger material in search of a wider, wiser audience.

Spotlight



ASIA—Alpha, Geffen GHS 4008. Produced by Mike Stone. Any major shift in the platinum quartet's fortunes at this point will likely have more to do with changing radio fashion than with the music itself, for "Alpha" is very much of a piece with Asia's top-selling debut: Geoff Downes' fugal keyboards, Steve Howe's spiraling guitars and Carl Palmer's thundering drumming again surround bassist John Wetton's wistful vocals to give otherwise modest love songs a sense of cosmic melodrama. The new songs do suggest a tighter editorial rein, as well as a brisker, uptempo thrust to songs like "Don't Cry" and "Eye To Eye," but "new music" of the post-punk variety this assuredly isn't. Unrepentant AOR and contemporary AC will doubtless be grateful.



JOHN CONLEE—Im My Eyes, MCA 5434. Produced by Bud Logan. Conlee has never had a problem conveying sincere feeling: his voice is a stylistic instrument capable of every nuance and subtlety necessary to create emotion through song. On this album, he alternates between new material and covers of other artists' cuts: "American Trilogy," "New Way Out," "Waitin' For The Sun To Shine," "Lay Down Sally." One original primed for single release is "As Long As I'm Rockin' With You."



JOE ENGLISH—Press On, Myrrh MSB6750. Produced by Joe English. Former Wings drummer English and his band have crafted another varied act of contemporary gospel, with rock and pop leanings, that are crisply executed and well produced. English is showing steady improvement as a singer, demonstrating more emotional depth. Highlights here include "Stop," "Echoes Of The Spirit," "Press On" and "Power Of Prayer."

THE CHUCK WAGON GANG—Keep On Keepin' On, Copperfield CGLP1115. No producer listed. One of the most venerable names in the gospel music business demonstrates here that the buoyant harmonies and sprightly approach to lyrical interpretation are still effective. The album mixes such oldies as "Just A Closer Walk With Thee" and "The Great Speckled Bird" with the more contemporary "positive" gospel sounds of "Keep On Keepin' On" and the marvelous "On The Wings Of My Victory."



THE RAISINS, Strugglebaby Records SBLP 32228 (Distributed by Hal Bernard Enterprises). Produced by Adrian Belew. Adrian Belew, who usually records on his own or with such acts as King Crimson and the Tom Tom Club, has devoted his energy to help this new band from Cincinnati. There is no denying the band's technical prowess and efficiency, but while the lyrics are clever and off-beat, none of the four members of the band, all of whom sing, sing that well. They do have a quirky charm, though.



GARY PRIVATE—Secret Love, Atlantic 80099. Produced by Fred Munso. This five-song EP attempts to carve for Private a new music niche somewhere slightly to the right of Billy Idol. The music is rock with a dance beat, using a rotating slate of musicians, among them Elliott Randall, Sal Maida and Tommy Morrongiello.

BOB & BOB—We Know You're Alone, Polydor 422-813-395-1. Produced by Jeff Gordon. The title song here is one of the left-field delights of the summer—a lighthearted look at the L.A. lifestyle set to a vibrant dance beat. The comic and musical values make it every bit the equal of Randy Newman's recent "I Love L.A."

Billboard's Recommended LPs

pop

MANOWAR—Into Glory Ride, Megaforce Records MRI169666 (Important). Produced by Manowar & Jon Mathias. On their second album (the first was on EMI) Manowar continues its assault on the heavy metal ranks with a loosely conceptual LP geared toward sword and sorcery mythology. Though vowing to play "harder, louder and faster" than any of their competition, this LP does contain slower interludes that give singer Eric Adams a chance to stretch his not inconsiderable vocal prowess.

MC5—Babes In Arms, Reach Out International A122. Produced by Wayne Kramer. This cassette-only release contains "rare out-takes, re-mixes, uncensored and experimental versions, private demos not available on any LP," the liner notes say. The technical quality of some of these 15-year-old and older tapes is not always the best. But they do capture the excitement, raw energy and primitive punk fury of what may have very well been the original "hard core" band. And they also reveal a surprisingly musical side of the band.

MALARIA—... Revisited, Reach Out International A123. No producer listed. Recorded live in New York and Washington, this cassette-only release captures the current sound of Malaria, a five-woman band from Germany. This is a band that sings "about fighting, and winning and dying and loving," which doesn't leave much time for pretty little pop songs. Rather it's a bit gothic and gloomy.

DUB SYNDICATE—One Way System, Reach Out International, A121. Produced by Adrian Sherwood. Dub Syndicate appears to be the nom de plume of English producer Adrian Sherwood, a master of dub. What Sherwood does is take reggae tunes and strip them of everything but the basic rhythm track and a few guitar and vocal licks. The whole thing is then echoed, reverbed and sometimes electronically distorted, making for a whole new, somewhat scary music.

NILS LOFGREN—Wonderland, Backstreet BSR-5421 (MCA). Produced by Nils Lofgren, Kevin McCormick, Andy Newmark. Lofgren's second Backstreet album restores the smaller band sound and tougher stance that marked his best early work, leaving ample room for his molten guitar leads and fevered vocals. A new cover of Bobby Womack's "It's All Over Now" may entice radio play, but it's the originals that sound freshest, especially "Across The Tracks."

LONNIE BROOKS—Hot Shot, Alligator AL 4731. Produced by Lonnie Brooks & Bruce Iglauer. Three's a charm for this transplanted Texan, whose Chicago-bred blues have tapped growing fire since joining Alligator. The current set returns him to a compact quintet setting that showcases his smoking lead guitar and ebullient vocal shadings, while the program visits some little-known but lusty covers as well as new originals.

SERGE PONSAR—Back To The Light, Warner Bros. 23914. Produced by Ruby Merjan. As "Out In The Night" turns into a major hit with top 40 appeal, comparisons to Prince or the Time seem inevitable, but Ponsar fits more squarely in the r&b/disco tradition. The single hit top 10 dance before registering on the black charts, and now seems inevitable to bring his slick workouts, "I Want Money," "Gotta Get Outside" and the title tune to a wide pop audience.

jazz

SHELLY MANNE & HIS FRIENDS—Doctor Jazz FW 38728. Produced by Bob Thiele. It's Manne's name on the album cover, but the spotlight is less on the drummer than on his "friends" on these 1944 sides. Considering that they include Johnny Hodges and Don Byas on saxophones, Ray Nance on both trumpet and violin, Barney Bigard on clarinet and Eddie Haywood on piano, that's understandable, although young Manne plays swingingly and supportively throughout. Relaxed, pre-bop improvisation at its best.

TERESA BREWER/EARL FATHA HINES—We Love You Fats, Doctor Jazz FW 38810. Produced by Bob Thiele. Brewer's jazz singing may be an acquired taste, but the impeccable piano playing of the late Earl Hines and the compositions of Fats Waller most certainly are not. Brewer sings pleasantly, and Hines, accompanied by Milt Hinton and Grady Tate, is in superb form on this previously-issued 1978 session consisting mostly of Waller's music. Unfortunately, the title track, written by Brewer, producer Thiele and Frank Owens, is an embarrassment.

KIM PARKER/TOMMY FLANAGAN TRIO—Good Girl, Soul Note SN1063. Produced by Giovanni Bonandrini. The stepdaughter of Charlie Parker and Phil Woods, Kim's backup includes, in addition to Flanagan's piano, Ed Thigpen on drums and bassist Jasper Lundgaard. The sessions were taped 18 months ago in Italy. Parker shows promise as a singer, offering tunes like "Close Enough For Love" and "How My Heart Sings," and experience will undoubtedly make her a more confident, compelling act. She's off to a good start.

LINDA HOPKINS—How Blue Can You Get?, Palo Alto PA8034N. Produced by Leonard Feather & Herb Wong. One of the most underrated and unpublicized singers socks across 10 tunes effectively, accompanied by a septet in which female trumpeter Clara Bryant is featured. Seven of the tunes are producer Feather's. Hopkins has it all, range, intonation, heart and power. Maybe this will be the LP that shakes her loose.

THE JIMMY GIUFFRE FOUR—Dragonfly, Soul Note SN1058. Produced by Giovanni Bonandrini. Giuffre has been around on records since the 1940s, playing clarinet, flute, bass flute, soprano and tenor saxes dependably. On this eight-song LP, he is accompanied by four sidemen and an overload of electronic sounds. Six of the titles are Giuffre's originals and require repeated listenings to appreciate. But for the fanatical avant-garde jazz fans, "Dragonfly" may be of interest.

SHEILA JORDAN/HARVIE SWARTZ—Old Time Feeling, Palo Alto PA8038N. Produced by Herb Wong. Ten tracks by the veteran Detroit-born singer spot her singing with bassist Swartz, a difficult challenge but one which Jordan brings off well. The repertoire is mainly evergreens, taped in New York last October. Best of the cuts: "How Deep Is The Ocean," "Let's Face The Music."

gospel

THE IMPERIALS—First Day In Heaven, Heartwarming R3802. No producer listed. A compilation of previous recordings for Heartwarming, this collection focuses on the Southern musical orientation of this bestselling group. The album is loaded with such standards as "Swing Down Chariot," "He Touched Me," "The Old Rugged Cross" and "Rock Of Ages" and carries a list price of \$5.98.

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. PICKS—Predicted to hit the top half of the chart in the format listed. RECOMMENDED—Predicted to hit the second half of the chart in the format listed; 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) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

Cocker Sued Over Video Deal

LOS ANGELES—H&Y Productions and Myriad Productions here are jointly suing Joe Cocker, Michael Long and Better Music Inc., asking \$100,000 damages because they allege the defendants soured a commercial videotape deal.

According to the Superior Court complaint, Cocker and the plaintiffs worked out a verbal deal in March, 1981, wherein the production firms would shoot a videotape of a May, 1981 live concert by Cocker in Calgary, Alberta, Canada for a split of the worldwide profits. The filing claims that a formal pact was sent to Cocker, who did not sign it. On Aug. 19, 1982, the plaintiffs allege, Cocker refused to honor the written pact and decided to terminate the deal.

The complaint seeks \$50,000 damages from Cocker for failure to formalize the contract and \$50,000 damages from Lang and Better Music Inc., who are claimed to have induced Cocker to abrogate the binder.

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(Oakdale Musical Theater)

▲
AUG. 12
WASHINGTON, D.C.
(Capitol Center)

▲
AUG. 13-14
HIGHLAND HEIGHTS, OH
(Front Row Theater)

▲
AUG. 18
SAN DIEGO, CA
(Sports Arena)

▲
AUG. 19-21
LOS ANGELES, CA
(Universal Amphitheater)

▲
AUG. 26-28
SAN FRANCISCO, CA
(Circle Star Theater)

▲
SEP. 2-3
DETROIT, MI
(Masonic Temple)

▲
SEP. 9-10
MERRIVILLE, IN
(Holiday Star Theater)





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Photo News



LOOKING GOOD—Frankie Crocker, left, host of the syndicated radio show "Hollywood Live," talks with Shalamar lead singer Howard Hewett, center, and producer Leon Sylvers about Shalamar's new LP "The Look."



KID'S STUFF—Phoebe Snow recently recorded Steve Horelick's composition, "Ancient Places, Sacred Land," for the new PBS children's series "Reading Rainbow." Pictured from left are lyricists Janet Weir and Dennis Kleinman, Snow and Horelick.



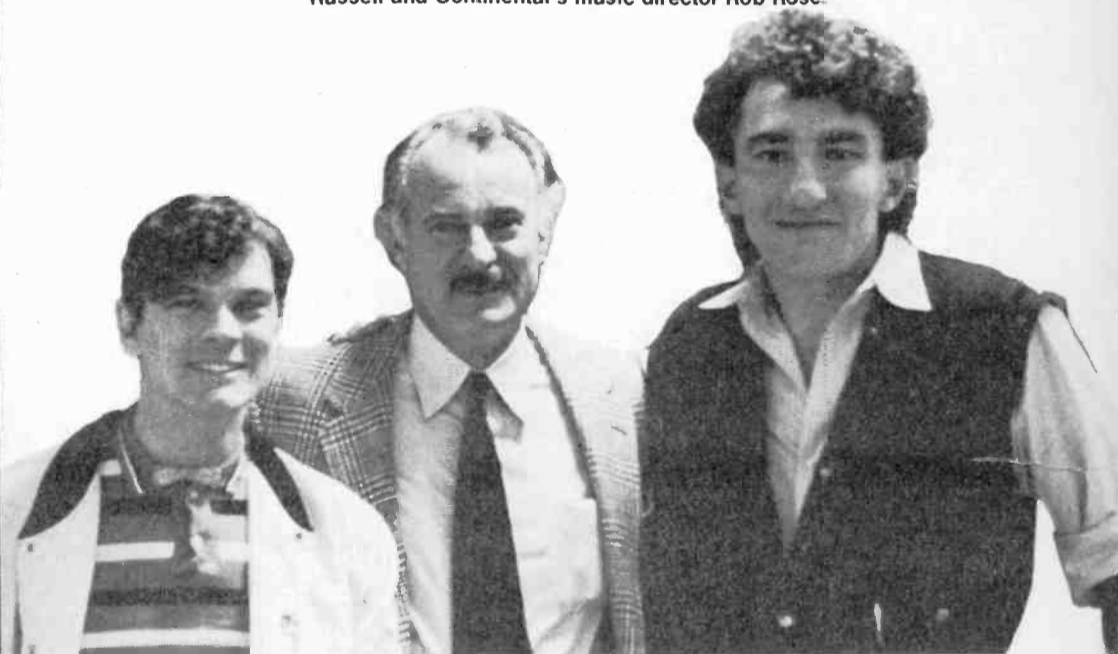
AUSTRALIAN TEA PARTY—Air Supply works on their upcoming Arista LP at Continental Recordings in Boston. Standing, from left, are the group's Ken Rarick, Wally Stocker and Russell Hitchcock; engineer Fred Giannelli; and Don Cromwell. Seated, from left, are Frank Esler-Smith, Air Supply's Graham Russell and Continental's music director Rob Rose.



BOBBING FOR PUBLICITY—Polydor/PolyGram's conceptual artists Bob & Bob host a party at the Ward-Nasse Gallery in New York. At the affair, the duo unveiled a mural they painted to illustrate their new 12-inch single "We Know You're Alone." Pictured, from left, are Light Bob; Jerry Jaffe, senior vice president of PolyGram's rock division; and Dark Bob.



ASCAP WELCOMES FLACK—Rick Morrison, the society's membership representative, visits Roberta Flack after her recent performance at Carnegie Hall.



ABC-TV GETS TUBED—Capitol's Mike Cotten, left, and Fee Waybill, right, of the Tubes join actor Dabney Coleman during a recent appearance on WABC-TV's "The Morning Show" in New York. The Tubes are currently on tour in support of their "Outside/Inside" LP, and Coleman is promoting his new tv show "Buffalo Bill."

ALLURING VENTURE—Scotti Brothers Entertainment Inc. moves into live theatre with the production of a one-woman show starring European artist Sylvie Vartan. The show's worldwide tour begins in Paris this September and ends in Los Angeles in 1984. Pictured, from left, are Ben Scotti, Vartan and Tony Scotti.



PEACEFUL POW WOW—Elektra/Asylum Records recently threw a party in New York for some of their new acts. Pictured, from left, are Dieter Meier of Yello; label chairman Bob Krasnow; and Robert Rosen of EBN-OZN.

TOP LPs & TAPE

POSITION 106-200

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Main chart table with columns: 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, and Black LP/Country LP Chart. Includes entries for Lee Greenwood, Fun Boy Three, Joan Armatrading, Spyro Gyra, Kashif, Champaign, Phyllis Hyman, Jonzun Crew, Various Artists, Iron Maiden, Deniece Williams, The Manhattanans, The Hollies, Julio Iglesias, King Sunny Ade, Mitch Ryder, Angela Bofill, Earl Klugh, The Fixx, Blackfoot, Ronnie Laws, Willie Nelson, Journey, Chris DeBurgh, The Police, Pink Floyd, Ministry, Neil Young, Michael Jackson, Lakeside, Hiroshima, Hollies, Human League, Ian Hunter, Phyllis Hyman, Billy Idol, Julio Iglesias, Inxs, Donnie Iris, Iron Maiden, Isley Brothers, Michael Jackson, Al Jarreau, Joan Jett and The Blackhearts, Billy Joel, Elton John, Jon and Vangelis, Rickie Lee Jones, Jonzun Crew, Jane Fonda, Junior, Aretha Franklin, Fun Boy Three, Peter Gabriel, Larry Graham, Eddy Grant, Lee Greenwood, Merle Haggard/Willie Nelson, Daryl Hall & John Oates, Heaven 17, Nona Hendryx, Hiroshima, Hollies, Human League, Ian Hunter, Phyllis Hyman, Billy Idol, Julio Iglesias, Inxs, Donnie Iris, Iron Maiden, Isley Brothers, Michael Jackson, Al Jarreau, Joan Jett and The Blackhearts, Billy Joel, Elton John, Jon and Vangelis, Rickie Lee Jones, Jonzun Crew, Jane Fonda, Junior, Aretha Franklin, Fun Boy Three, Peter Gabriel, Larry Graham, Eddy Grant, Lee Greenwood, Merle Haggard/Willie Nelson, Daryl Hall & John Oates, Heaven 17, Nona Hendryx, Lakeside, Ronnie Laws, Gordon Lightfoot, Little River Band, Loverboy, Madness, Manhattans, Bob Marley & The Wailers, Wynnton Marsalis, Mary Jane Girls, Maze, John McLaughlin, Al Dimeola, Paco Deluga, Men At Work, Men Without Hats, Sergio Mendes, Pat Metheny Group, Midnight Star, Ronnie Milsap, Ministry, Motorhead, Mtume, Eddie Murphy, Gary Myrick, Naked Eyes, Willie Nelson, Olivia Newton-John, Stevie Nicks, O'Bryan, O'Jays, One Way, Jeffrey Osborne, Robert Palmer, Graham Parker, Pink Floyd, Styx, Robert Plant, Police, Prince, Quarterflash, Quiet Riot, R.E.M., Red Rockers, Lionel Richie, Joan Rivers, Lonnie Liston钱, Kenny Rogers, Diana Ross, Roxy Music, Mitch Ryder, Saxon, Scandal, Bob Seger, Shalamar, Pete Shelly, Shooting Star, Skyy, Soundtracks: Flashdance, Return Of The Jedi, Staying Alive, Sparks, Rick Springfield.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding chart positions. Includes names like Bryan Adams, Air Supply, Alabama, Alarm, America, Paul Anka, Joan Armatrading, B-52's, Bananarama, Pat Benatar, Berlin, Blackfoot, Angela Bofill, David Bowie, Laura Branigan, Martin Briley, America Brown, Peabo Bryson/Roberta Flack, Burning Sensations, Larry Carlton, Champaign, Charlie, Chi-Lites, Phil Collins, Elvis Costello, Marshall Crenshaw, Crosby, Stills, & Nash, Culture Club, Cure, Charlie Daniels Band, Chris DeBurgh, Def Leppard, DFX2, Dlo, Thomas Dolby, Doobie Brothers, Duran Duran, Dave Edmunds, ELO, English Beat, Eurythmics, Fastway, Fixx, Flock Of Seagulls, Jane Fonda, Aretha Franklin, Fun Boy Three, Peter Gabriel, Larry Graham, Eddy Grant, Lee Greenwood, Merle Haggard/Willie Nelson, Daryl Hall & John Oates, Heaven 17, Nona Hendryx, Hiroshima, Hollies, Human League, Ian Hunter, Phyllis Hyman, Billy Idol, Julio Iglesias, Inxs, Donnie Iris, Iron Maiden, Isley Brothers, Michael Jackson, Al Jarreau, Joan Jett and The Blackhearts, Billy Joel, Elton John, Jon and Vangelis, Rickie Lee Jones, Jonzun Crew, Jane Fonda, Junior, Aretha Franklin, Fun Boy Three, Peter Gabriel, Larry Graham, Eddy Grant, Lee Greenwood, Merle Haggard/Willie Nelson, Daryl Hall & John Oates, Heaven 17, Nona Hendryx, Lakeside, Ronnie Laws, Gordon Lightfoot, Little River Band, Loverboy, Madness, Manhattans, Bob Marley & The Wailers, Wynnton Marsalis, Mary Jane Girls, Maze, John McLaughlin, Al Dimeola, Paco Deluga, Men At Work, Men Without Hats, Sergio Mendes, Pat Metheny Group, Midnight Star, Ronnie Milsap, Ministry, Motorhead, Mtume, Eddie Murphy, Gary Myrick, Naked Eyes, Willie Nelson, Olivia Newton-John, Stevie Nicks, O'Bryan, O'Jays, One Way, Jeffrey Osborne, Robert Palmer, Graham Parker, Pink Floyd, Styx, Robert Plant, Police, Prince, Quarterflash, Quiet Riot, R.E.M., Red Rockers, Lionel Richie, Joan Rivers, Lonnie Liston钱, Kenny Rogers, Diana Ross, Roxy Music, Mitch Ryder, Saxon, Scandal, Bob Seger, Shalamar, Pete Shelly, Shooting Star, Skyy, Soundtracks: Flashdance, Return Of The Jedi, Staying Alive, Sparks, Rick Springfield.

AUGUST 20, 1983, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



GROUPS MIX—Members of the B-52's, Blasters and Rank & File mingle backstage after the B-52's/Blasters concert at the Meadows in Austin, Texas. From left: Dave Alvin (Blasters), Cindy Wilson and Kate Pierson (B-52's), Alejandro Escovedo (Rank & File) and Phil Alvin (Blasters).

Warner Adding New Dolby Tape Process

By SAM SUTHERLAND

LOS ANGELES—The Warner Communications Record Group is the first corporate major to commit to the Dolby HX Professional cassette duplication process, following conversion of both WEA Manufacturing plants to provide the headroom extension technology for all prerecorded tapes.

WEA Manufacturing has installed HX equipment at its Specialty plant in Olyphant, Pa., and at its Allied facility in Chatsworth, Calif. Although ElectroSound's Monarch plant here is reported to have prototype HX units, having provided Dolby with its own duplicating chain for tests on the system, the WEA move marks the first time a U.S. duplicating network with a national client base has committed to the new system.

Dolby HX Professional, unlike Dolby's proprietary B and C noise reduction systems, is not an encoding technique requiring decoding circuitry on consumer equipment. Where the circuit's creators claim the HX system will provide benefits in expanding the usable dynamic range of recorded programs by continuously monitoring and adjusting the level of recording bias during duplication. Dolby claims that critical high frequency material can thus be accurately recorded at levels as

much as six decibels higher than with conventional recording and duplication techniques.

The HX Professional process is utilized at the slave level during tape duplication and has no effect on program equalization, leading WEA and Dolby to assert that its benefits will be apparent on all playback decks from personal portables to high-end home machines.

At the manufacturing level, application of the electronic system will have a minimal impact on operations, according to Jim Roe, WEA Manufacturing's director of engineering for audio tape duplication. "It doesn't affect duplicating times or ratios, although it does require additional calibration on the equipment," he notes. "There is the question of added depreciation on capital investment, since we've installed additional equipment, but that's applied against the volume of cassettes that will be duplicated." As a result, he notes, WEA will absorb those costs and is offering the new system at no additional cost to its duplication clients.

That client base now includes the entire WEA label family—Warner Bros., Elektra/Asylum and Atlantic—although Roe confirms that previous contracts between Warner Bros. and Capitol's tape duplicating facilities still account for some duplication business through that competitor. The Capitol deal will reportedly expire soon, but Roe reports that Capitol is among several other U.S. duplicators now expected to add Dolby HX Professional gear.

Exploitation of the new system via cassette packaging will rely on the participation of client labels, although Roe says WEA is encouraging its customers to note the use of the improved process. It's believed institutional advertising will also highlight the addition of the HX technique.

WEA will continue encoding its prerecorded cassettes with Dolby's type B noise reduction circuitry, which is independent of and unaffected by the separate headroom extension procedure.

For The Record

An error appeared in the obituary of Philip J. Lasky in Billboard's Aug. 6 issue. The donations in honor of the founder/chairman of Danjay Music, the U.S. retail franchising concept, are to be made to the Philip J. Lasky Fund For Continuous Education of Oncology Nurses at Rose Medical Center, 4567 E. 9th Ave., Denver, Colo. 80220.

Court Cavort: United National Records, the Gary one-Stop; Sound Sellers, the Boston distributor; Hedge-wisch Records, the Chicago retail chain; The Gramophone Shops in San Francisco; and Galgano Distributing, Chicago, have filed separate suits charging price fixing under the Clayton Act in Chicago Federal Court. Filed over the last 10 months, the almost identical complaints name MCA; Capitol-EMI; RCA; United Artists; ABC; Atlantic and Warner Bros. Records, and PolyGram with conspiring to fix prices and trade practices. The filings seek treble damages to be determined by the courts in the class actions, Track has discovered.

Putting his newly-coined theorem to work, Quay Hays, DJ and promo boss at KROQ-FM Pasadena, warrants a deep bow for his cross-merchandising with clothing makers. "New music influences fashion," Hays avers, after an early summer \$5.99 station-imprinted T-shirt deal with the Miller's Outpost youth clothing chain. That first idea has blossomed into a continuing high fashion deal with Backstage Distributing, which has negotiated with the Broadway department stores in Southern California to handle a chic \$11.99 top which carries a sylish, Japanese-motif KROQ logo prominently across the entire shirt. Concept went so well, Backstage is now preparing a wraparound skirt for the fall. Other garb will follow.

Fanfare, the audiophile monthly, carries an ad for Harold Moores Records, London, in which the British firm offers classical Compact Discs "post free by air" to U.S. customers for \$15.95. . . . Sick Call: Track is happy to report that Jules Bihari, the fulcrum figure in the legendary industry family, is recovering steadily from a serious heart attack. . . . Jerry Sharell, 13-year-old son and namesake of the MCA senior veep, is the male lead in "Kids Incorporated," a one-hour tv special produced by K-tel. Being taped at the Osmond production center in Utah, the show will be seen this fall, along with a K-tel complementary album.

Track erred in part. Joel Sill moves from Paramount Pictures to Warner Bros. Inc. Steve Bedell replaces him in the Paramount movie music slot. . . . A host of industry friends lured CBS Records topper Walter Yetnikoff by persuading Mick Jagger to act as the bait. Yetnikoff was told by Jagger that Keith Richard was in the adjacent suite where such notables as Peter Asher, Seymour Gartenberg, David Geffen, Billy Joel, Stan Gortikov, Morris Levy, Tony Martel, Ina Melbach, Irv Azoff, Barry Gibb, Ahmet Ertegun, Earl McGrath, Charlie Koppelman, Mike Stewart, Tommy Mottola, Fred D'Sipio, Cy Leslie, Mike Klenfner, Bob Sherwood, Al Teller, Norm Winter and Lee Zhitto helped fete the 50-year-old. Linda Emon organized the bash.

Speaking of Gibb, didja dig his short network tv interview late last week? When asked if he was satisfied with the music he wrote for "Staying Alive," Gibb replied wryly that "Sylvester Stallone got what he wanted" and explained that the fraters Gibb wrote the entire score without ever seeing any part of the flick. . . . Coincidence; King Karol's flagship store between Sixth and Seventh in Gotham was still blacked out 48 hours after the power failure in the garment district Wednesday (10). The erratic pattern of the power failure did not affect the nearby Disc-O-Mat at 35th and Broadway. . . . When you get your next shipment of Chrysalis' "Billy Idol" album, you'll find it contains "Dancing With Myself," not included originally in the album. Meanwhile, Tobe Hooper just finished directing a promo video of the rising ditty and the label is also putting out a special \$5.98 12-inch and cassette.

Chicago CBS branch manager Jim Scully corralled his best customers at his Algonquin, Ill. manse for a pig roast honoring special guest Willie Nelson Saturday (13). . . . L.A. may have an upgraded venue soon now that bigtime realty development nabob Jack Needleman is said to be dangling \$10 million before the City Council

for a 10-year lease. . . . One-time industry promo rep turned realtor Del Roy is trying to peddle the Devonshire Sound Studios, Burbank, for \$2.5 million. . . . Composer/conductor Bernie Wayne set to appear at the Forum, Yorba Linda, Calif., in the first of a national series of symphonic "pops" concerts.

CBS/Fox has reserved the plush penthouse of the Fairmont as its exhibit area for the VSDA San Francisco confab Aug. 28-31. . . . Is East Texas Periodicals bowing an Arizona branch to augment its expanding racking of videocassettes for rental only in major supermarkets? The trade rumor buzzing at two recent VSDA Arizona meetings that Noel Gimbel was surveying the same area for a possible Sound Video Unlimited branch is true, says the Chicago distribution giant. . . . Indie software distributors cross-country expect to get a solid shot at distribution for videodisks when the RCA pact with major studios for distribution expires. One distributor who senses such a switch is ADI division Mayflower, Indianapolis, which acquired Major Video near San Diego a year ago. ADI is a longtime RCA electronics wholesaler. ADI, upon RCA's entry into videodisks, immediately added a Major Video facility in the Hoosier capitol. Track hears from Al Crain, now heading ADI/Major in LaMesa, Calif., that he will soon add both CED and laser disks. An open house last weekend bowed the expanded activity to his regional customers.

NBC-TV's new fall series lineup will have a major hour-long music series, "Boone," whose plot revolves around an aspiring young rock'n'roll singer of the Elvis era. Lorimar is producing with Sandy Courage, who did music for "The Waltons," and Tony Berg penning original music for the '50s setting. Show will also weld in vintage song hits of that era. David Franco of Lorimar says the tv production firm hopes to link with a record label for the series. . . . Barry Devorzon has been inked to do music for "Just For Luck," another Lorimar show that blossoms on the tube this fall. He's also shopping for music for two mini-series coming in 1984, "Christopher Columbus" and "Lace," based on the Shirley Conran bestseller. . . . Track erred in its report on pay-tv coverage of the recent US Festival. While two of that marathon's best known acts, David Bowie and Willie Nelson, are indeed expected to appear in Home Box Office specials, it's Showtime that's now gearing up for the airing of the US performances by the other acts featured during its respective rock and country programs. The pay service is slated to show four 90-minute segments from the festival, Aug. 19-22.

Guinness/Harp, importers of Guinness Stout beer, will be making their entry into the concert sponsorship business with the upcoming Hollies tour, which bows Wednesday (17) in Rockford, Ill. Guinness/Harp is distributing 15,000 Union Jack-type posters to rock clubs to promote the show. . . . Watch for Main Street Records' Burt Bogash to take the label to MCA for distribution, now that Capitol has dropped indie labels. Roger Whittaker will be his first act represented under the new deal.

After making its initial music video splash with the weekend "Night Tracks" program, the Turner Broadcasting Co. will launch an additional weekly hour-long prime time show, "America's Music Tracks," Oct. 2. The playlist for the Sunday night show, hosted by game show veteran Chuck Woolery, will feature both pop and country material. . . . Red Faced: Michael Spector of MJS says he's been in the tropical plant business for 14 years, correcting an Aug. 6 track item.

LAST BUT HARDLY LEAST: At presstime, Track learned that London Records may soon drop the price on its entire opera line!

Edited by JOHN SIPPEL

Third Distributor Sues Motown Associated Seeks \$500,000 In Suit Over Label's Exit

• Continued from page 3

not going to lose any sleep over the others."

In the meantime, Dobin adds, Schwartz Bros. "has not missed a beat" in its Motown catalog fill. "I can still rely on them for DeBarge, Lionel (Richie) and Mary Jane (Girls) product," he says.

Motown's appeal of the injunction barring the label from distributing through MCA in Maryland, Virginia, the District of Columbia and parts of Pennsylvania, New Jersey,

Delaware and West Virginia will be heard by Chief Judge Richard Gilbert of the Court of Special Appeals in Annapolis, Md. on Aug. 2.

Associated, which has requested a jury trial, contends that Motown breached its implied contractual obligation to give the distributor "reasonable advance notice" of at least one year before terminating their relationship on July 15. Associated was informed of the switch on July 1 and received its last shipment of Motown goods on Aug. 2, according to the complaint.

The suit states that Associated sold nearly \$400,000 worth of Motown products during its most recent fiscal year; that the label currently represents over 80% of the plaintiff's wholesale business; and that Motown's labels accounted for about 30% of Associated's net sales over the past three years.

It adds that the MCA defendants "induced" Motown to terminate its association with Associated off "unreasonably short notice," forcing the plaintiff to disrupt its business relations with its customers.

Hearing Set On Home Taping Bill

• Continued from page 3

ing a decision by the U.S. Supreme Court in the so-called Betamax case. The court's unexpected postponement of the case until its next session (Billboard, July 16) created doubt on when consideration of the bill would be resumed.

In a related action, the House subcommittee on courts, civil liberties and the administration of justice advanced the hearing date on the audio rental bill from Oct. 13 to Oct. 16. Hearings on the video rental bill will be held Oct. 27, as originally scheduled. Both bills would repeal the First Sale Doctrine.

Grammy Flap

• Continued from page 3

astically to our choice of Nashville, and we didn't anticipate future problems in this area. Now the network has told us they'd rather take their chances when we sit down to renegotiate in 1985 and override us now."

TO RON WEISNER AND FREDDY DEMANN:

THANKS FOR 5 GREAT YEARS!

WITH MUCH APPRECIATION.

THE JACKSONS

JACKIE

MARLON

MICHAEL

RANDY

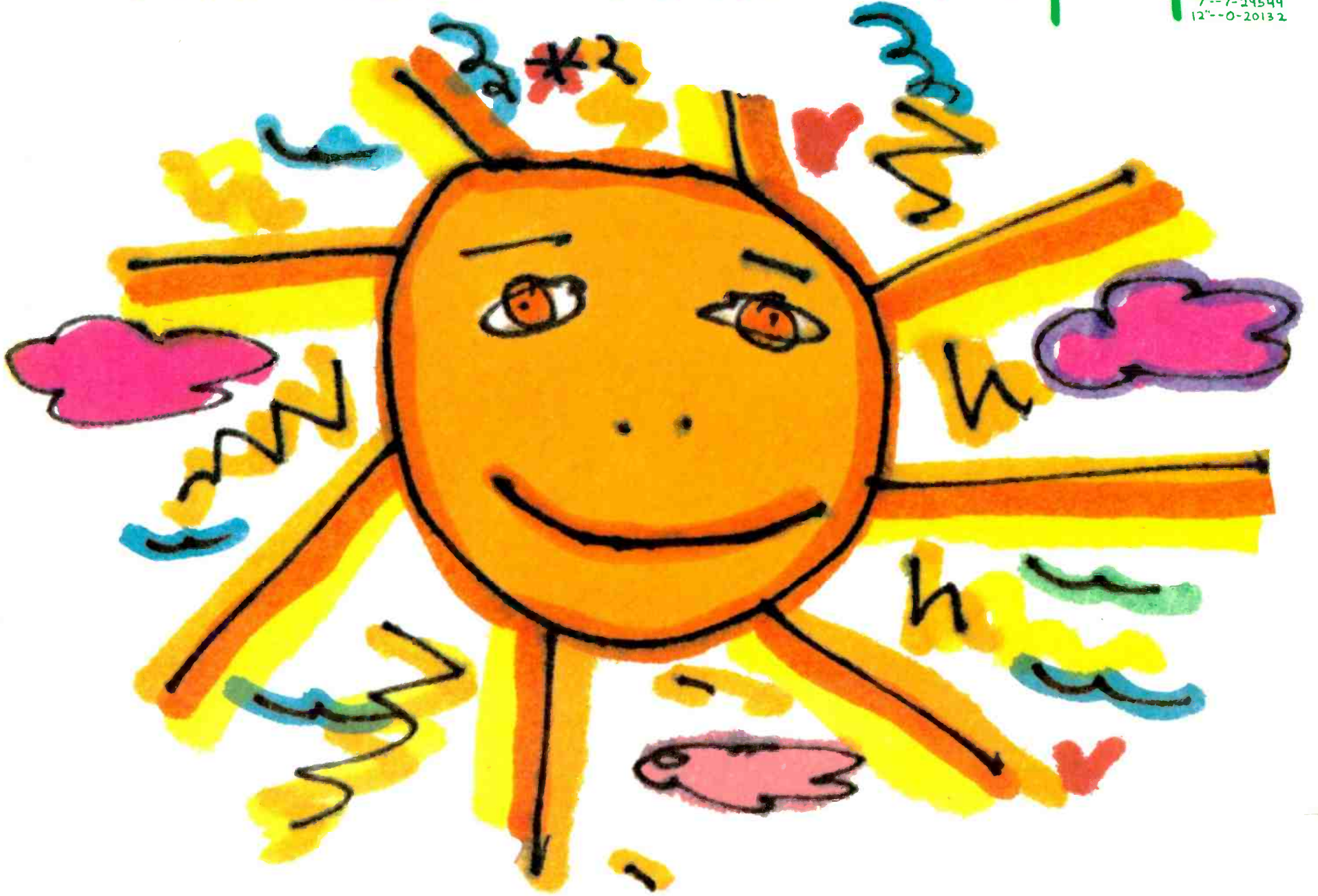
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