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## Top 40 Dominates Four Major Markets

By ROLLYE BORNSTEIN

LOS ANGELES—The summer Arbitron sweep released last week confirms what radio programmers have been saying for some time: Top 40 has returned—in a big way.

Of the 11 markets surveyed, contemporary hit stations showed up No. 1 in four of them: Houston (KKBQ), Cleveland (WGCL), Boston (WHTT) and Los Angeles (KIIS).

The news is particularly causing a stir in Los Angeles, as it's been several years since any facility has dethroned the market's talk leader, KABC. The dominant all-news and

beautiful music outlets have customarily run a close second, but it wasn't until the steady rise of KIIS—which jumped from third place at a 6.0 in the spring book to the top spot this summer at a 7.6—that a top 40 station repeated the kind of success last known in the format by KHJ.

While arguments can be made that the summer book usually reflects greater top 40 listening, the timing involved with the format's re-emergence (Billboard, Sept. 3) clearly transcends a season. "For instance, we think we've got a shot at an 8 this fall," confidently remarks KIIS president/GM Wally Clark, who attributes the station's success to "a combination of elements. The music, personalities, promotions, presentation, were all right."

Presentation is an area in which KIIS differs from most current con-

(Continued on page 15)

## Digital Boost Seen Via New Pro Recorders

By IS HOROWITZ

NEW YORK—Four major manufacturers of audio equipment are joining to provide a new standard of compatibility in professional digital tape recorders.

The development, which would permit master tapes recorded on any one machine to be played back properly on any of the others, is seen by its sponsors as removing one serious obstacle which has inhibited studio adoption of digital recording technology.

Until now, interface between digital tape recorders of different manufacture has often required a variety of intermediate equipment. In some cases, it has been necessary to reduce digital material to analog before the transfer could be effected. Studios

(Continued on page 90)

## Video Dealers Plan 'Black Friday' As First Sale Protest

By EARL PAIGE

LOS ANGELES—Video stores around the country are closing ranks for what they've dubbed "Black Friday" a two-hour shutdown of organized dealers in Arizona, Minnesota and California Oct. 21 to dramatize their fight against legislation threatening the First Sale Doctrine.

Along with individual dealers in these and other states, the core dealers in the protest began coalescing around the issue several weeks ago when Phoenix dealer Art Lauer and Tucson retailer Jim Talkington pulled together an Arizona Videocassette Rights Coalition. Word spread quickly to board members of the national Video Software Dealers Assn. (VSDA) that such a revolt was building.

Hard numbers of total stores in-

involved are difficult to arrive at, but are estimated at between 300-500, extrapolating from what key VSDA organizers say. "We are counting on 45-48 Orange County stores," says John Pough of Video Cassettes Unlimited, Santa Ana, who adds that a game plan has been worked out, too.

"We'll give coupons out good for one free rental after the two-hour protest is up. We want customers to be inconvenienced, to get our message and realize this affects them, too."

VSDA executive vice president Dan Davis says membership is now "in excess of 400" but indicates the number of VSDA stores could easily be double that. Tim Shannahan of Commtron Corp., Des Moines, says

(Continued on page 92)

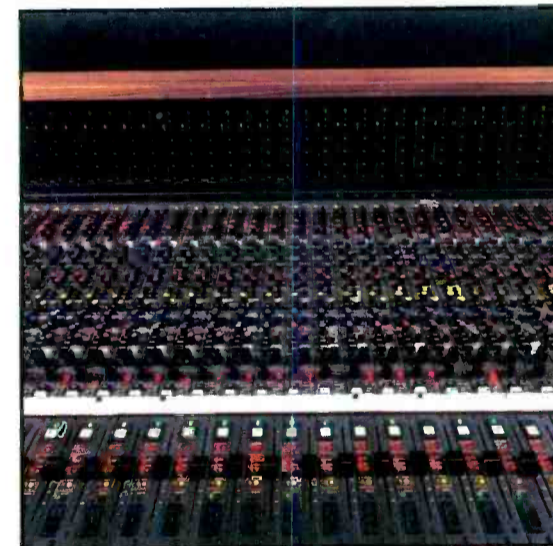
**AES**  
PREVIEW:  
pages 40 to 59



JoBoxers "Like Gangbusters" (AFL1-4847). JoBoxers' hardhitting feature cut "Just Got Lucky" is already sizzling up AOR and CHR playlists. The RCA LP also offers their U.K. chart-topping hit, "Boxerbeat," and "She's Got Sex," another tune that has started a buzz on the streets. The English band has a late November tour scheduled. (Commercial 12-inch available). (Advertisement)

### - Inside Billboard -

- **RETAIL INVENTORY DOLLARS** will be devoted increasingly to prerecorded video software and less to record and tape product in the next year, according to a survey of representative industry accounts, based on their present dollar spread and their expectations for next October. Page 3.
- **FCC CHAIRMAN MARK FOWLER** sounded a familiar theme—the need for radio deregulation—at the recent National Radio Broadcasters' Assn. convention in New Orleans. Radio, page 12.
- **DIGITAL RECORDING** for mainstream pop, rock, soul and country product has yet to catch on, say studio operators, label executives and producers. Page 4. But digital recording, and specifically the Compact Disc, is very much in the spotlight at this week's Audio Engineering Society (AES) convention in New York, a preview of which can be found on pages 3 and 40-59.
- **INDEPENDENT DISTRIBUTION** was under scrutiny at the recent NARM conference in West Palm Beach, Fla. More than 200 delegates representing independent distributors and labels discussed the troubles their end of the business has been facing and cast a hopeful eye at the future. Pages 3, 6, 90, 98.
- **HOME VIDEO** was the main topic at the International Tape/Disc Assn.'s European seminar in Cannes, which preceded Vidcom last week. But the meet focused as much on computer software and video games. Page 3.
- **COMPUTER SOFTWARE** is the subject of a series of training seminars being held by Wherehouse Entertainment, parent company of the nearly 130 Wherehouse Records stores, aimed at familiarizing store managers and salespeople with the chain's newest product category. Page 100.



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On Atlantic Records and Cassettes

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# News

## ITA European Home Video Meet Focuses On Computers, Games

By LAURA FOTI

CANNES—The International Tape/Disc Assn.'s European home video seminar here, Oct. 1-2, focused as much on computer software and video games as on other video subjects. But there was still plenty of video-oriented discussion on such topics as government-imposed taxes, blank tape, music video, public exhibition of home video product, pricing, the rental market in Japan and cable television and Direct Broadcast Satellite (DBS) in Europe.

In general, ITA speakers reported a bullish home video market around the world. Blank tape sales increases

are keeping up with hardware, they reported, but the prerecorded videocassette market lags far behind in terms of growth. The videodisk has yet to find a strong market.

Factors affecting sales of video products around the world include cable and other television programming, taxes, piracy, prices and individual company practices.

Among the information presented at ITA panels:

Throughout all of Europe, the VHS format accounts for about 65% of all videocassette sales, Beta 25% and the Philips V2000 some 10%. The average cost to the trade of a VHS cassette has dropped 33% since January, 1982, according to Heinz Hantschel, product manager for 3M Europe in Belgium.

Hantschel also pointed out that the life cycle of a VCR is eight years, with steady falloff every year in the purchase of prerecorded tapes, from 2.4 per machine in the first year of ownership to zero the eighth.

Taxes, said Wim Markvoort, marketing manager, video, for N.V. Philips, have had a negative impact on sales of VCRs and videocassettes in many European countries. "It makes one wonder for what purpose the taxes are imposed," he remarked.

"The government achieves a decrease in consumer spending, which may perhaps be a goal, and maybe a better balance of trade is achieved, but certainly not for all countries. In France and Sweden, for example, where the V2000 system is manufactured, governments are shooting themselves in the foot by imposing taxes on video products."

Markvoort estimated that the European market could have absorbed 500,000 more VCRs and between four and five million cassettes to play on them, strictly through taxation.

On the same panel, entitled "The Growing Tax Problems," Frank Lipsik, president of Tele Cince Video in France, suggested that the French government's imposition of a tax on video product amounted to an attempt at media control.

Peter Kuyper, president, ancillary rights for MGM/UA Home Entertainment Group, discussed the problems of illegal public performances of video software intended for the consumer. He discussed the release pattern of a film, beginning with theatrical release and ending with television airing, and said that home video release was a unique case, since it is the only part of the chain that results in a product that can be owned and under the control of a consumer forever.

Since home video product finds its way into bars and other public places, where it is used illegally to attract customers, Kuyper suggested a "new form of public performance license giving an establishment the right to exhibit a movie publicly on cassette and disk or original video program.

(Continued on page 96)



GETTING TO THE POINT—Members of newly signed Elektra/Asylum act Starpoint map out marketing strategy for their new LP "It's So Delicious," with label executives. Seated from left are senior vice president of marketing Lou Maglia and Starpoint's Rene Diggs and Orlando Phillips. Standing from left are national marketing director Marci Gorman; the group's Ernesto Phillips and manager/producer Lionel Job; vice president of special markets Keith Jackson; a&r rep Mitchell Krasnow; and the group's Kayode Adeyemo.

## NARM Meet Eyes Indies' Future Distributors, Labels Delve Into Marketplace Basics

WEST PALM BEACH, Fla.—How to more effectively interface with radio, retail and dance clubs and pools, along with the need to diversify product mix, keyed the National Association of Recording Merchandisers (NARM) independent distribution conference at the Hyatt Palm Beaches here Sept. 30-Oct. 2.

After an opening evening discussion, containing "reality, self pity and self-delusion," as it was described publicly by Lieberman Enterprises chairman David Lieberman, the more than 200 delegates spent 36 hours delving into the basics to increase their estimated 5% U.S. market share.

A continuing marketplace erosion had both the 20-plus distributors and more than 35 labels searching for ways to combat runaway indie promo costs and cooperatively improve marketing and talent acquisition. Frequently, both distributors

and labels admitted they could not afford the six-figure promotional sums now routinely commanded for independent promotion of a disk.

To afford a budding producer the chance to have his record released without going through the present expense of starting his own label from scratch, Big State's Billy Emerson advocated that indie labels return to the old practice of picking up masters and releasing them through their own distributors.

Lieberman, one of three keynoters, sparked interest with his suggestion, which he pledged to pursue, that majors spin off a label, like the old Vic RCA subsidiary, which would be handled by independent distributors. He said there were a number of acts, with steady sales up to 250,000 per album, which might benefit from the more personal attention coming from independents, who are short of product. A check of the current Billboard

Top 200 albums shows only four distributed by indies.

After earlier conference criticisms that sales were not strongly represented on Billboard singles charts, chart director Tom Noonan explained a formula wherein reckoning the top 20 singles, sales represented 62% with a 38% mix of radio play; from 20 to 40, 50% of each; from 40 to 60, 35% sales and 65% airplay, while from 80 to 100 there is a wider variance favoring radio play. Noonan pointed out that the industry today is "going for the jugular," overlooking deeper penetration of the marketplace in the desperate drive for a top chart position.

Noonan noted that independent distribution represents more different markets than the branches do. He said the Billboard radio station panel was increasing from 150 to 185 soon. This greater research universe "defuses the indie promo network," he added. Billboard is experimenting with a 12-inch dance chart and desires input from those involved, Noonan said. He promised more important chart upgrading with Billboard's acquisition of a new four-color computer later this year.

Scott Muni of WNEW-FM New York predicted radio lists would shrink even more, due to the growing conservatism of programmers, brought about by the "cutthroat" competition for rating points. Muni stated that the new product flow continues to diminish.

Saul Melnick, son of a former Philadelphia record distributor, and now representing MGM/UA Home Vid-

(Continued on page 96)

## Compact Disc In Spotlight At 74th AES Convention

By RADCLIFFE JOE

NEW YORK—Two of the five days of the expanded 74th Audio Engineering Society (AES) convention are being devoted to demonstrations of the Compact Disc system, according to Don Plunkett, executive director of the Society.

Plunkett says that the convention, which got under way at the New York Hilton Saturday (8), will also feature comparisons with master digital tapes, as well as an audio/visual presentation of the techniques and the manufacturing stages of CD. He explains that the hands-on demonstrations are designed to underscore the potential and audio advantages of the technology.

The demonstrations will be presented by a group of experts from the Philips Corp., including Han Tendeloo, Bjorn Bluthgen and Bert Gall. The demonstrations will be part of a comprehensive AES thrust into the world of digital, which is the Society's theme for this convention. Among the areas of digital technology that the convention will explore are:

- Digital recording and reproducing techniques with thin film head.
- Channel coding for a stationary head PCM tape recorder.
- Digital audio modulation in the PAL and NTSC Laservision videodisk coding formats.
- Optimizing the delta modulator.
- A new signal processing technology employed in digital audio compact cassette recorders.

- Digital audio transmission system using satellite distribution.
- Multiple pass error correction for digital audio.
- An overview of the DASH format.

Although digital technology is the focal point of the five-day convention, other topics of interest to the broad spectrum of the industry are also being discussed. Among them are:

- Recording studio designs.

(Continued on page 40)

## RECORDS/TAPES DIPPING

### Rise In Vid Retail Share Seen

By JOHN SIPPEL

LOS ANGELES — Prerecorded video software will double its share of retail inventory dollars, while record and tape product is expected to dip from 77% of inventory investments to about 70% during the coming year.

That's the forecast emerging from a survey of a dozen representative industry accounts, based on their present inventory dollar spread and looking ahead to expectations for October, 1984.

The sources, composed of nine retail chains, two one-stops and one franchiser/supplier to approximately 15 Rocky Mountain area retailers, Denver's DLM Music, indicate their inventory dollars invested in videocassette and the two videodisk configurations will rise from the present

5.4% of total inventory dollars to 11%. Most interviewed say their video future lies in rental rather than sale.

In explaining the decrease in dollars invested in albums, singles and Compact Discs, those canvassed point to a sluggish catalog album market.

Accessories, which include video and audio blank tape, record/tape care kits all the way through storage cases to patch cords, are expected to remain a consistent 9.5% of inventory dollars in 1984.

Video games, thought generally to be losing their foothold in industry retail outlets, will drop from 3% to 2.6% of all inventory dollars, those

(Continued on page 27)

## Antitrust Case: Scher Pleads Nolo Contendere

By ROMAN KOZAK

NEW YORK—New Jersey promoter John Scher, under indictment for alleged violations of the Sherman Antitrust Act for attempting to divide the upstate New York market with fellow concert promoter Cedric Kushner (Billboard, July 9), has changed his plea from innocent to nolo contendere.

The new plea, which is being challenged by the prosecution, can only be entered upon with the permission of the court. Judge John F. Gerry, of the U.S. District Court for the District of New Jersey in Camden, will hear arguments on the plea Oct. 21. Kushner, who is no longer in the music business, is also filing a separate plea of nolo contendere.

According to legal sources, a nolo contendere plea means that the defendant does not contest the facts of the government's case, but does not acknowledge any wrongdoing either. However, the judge can take it as a guilty plea and sentence a defendant to the maximum penalty proscribed by law, which in the case of Scher and Kushner could mean up to three years in jail and up to \$1 million in fines for their corporations, and \$100,000 individually.

According to sources, Scher decided to change his plea to spare the expense of a long trial since the prosecution already had a "smoking gun" piece of evidence—a letter of agreement between Scher and Kushner whereby Scher would promote in Rochester while Kushner would get the other upstate cities.

Such an agreement to create a horizontal division of markets is technically illegal per se, and such extenuating circumstances as the fact that there has been no price fixing alleged, that no one claims to have been hurt by the action, and that the agreement really had no meaning in the realities of the live concert business, do not make it any less of a crime, though it

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## Are you sure your pre-recorded cassettes do offer state-of-the-art sound quality? Do you use BASF chrome tape?

*Pre-recorded cassettes can fully share in the tremendous success of the compact cassette system, which has become the number one music entertainment system in the world, if the sound quality matches that of personal recordings on state-of-the-art blank tapes; e.g. BASF's chrome tapes.*

*Too many of the tapes used for pre-recorded cassettes suffer from outdated recording properties, resulting in a dull overall sound quality.*

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*What is behind it?*

*BASF's pure chrome audio tapes are true low noise tapes. This allows the usage of the 120  $\mu$ s EQ, being the common standard for pre-recorded cassettes anyhow, resulting in an ideally balanced load characteristic.*

*No surprise that one of the world's leading record review magazines, the British "The Gramophone" writes in its "Critics' Choice" (12/82).*

*"Against a profusion of riches the selection of merely six cassettes is difficult indeed,*

*but the first choice is not. It must be the astonishing HMV chrome issue of Jochum's digital Bavarian performance of Bach's Mass in B minor, where the choral sound has an incisive clarity that makes one think one is listening to the master tape! A remarkable achievement."*

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## French B'cast Protested

LONDON—IFPI has strongly protested a broadcast by Europe 1, France's leading music radio station, which the industry organization says encourages listeners to tape music off-air.

The organization has noted that the half-hour series of international and French repertoire, broadcast with no interruptions, it was promoted in the station's affiliated magazine *Journal No. 1* with the slogan "a vos cassettes," or "use your cassette recorders."

Ian Thomas, IFPI director general and chief executive, in a message to the president of the Europe 1 network, said: "IFPI vigorously protests this blatant incitement to home taping. Your actions seriously prejudice the interests of the recording industry, whose product your station depends on for broadcast material." Linking with IFPI in condemnation is SNEP, the French national IFPI group.

## ITA DELEGATES NOT IMPRESSED

# Philips Video Camera Attacked

By PHILLIP HILL

CANNES—The long-awaited Philips VKR 8500 portable video camera, which uses the 8mm format, was shown for the first time in public here at Vidcom.

But 8mm video and Philips came in for scathing criticism at several sessions of the annual International Tape/Disc Assn. (ITA) European Home Video Seminar, staged for the third time as a curtain-raiser for the main industry showcase.

One tirade came from a source regarded as a predictable antagonist: Christian Blanckart, managing director of Thomson-Brandt, France. "We

can now give an answer on what will be the standard format of the future in the light of 8mm. It will be VHS," he said.

Blanckart said that if Philips went ahead and launched 8mm products, as the company is expected to do next year, Thomson would follow in VHS. He referred to the "now you see it, now you don't" games played by Philips at the Berlin Audio & Video Fair this fall, saying that Philips had made a great deal of the fact that it would be showing off its new 8mm portable home video camera there, but that at the last moment it had been "whisked away out of sight."

Blanckart claimed that the reason

for this was that JVC and Thomson had shown media representatives a VHS compact camera which could be replayed on any standard VHS video recorder. He claimed that the JVC Thomson camera was lighter than Philips' 8mm; and that there was no point in Philips launching the product next year unless it could be made lighter than the Thomson camera.

Blanckart also said he was confident that Thomson's Timeplex system, which will run on PAL, French and Eastern bloc SECAM and NTSC, will be adopted as standard by Japanese manufacturers.

And Seth Goldstein, managing editor of the magazine *Video Week*, said he could not see any reason why the Philips 8mm would have any real chance on the market. "It's a perfect example of technological overkill," he said. "The market is perfectly content with half-inch VCR."

With half-inch penetration at less than 10% in the U.S. and not really different in the rest of the world, Goldstein pondered what interest there was in the addition of another format. "Made-at-home movies is not a sufficient reason," he insisted. There was still too much pent-up demand for a time-shift usage, he said. "It really does add up to a technology in search of a marketplace," Goldstein concluded.

David Gray of the London-based Economist Intelligence Unit told the ITA delegates that the "uneasy" agreement with the Japanese to limit Japanese exports of VCRs to Europe to 4.55 million units a year for the next three years seemed to be working for the first six months of 1983.

The Japanese, he said, had only shipped 2.27 million units, but that figure was misleading because the

(Continued on page 86)

## ITA Panelists Agree: Vidgame Mart Shrinking

CANNES—The final session of the ITA home video seminar confirmed that video game specialists such as Atari have realized that the boom is at an end and are rapidly trying to diversify into the home computer field.

Said Riley Rowe, director of marketing research for Atari: "It was a three-year-long champagne party. Now we're going through a sobering-up period."

Over at MIJID, Bernard Chevy's new international video game, personal and home computer market, an offshoot of Vidcom, Atari unveiled in the European market its most serious attempt so far to catch up with traditional computer manufacturers, who have taken a lead in video games played on home computers. The Atari 600XL, which has been available in the U.S. for

some time, is capable of playing existing Atari video games together with a range of new educational and artistic programs.

As Rowe pointed out at ITA, Atari has already reacted to the downturn in the U.S. video game market and the imminent downturn in Europe for next year by selling "Pac-Man" and other games for mainstream manufacturers' home computers.

But Rowe insisted that research Atari has done with teenagers has convinced the company that video games on cassette will still be an expanding business in the years to come. As an example, he said, Atari research has shown that 20% of households in the U.S. and 25% in the U.K. will consider a video game as a Christmas present.

## Video Censorship Issue Triggers Hong Kong Row

HONG KONG—A bitter row has developed between the Hong Kong Videogram Industry's ad hoc committee for specific standards on videocassette programming and the International Federation of Producers of Phonograms & Videograms (IFPI) Video Group here.

Both groups claim the right to represent the local video industry, with IFPI stating it is the only legally constituted association representing major local producers and distributors of videocassettes. IFPI not only opposes the video censorship suggested by the ad hoc committee but is also against the committee's efforts to restrict and limit the Objectionable Publications Ordinance.

The latter move, according to IFPI, would restrict police powers to combat pornography. It says the ad hoc group's proposals would not only "deprive individuals of the right to initiate prosecutions, but have the effect of a pornographer's charter."

The IFPI Hong Kong video group's panel of international experts and legal advisers has been studying the problem and is expected to submit to the government proposed guidelines for a rating system for video dealers and consumers aimed at stamping out "objectionable material" from the marketplace. The ad hoc committee submitted its own proposals to the home affairs department of the government a few weeks ago.

# Taiwan Toughens Copyright Law

## IFPI Receives Details of Increased Piracy Penalties

LONDON—Details of the draft copyright law recently approved by the executive of the Republic of China (Taiwan) have reached the International Federation of Producers of Phonograms & Videograms (IFPI) here. As previously rumored, the law contains substantially increased penalties for piracy and a much greater all-around protection of copyrighted works.

When the draft was first prepared

and submitted to the legislature in Taipei (Billboard, Sept. 3), IFPI called it "a welcome improvement." It now emerges that criminal penalties under the new act include a minimum sentence of six months' imprisonment for any copyright infringement. Professional pirates will face up to five years in jail, plus a fine of up to \$1,250.

And pirates will no longer be able to avoid going to prison by converting their sentence to a nominal fine of a few yuan a day. IFPI calls this provision one of the "most encouraging" aspects of the proposed law.

Civil damages have been set at a minimum level of 500 times the fixed price of the infringed property. This is also seen by IFPI as a great improvement on the existing Taiwan law, under which difficulty in proving damages has resulted in inadequate compensation.

The proposed law, which will protect, among other things, writings

and translations, works of art, musical works, sound recordings, motion pictures, videotapes and computer software, proposes a term of copyright of 30 years from the date of completion or from the death of the author. In the case of joint works, the term runs from the death of the surviving author.

Equally important, foreign nationals will be provided with protection if their work is first published in Taiwan, or if the works of Taiwan nationals are protected in the country of the foreign author. Foreign corporations will also be given the right to bring actions for infringement in Taiwan, if ROC corporations have a reciprocal right in the foreign country.

The proposals, says IFPI here, further provide that copyright will come into existence upon the completion of the work and will not depend on registration, as is the case with the existing law.

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Tokyo 106 JAPAN

Telex: J23419 Telefax: 408-8501(TOKYO)

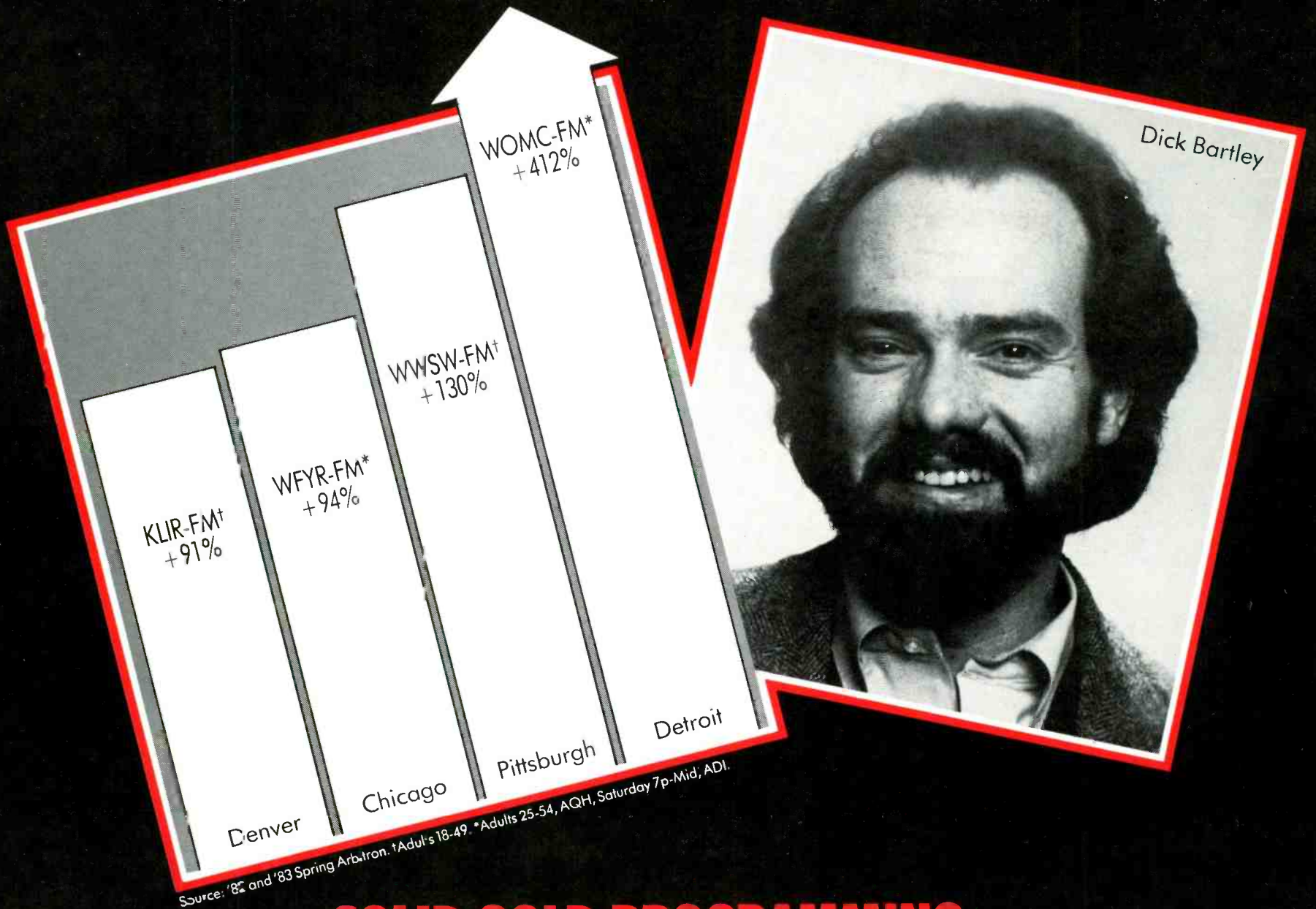
\*\*\*We are never interested in any kind of video programs related to X-rated but serious HOT ROCK.



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# Radio

## NRBA Hears Fowler Dereg Pitch FCC Chairman In Tune With Attendees At Convention

NEW ORLEANS—"There are two things that come in fixed arbitrary amounts—quantitative renewal standards and cheap tv dinners—and I for one have trouble swallowing either one," said FCC chairman Mark Fowler in his opening address at the National Radio Broadcasters' Assn. (NRBA) convention here last week.

Fowler, whose comments centered on deregulation and the need for Congressional legislation, was in tune with the wants of the broadcasters. "I believe that people can better articulate their needs and interests through the competitive marketplace of ideas and products than the remote and inflexible bureaucratic process. As a result I am an advocate for less rather than more regulation. In particular, we need to end content regulation by the federal government," he said.

Such regulation is often useless, Fowler claimed, "and when it's applied to news and public affairs, content regulation treads dangerously; indeed, it jumps over the line of the First Amendment rights of broadcasters as members of the press.

"Some believe we at the FCC should regulate the content of speech. Why? Because they say the electronic media are too powerful, because they may influence decisions made in the political arena or shape values at home. This power, they contend, is reason enough to treat broadcasters differently than print. They suggest that the more effective the speech, the less protection it needs from the First Amendment. This makes about as much sense as trying to enforce prohibition on Bourbon St.

"Many forms of expression have a powerful impact on society, and if we start to regulate media according to impact, we set a national policy favoring the bland, not the bold. This logic turns the First Amendment on its head. The founding fathers made themselves clear when they told Congress to make no law abridging freedom of the press, and no law means no law. No fairness doctrine, no content guidelines, no political speech rules. Zip."

Sprinkling his speech with humor,

## News/Talk Out, Hits In AT WGSO New Orleans

NEW ORLEANS—After nine years of building WGSO here into an established news/talk outlet, Broad Street Communications has decided to abandon that format in favor of a top 40 approach similar to Mike Joseph's "Hot Hits."

Unlike Joseph's clients over the past few years, though, WGSO is an AM outlet, much like many facilities that have recently switched from music to the news/talk format Broad Street is abandoning. But according to Broad Street president Fred Walker, "The competitive fight (WWL, a 50 kw facility, compared to WGSO, a 5 kw directional station at 1230, is also news/talk) turned into winning the battle and losing the war."

"We're moving the transmitter site to St. Bernard Parish," says Phil Zachary, the newly appointed GM of the soon-to-be "13Q," WQUE-AM. "That's the growth area of town. We're also converting to AM stereo as of January. Broad Street is already formulating marketing plans with Sony, introducing new low-priced

high quality AM stereo receivers into the market.

Even so, the question arises: Will Broad Street, like Harte Hanks in Houston, which converted its FM to contemporary hits after the success of 79Q (KKBQ), do likewise with WQUE-FM? Zachary, who until his appointment as GM last week programmed WQUE-FM, thinks not.

"QUE is very well positioned right now," he says, "I wouldn't have considered leaving it if it weren't. We've not been a phenomenal ratings success, but we certainly are a success in terms of dollars. We're the only clear AC in the market, and we're getting the time buys."

"We're the WCLR (Chicago) or WYNY (New York) of the market and I think it will pretty much remain that way—a strong AC station with heavy emphasis on oldies." Programming it now will be WHHY Montgomery's Chris O'Kelly.

Zachary, who is targeting a Nov. 1 air date, expects to announce a PD and airstaff this week.

### COUNTRY PROGRAMMING VETERAN

## Warren Exits WPTR For KKYX Assistant PD Post

SAN ANTONIO—After over two years programming Albany's 50 kw country outlet, WPTR, Steve Warren leaves the AM facility, which has just been sold, heading South to a bigger market, with more country listening.

As assistant PD at Swanson's KKYX here, Warren will concentrate on formatics and the overall station sound, while PD Paul Morgan comes off the air, turning his attention to station promotions and community events in the market ranked at 38 with a combined 21 share of country audience.

Warren, who started in the format over a decade ago as WHN's music director during that station's first three country years, will pull down Morgan's former 10 to noon air shift. The remainder of the day has been revamped as well, with midday jock David Foster moving into the morning slot, replacing Watson Jelks, who went to Oklahoma City last month. Foster will team up with Jelks' former half, longtime KKYX personal-

ity Pat Tallman. Afternoon talent and music director Jerry King moves into the midday slot, while veteran Miami country personality Jay Robbins comes on board in afternoons.

"The offer they made me was perfectly vulgar," laughs Warren, who suggested his replacement in Albany, a former WPTR PD from its rock heyday, J.W. Wagner, who has been across town at GE's WGY/WGFM for the past several years.

"A lot of my background in the format has been making people listen to country in markets where it hasn't been popular," says Warren, who is used to KKYX's 50 kw 680 dial position, having worked at the clear channel facility at 680 in San Francisco, KNBR. "Here we've got the listeners within the format, but we've also got the competition. It's a different approach." KBUC-AM-FM is similarly programmed with Burns Somerset's "Continuous Country" heard on KAJA.

Fowler outlined the success his FCC has had in deregulating the industry and praised outgoing NRBA president Sis Kaplan for her support in that area. But he warned broadcasters that without Congressional legislation, all the good could be undone by future commissions or lawmakers.

Congress, said Fowler, is currently "considering a bill that would not give you freedom"—in fact, its restrictive elements include possible revocation of license for noncompliance with pre-set programming standards. "I intend to hold in there with you vigorously, and to dissent vigorously, to any legislation that does not restore broadcasters the freedoms that our founding fathers under the Constitution intended you to have," he said.

Ironically, the NRBA, which grew out of the National Assn. of FM Broadcasters (NAFMB), found itself concentrating heavily on the question of AM broadcasting, with several sessions ending on an optimistic note. This year's meet, reflective of the organization's small and medium market majority membership, drew an estimated 1,800 paid attendees who were on hand for the announcement Monday (3) that Sis Kaplan would be succeeded as NRBA president by fellow North Carolina broadcaster Bernie Mann, owner of Raleigh's WKIX/WYYD and Greensboro High Point's WCOG/WGLD.

The announcement came at a luncheon highlighted by a videotaped message from President Reagan and the presentation of the NRBA's Golden Radio Award to Walter Cronkite. Further details of the three-day event will appear in next week's Billboard.

ROLLYE BORNSTEIN

## Vox Jox

### Barnett Moves Up The Ranks To WIRK Post

By ROLLYE BORNSTEIN

Persistence paid off for James Barnett. Jim's been with WIRK in West Palm Beach for 21 years now, starting off in 1962 (in the days of Jim Dunlap and Lee Sherwood) as morning man, working his way up the ranks to vice president of sales. Now that the new owners, Price Communications, have taken over, Jim has once again been promoted—to VP/GM.

★ ★ ★

KMET Los Angeles' former news director Ace Young has surfaced in Atlanta, becoming quite legit as PD of WCNN, an all-news Cable News Network affiliate formerly programmed by Robert Owen . . . When Jay Michaels joined Birmingham's WZZK as production director and midday jock on the country outlet, he probably didn't realize what a good move it would be. When Rusty Walker departed for Kansas City a few weeks back he suggested Jay as PD, and last week WZZK made it official.

Things aren't so funny these days at WJOK, America's only all-comedy station, located in suburban D.C., is finding out that "money talks and nobody walks." The money, however, seems to be rather silent, hence the five-member staff has staged a

(Continued on opposite page)

# Billboard RADIO AWARDS

## RULES

1. All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.

2. All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.

3. A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.

4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:

a) Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.

b) Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.

c) Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.

5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.

6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.

7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.

8. Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

### BILLBOARD RADIO AWARDS 1983 ENTRY FORM

NAME: \_\_\_\_\_  
STATION: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY STATE ZIP: \_\_\_\_\_  
PHONE: \_\_\_\_\_

CATEGORY ENTERING: (check one only)

\_\_\_\_\_ STATION OF THE YEAR  
in present format since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ PROGRAM DIRECTOR OF THE YEAR  
in present position since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ PERSONALITY OF THE YEAR  
daypart \_\_\_\_\_ since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ INTERNATIONAL PERSONALITY OF THE YEAR  
military \_\_\_\_\_ commercial \_\_\_\_\_  
market: \_\_\_\_\_ daypart \_\_\_\_\_

\_\_\_\_\_ FEATURED PROGRAMMING  
station produced \_\_\_\_\_ syndicator/network produced \_\_\_\_\_

### MARKET INFORMATION:

(American entrants state Arbitron market served and size)  
MAJOR 1-30 # \_\_\_\_\_ market \_\_\_\_\_  
MEDIUM 31-100 # \_\_\_\_\_ market \_\_\_\_\_  
SMALL 101-over # \_\_\_\_\_ market \_\_\_\_\_  
(Canadian applicants state market and metro population: \_\_\_\_\_)

\_\_\_\_\_ contemporary hit/  
adult contemporary \_\_\_\_\_ AOR \_\_\_\_\_  
\_\_\_\_\_ urban/black \_\_\_\_\_ MOR/nostalgia \_\_\_\_\_  
\_\_\_\_\_ country \_\_\_\_\_ other (please describe): \_\_\_\_\_

All entries must be submitted no later than Jan. 1, 1984 to:  
Rollye Bornstein Radio Editor  
Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210



# Radio

'NOTHING MORE FOR ME TO DO'

## Patton Quits Bonneville Post

NEW YORK—"Now that I've learned that I can build companies, that's what I intend to do," says John E. Patton, who has resigned his post as chairman and chief executive officer of Bonneville Broadcasting System, the Tenafly, N.J.-based division of Bonneville International Corp. that programs and syndicates Bonneville's easy listening format.

"Three years ago (when Patton joined the company, after stints as president of RAM research and GM of several radio properties), Bonneville was second to Schulke in the easy listening syndication business. Today that positioning has been reversed. From a market share of less than 25% in 1981 we have grown to a dominant 63% share of the market," he notes.

Patton, who has signed a consulting agreement with Bonneville Inter-

national, is replaced by vice president of finance and administration Stephen C. Riddleberger. In his new capacity, Patton will continue to advise Bonneville while actively pursuing other interests.

"There was really nothing more for me to do" on a day-to-day basis at Bonneville, he says, "It's been built as far as it can be without external growth. Stephen can come in and manage the business part of it. I'll be staying in Tenafly, at least for the time being."

As for future plans, Patton says he would consider radio station management again. "Although I've been working in easy listening for the past three years, the kind of radio I came out of, personality radio, is once again a growing viable format. Running that kind of station would be fun again."

## Arbitron Sues Masla For Infringement

NEW YORK—Arbitron alleges copyright infringement against Masla Radio and KALI Los Angeles in a federal suit filed here last week.

The complaint, which seeks \$55,000 in compensatory damages, charges that Masla circulated a two-page sales brochure in Los Angeles quoting female 18-plus audience estimates for the Spanish-language station, which does not subscribe to Arbitron. Arbitron's copyrighted audience estimates cannot be used by a non-subscriber for sales purposes.

The case was assigned to U.S. District Court Judge L.B. Sand. At presstime, Arbitron general counsel A. Anthony Kelsey had not received a response from attorneys for either defendant.

LEO SACKS

SAN DIEGO OUTLETS

## Gannett Taps Conway As GM of KSDO-AM-FM

By THOMAS K. ARNOLD

SAN DIEGO—Chris Conway has been named general manager of KSDO-AM-FM here by Gannett broadcasting, the station's owner. Conway took over the helm of the local news/talk leader, and its struggling adult contemporary sister, both commonly known to be up for sale by Gannett, Thursday (6) from George Mills.

Prior to his new position, Conway was director of promotion and publicity at Gannett's KIIS/KPRZ Los Angeles, a post he assumed in August, 1982 and one in which he saw top 40 station KIIS zoom to the No. 1 spot in the most recent Arbitron ratings.

"I'm a Wally Clark protege," Conway says laughingly referring to the KIIS/KPRZ president/GM. "I've had a really fine association with Gannett over the years, and these are two really good facilities. I feel confident about the AM and enthusiastic about the FM."

Before he joined the two Los Angeles stations, Conway had a long and varied career in the radio business. He owned his own advertising and public relations agency in St. Louis in 1981, and before that, he served as sales manager for Gannett's all-news station there, KSD, after six years as general sales manager at WIL-AM-FM.

## Selcom Inc. Purchases Torbet From Bonneville

NEW YORK—Rank Selcom Inc., parent company of Selcom Radio, as the third largest sales rep firm behind McGovern Guild and Katz following its acquisition last week of Torbet Radio from Bonneville International for a purchase price believed to be in the \$8-\$10 million range.

Torbet will continue to represent Bonneville's 12 radio stations after Nov. 1, when the deal goes into effect, according to Peter Moore, who retains his post as president of Torbet. The firm, which will open its 12th sales office in Houston on Jan. 1, represents 140 markets. Selcom has 120.

Ken Hatch, senior vice president of Bonneville International, which acquired Torbet from Torbet Lasker in the fall of 1977, says that the company chose to place its emphasis on the development of its broadcast

properties. "We would have had to expand our scope, because the big are getting bigger in the radio rep business," he explains. "Torbet has been profitable, but we made the decision to sell."

Hatch declines to discuss the purchase price, noting "I told Selcom I wouldn't say anything about it."

Moore, stating that "it's hard to leave family," is looking forward to working separately and competitively with Selcom, whose president, Lou Faust, will oversee the operations of both Selcom Radio and Torbet. The merger also sees the promotion of Robert Smith to vice president and chief financial officer of Selcom Inc. and the appointment of Bill McHale as president of Selcom Radio. The Torbet management team stays intact.

LEO SACKS

## 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
<b>HOT 100 (153 Stations)</b>		
1 "Say, Say, Say," Paul McCartney & Michael Jackson, Columbia	106	106
2 "Crumblin' Down," John Cougar Mellencamp, Riva/Mercury	81	84
3 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	37	62
4 "The Smile Has Left Your Eyes," Asia, Geffen	35	35
5 "P.Y.T. (Pretty Young Thing)," Michael Jackson, Epic	32	55
<b>BLACK (94 Stations)</b>		
1 "Time Will Reveal," DeBarge, Gordy	37	45
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	31	56
3 "I Need You," Pointer Sisters, Planet	29	29
4 "Show Me The Way," Skyy, Salsoul	23	43
5 "Heartbreaker," Zapp, Warner Bros.	23	26
<b>COUNTRY (124 Stations)</b>		
1 "Slow Burn," T.G. Sheppard, Warner/Curb	57	59
2 "Ev'ry Heart Should Have One," Charley Pride, RCA	51	56
3 "Take It To The Limit," Willie Nelson with Waylon Jennings, Columbia	46	81
4 "You Look So Good In Love," George Strait, MCA	37	89
5 "You're A Hard Dog (To Keep Under The Porch)," Gail Davies, Warner Bros.	31	32
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	18	34
2 "Say, Say, Say," Paul McCartney & Michael Jackson, Columbia	17	17
3 "Uptown Girl," Billy Joel, Columbia	13	56
4 "Time Will Reveal," DeBarge, Gordy	13	21
5 "Wind Beneath My Wings," Lou Rawls, Epic	13	14

## Vox Jox

Continued from opposite page

joint walkout and is collectively looking for a job. Perhaps someone could use America's first five-member morning team.

WCCO Minneapolis is becoming a thing of the past. WCCO-FM, that is. In keeping with its present format, it's opted for "W-Lite," WLTE. Meanwhile, the "Voice Of The Negro" departs Chicago, as WVON becomes WGCI-AM on Halloween and every day thereafter... Tom Joyner leaves the Windy City (he was at WJPC) for the warmer climes of Dallas and urban-programmed KKDA.

★ ★ ★

Doubleday certainly reversed its down trend of last winter. All four Doubleday markets surveyed in the summer Arbitron sweep showed considerable increases: WAPP New York, WAVA Washington, WLLZ Detroit and WMET Chicago. Congrats to all involved. WMET, by the way, just hired a new news director. She's Sandy Palmer from Omaha's Z-92 (KEZO-FM).


A couple of appointments at 79Q (KKBQ-AM-FM) Houston: Jackie Robbins, the former PD of Corpus Christi's KZFM, is named news director, and Paulette McGrath, who leaves fast food promotions for life in the fast lane promoting 79Q, is named director of marketing... Ray Barber, afternoon jock at Bernie Mann's WGLD High Point, is upped from assistant PD to operations manager, succeeding Ed Owens.

For years now, people have been telling Rick Sklar, "You ought to write a book." Well, he's taken everybody's advice, and "Stay Tuned" will be out next year from St. Martin Press... Steve Gaspar has gone solo. The former KLOS Los Angeles director of advertising and promotion is now in business for himself and can be reached at (213) 827-7255.

★ ★ ★

Arthur Kriemelman, sales VP for Mutual, has been named president of the Radio Networks Assn... David Kurman is upped to manager/programs for the CBS Radio Network... Larry Anderson adds to his duties as operations manager of Tampa's WDAE, taking over as manager of Primetime Radio for the Taft syndicated nostalgia offering... Mary Clunis moves to a new territory as AP broadcast executive for South Texas.

OCTOBER 15, 1983, BILLBOARD



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## KIFM Loses Again In License Row

By THOMAS K. ARNOLD

SAN DIEGO—Adult contemporary station KIFM here, involved in a struggle with the FCC for more

than a decade, has been dealt another blow in its efforts to retain its license.

Last Monday (3), the U.S. Supreme Court refused to review the yanking of KIFM's license, which

was ordered revoked two years ago by the FCC over the station's alleged failure to fulfill its public service obligations.

At the time of the station's license

renewal hearings in 1971, two Univ. of California at San Diego students complained to the FCC that the station, then called K-Big, was not airing enough public service programming in its automated format.

The latest chapter in the continuing battle between the station and the

federal agency however, does not spell the end for the FM outlet, GM Bruce Walton asserts. "We are not going off the air," Walton says, "We will fight this thing until the end, and the end is not in sight yet."

Walton says he plans once again to take his appeal to the FCC, a process he expects will take another six months. "The action by the Supreme Court was what we anticipated," he says. "Now, we have to go back in front of the FCC with several options of appeal, and we feel that is our best opportunity to have the license given back to us."

"Even if the first appeal is unsuccessful, we have one remaining appeal planned. And it's important to realize that the complaint about the programming referred to the 1971 license term. This of course was before deregulation, and we feel confident of a favorable outcome under current FCC policies."

KIFM has generally been near the bottom of the local ratings, but its nightly "Lites Out San Diego" jazz program, hosted by program director Art Good, has become one of the most popular radio shows of any kind in the city.

## Retailers Urged: Work Closely With Stations

CARLSBAD, Calif.—Record/tape retailers should consider using radio for advertising and working with stations on promotions more now than at any other time. The reasoning is that MTV and other music on television is so potent that it now makes sense to employ a mix of media to maximize product exposure—and that radio is more receptive precisely because of competition from tv.

That encouraging word for radio came at the third annual National Assn. of Recording Merchandisers (NARM) retail advisory committee here Sept. 22, where top label executives heard retailer Roy Imber say, "Radio is worried in our market and is coming back to the table in terms of wanting to do more promotions with us than ever before."

Imber, head of Elroy Enterprises' 52-unit chain Record World, concentrated in New York, New Jersey and Connecticut, said radio "is more cooperative and docile. The economic realities of the market have forced radio to reverse a number of policies regarding promotion, product exposure, formats and playlists."

"Radio is still an important part of our ad mix as it seeks out our customers residing where there is not as much exposure to MTV. Radio, moreover, reaches people at all times of the day and goes with them in cars, to the beach and in bed," Imber continued.

He made it clear that MTV has been recognized as powerful by NARM members. "My kids come home from school, go in and switch to (MTV) and they're out of the world for hours." He also said the Nashville Network cable channel now offers nearly 24 hours of country exposure daily in his market. "Country in our market used to be a closet item," he noted.

Imber said he sees the proliferation of music on tv as "presenting a number of interesting economic efficiencies." He noted that to employ print in his market he would have to use 18 different newspapers. But by using a combined mix of media, "including a dash of print," he said, "we can reach most of our customers with all of our music all through the programming day."

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# Radio

## Summer Arbitron Results

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

call	format	spring '83	fall '83	call	format	spring '83	fall '83
<b>New York</b>				<b>Philadelphia</b>			
WRKS	urban	4.5	5.3	KSFO	nostalgia	3.2	4.2
WKTU	urban	4.9	4.9	KFRC	contemporary	4.2	3.9
WOR	talk	5.2	4.9	KSOL	urban	3.1	3.6
WBLS	urban	5.2	4.7	KABL-FM	easy listening	3.2	3.3
WCBS-AM	news	4.3	4.5	KNEW	country	2.7	3.1
WINS	news	4.8	4.4	KIOI	AC	3.1	2.9
WPLJ	contemporary	4.1	4.0	KSAN	country	4.1	2.9
WYNY	AC	4.6	3.9	KYUU	contemporary	2.2	2.6
WRFM	easy listening	4.9	3.8	KBAY	easy	1.8	2.5
WNBC	contemporary	3.1	3.6	KITS	contemporary	2.0	2.5
WPIX	AC	3.6	3.5	KBLX	black	2.6	2.4
WAPP	AOR	2.8	3.4	KOIT	easy	2.9	2.2
WCBS-FM	oldies	3.0	3.2	KRQR	AOR	2.2	2.2
WPAT-FM	easy listening	3.8	3.1	KSJO	AOR	2.2	2.1
WABC	talk	2.9	3.0	KABL-AM	easy listening	3.1	2.0
WNEW-AM	nostalgia	2.9	2.9	KQAK	AOR	1.9	2.0
WHN	country	2.4	2.8	KMEL	AOR	2.3	1.9
WKHK	country	1.9	2.3	KDIA	black	2.4	1.8
WNEW-FM	AOR	2.1	2.1	KOME	AOR	1.3	1.8
WADO	Spanish	2.1	2.0	KYA	oldies	1.3	1.8
WHTZ	contemporary	—	2.0	<b>Washington</b>			
<b>Los Angeles</b>				<b>Boston</b>			
KIIS	contemporary	6.0	7.6	WKYS	urban	10.4	10.7
KABC	talk	7.6	7.4	WMAL	AC	7.2	7.7
KJOI	easy listening	4.1	4.7	WGAY-FM	easy listening	6.6	7.5
KBIG	easy listening	6.1	4.3	WHUR	black	5.7	7.0
KLOS	AOR	4.1	4.3	WRQX	contemporary	7.6	7.0
KROQ	AOR	4.4	3.5	WLTT	AC	4.8	4.7
KMET	AOR	3.2	3.3	WMZQ	country	4.1	4.1
KMPC	nostalgia	2.8	3.3	WRC	news/talk	4.5	4.0
KRTH	AC	3.0	3.3	WTOP	news	3.5	3.8
KFWB	news	3.4	3.2	WAVA	AOR	3.2	3.6
KIQQ	contemporary	2.8	2.7	WWDC-FM	AOR	3.6	3.6
KNX	news	3.1	2.7	WPGC-AM-FM	AC	3.4	3.5
KZLA-AM-FM	country	2.3	2.6	WGMS-AM-FM	classical	3.8	3.3
KOST	AC	2.6	2.3	WPX-FM	country	3.2	3.3
KRLA	oldies	1.7	2.3	WASH	AC	3.4	3.0
KHTZ	AC	2.3	2.2	WOOK	black	3.2	2.9
KUTE	urban	1.9	2.1	WYCB	religion	1.9	2.4
KALI	Spanish	1.8	2.0	WXTR-FM	oldies	1.5	2.0
KTNQ	Spanish	1.8	1.9	<b>Detroit</b>			
KLAC	country	2.0	1.8	WJR	MOR	8.8	14.6
KPRZ	nostalgia	2.5	1.8	WJOI	easy listening	7.0	6.5
KFI	contemporary	1.8	1.7	WJLB	black	4.7	6.2
KJLH	urban	1.4	1.7	WDRQ	urban	6.3	5.8
KNOB	MOR	1.3	1.7	WLLZ	AOR	5.4	5.7
KMGG	AC	1.3	1.5	WNIC-FM	AC	4.7	5.2
KKHR	contemporary	—	1.4	WRIF	AOR	6.1	5.2
<b>Chicago</b>				<b>San Diego</b>			
WGN	MOR	8.7	8.3	KJQY	easy listening	8.6	8.4
WGCI	urban	5.1	6.2	KFMB	AC	8.4	8.0
WLOO	easy listening	5.4	5.9	KGB	AOR	5.6	6.6
WBMX	black	4.3	5.8	KFMB-FM	AC	5.3	5.7
WBBM-FM	contemporary	4.4	5.0	XTRA-FM	AOR	5.6	5.7
WBBM-AM	news	5.0	4.6	KSDO-AM	news/talk	4.0	4.7
WMAQ	country	3.3	4.3	XTRA-AM	contemporary	4.3	4.4
WKQX	contemporary	2.7	4.1	KBZT	AC	3.9	4.2
WCLR	AC	3.7	3.6	KPRI	AOR	4.4	4.0
WMET	AOR	3.0	3.6	KYXY	AC	5.4	3.9
WXRT	AOR	3.4	3.5	KMLO	nostalgia	2.3	3.3
WIND	news/talk	4.3	3.4	KCBQ-AM	country	2.7	3.2
WLS-AM	contemporary	4.1	3.4	KFSD	classical	2.9	2.9
WFYR	AC	2.7	3.1	KIFM	AC	2.5	2.8
WJJD	nostalgia	3.2	3.1	KOGO	AC	2.2	2.5
WLS-FM	contemporary	3.6	3.1	KNX-AM	news	2.1	2.5
WLAK	AC	2.4	2.6	XHRM	urban	3.0	2.5
WUSN	country	2.1	2.5	KCNN	nostalgia	1.4	2.3
WAIT	nostalgia	2.1	2.3	KCBQ-FM	country	2.3	2.2
WLUP	contemporary	3.5	2.3	KSDO-FM	contemporary	3.6	2.2
WJPC	black	2.5	2.2	KEZL	easy listening	—	2.2
<b>San Francisco</b>				<b>San Francisco</b>			
KGO	talk	8.6	7.5	KGO	talk	8.6	7.5
KNBR	MOR	3.6	5.4	KNBR	MOR	3.6	5.4
KCBS	news	5.1	5.3	KCBS	news	5.1	5.3

## Hits At Top In Cleveland, Houston Ratings

LOS ANGELES—Top 40 outlets lead the pack in both Houston and Cleveland in the recently released summer Arbitrons, which show Cleveland's WGCL up from a 7.3 to a 9.8, followed closely by easy listening-formatted WDOK, which also rose, from a 7.2 to a 9.4.

Malrite's AOR leader, WMMS, showed up in third place, moving from 8.2 to 8.9, followed by Mike McVey's "Music of Your Life" WBBG, which went from 6.5 to 7.0. McVey's AC FM, WMJI, came in fifth, moving up slightly from 5.7 to 5.9. It tied with easy listening WQAL, which fell to 5.9 from 7.3.

Rounding out the rest of the market, urban-programmed WZAK rose from 4.5 to 5.2; Gannett's WWWE, which switched from country to AC, went from 4.6 to 4.9 with the help of

(Continued on page 90)

## Top 40 Format Makes Comeback In Latest Ratings

Continued from page 1

temporary hit approaches. Unlike Houston's KKBQ, Boston's WHTT or even Cleveland's WGCL, KIIS uses more of a personality AC approach to the music. "But we're not laid-back," says Clark. "I think our delivery creates a distinct sound in itself, and we're consistent with it throughout the day. It doesn't end after Rick Dees leaves the air, and that's the reason I have no fears of a jukebox getting us."

Nonetheless, Clark is hedging his bets, paying Mike Joseph for the use of the name "Hot Hits." "That is not to say we're adopting Mike's format. That is not what we've contracted for. We just think there's some magic to the phrase. It will help better identify us," he says.

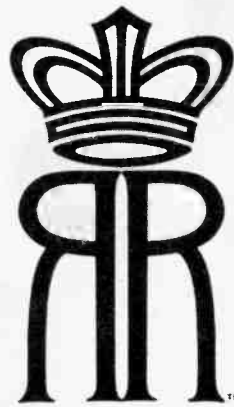
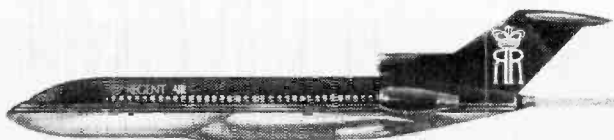
Patterned more in the traditional "Hot Hits" mold is CBS' Hit Radio concept, which, as programmed by Rick Peters at WHTT, has moved to the top spot in Boston at 8.1 from its number three position of 6.9. WHTT is followed closely by urban leader WXKS.

Urban continued to prove itself as a format to watch, coming in just behind top 40 in both Cleveland and Boston, leading the pack in double digits in Washington (where WKYS went from a 10.4 to a 10.7), and occupying the top two slots in New York.

In the Big Apple, Barry Mayo's Kiss (WRKS), with a heavy black emphasis, emerged No. 1 overall for the first time, going from a 4.5 to a 5.3, while number two-ranked WKTU stayed flat at a 4.9. New York was also a market to watch in that WPLJ switched from its solid AOR approach to a contemporary flavor shortly after the book started, while Z-100 (Malrite's WHTZ) debuted just weeks prior to its conclusion. Both stations showed well, with Z-100's first book at a 2.0 and WPLJ maintaining its stance by going from a 4.1 to a 4.0.

With WAPP's rise from a 2.8 to a 3.4 and WNEW-FM's flat 2.1, it seems logical that no more AOR shares have been added to the New York market; hence WPLJ, at least initially, has managed to make the transition, shifting its audience to a more top 40 core without dropping any share points.



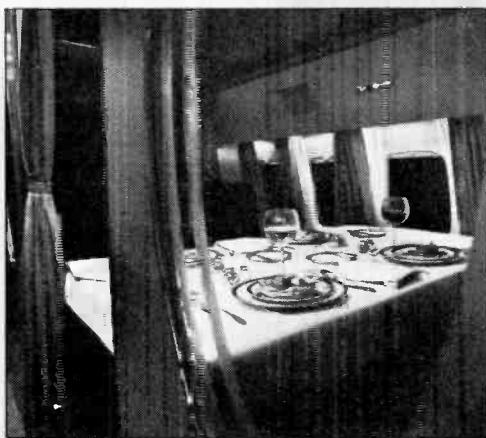


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	7:00P Daily, effective 10/14
SFO-N.Y. (EWR)	8:30A M-F, effective 10/31
N.Y. (EWR)-SFO	6:00P M-F, effective 10/31
SFO or LAX to HNL	9:00A Sat. Only, effective 10/29
HNL to LAX or SFO	9:00A Sun. Only, effective 10/30
(Departure times refer to city of origin.)	
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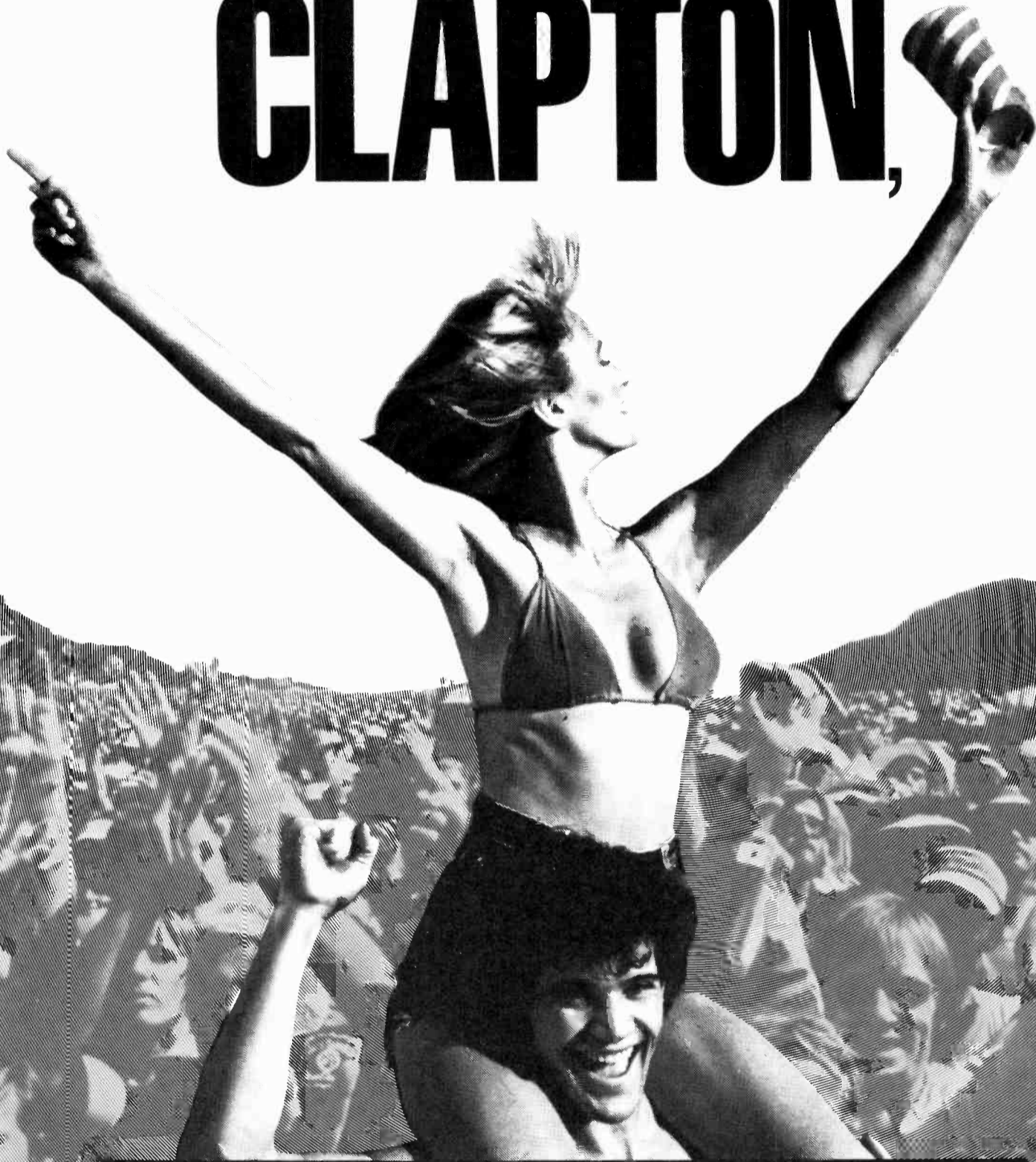




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# Radio

## Dee Crack Angers KIX-106 Listeners

By BILL HOLLAND

WASHINGTON—Gary Dee, who came to town last week with a \$2 million, two-year, two-option deal to handle the morning drive shift at KIX-106 (Billboard, Oct. 8), angered

first-morning listeners on Oct. 3 with what many say was an insulting remark about the skin color of the wife of Washington's black mayor, Marion Barry.

During his first show, in which

chat and phone calls were used to "get people going," as KIX promotion director Pat Jones put it, Dee began talking about a photo in the newspaper of the mayor and his wife, Effie Barry. The mayor had just end-

ed a week-long stay in the hospital for chest pains. Mrs. Barry is a light-skinned black woman.

According to listeners, the controversial former Cleveland jock then said, "But seriously, folks, she could pass for white."

KIX's Pat Jones says that the sta-  
(Continued on opposite page)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

1. **Half-Breed**, Cher, MCA
2. **Ramblin' Man**, Allman Brothers Band, Capricorn
3. **Let's Get It On**, Marvin Gaye, Tamla
4. **Higher Ground**, Stevie Wonder, Tamla
5. **Angie**, Rolling Stones, Rolling Stones
6. **Who's That Lady**, Isley Brothers, T-Neck
7. **Loves Me Like A Rock**, Paul Simon, Columbia
8. **Midnight Train To Georgia**, Gladys Knight & the Pips, Buddah
9. **Keep On Truckin'**, Eddie Kendricks, Tamla
10. **We're An American Band**, Grand Funk, Capitol

### POP SINGLES—20 Years Ago

1. **Sugar Shack**, Jimmy Gilmer & the Fireballs, Dot
2. **Be My Baby**, Ronettes, Philles
3. **Blue Velvet**, Bobby Vinton, Epic
4. **Cry Baby**, Garnet Mimms & the Enchanters, United Artists
5. **Sally, Go 'Round the Roses**, Jaynettes, Tuff
6. **Busted**, Ray Charles, ABC-Paramount
7. **My Boyfriend's Back**, Angels, Smash
8. **Mean Woman Blues**, Roy Orbison, Monument
9. **Heat Wave**, Martha & the Vandellas, Gordy
10. **Donna The Prima Donna**, Dion DiMucci, Columbia

### TOP LPs—10 Years Ago

1. **Goats Head Soup**, Rolling Stones, Rolling Stones
2. **Brothers & Sisters**, Allman Brothers Band, Capricorn
3. **Let's Get It On**, Marvin Gaye, Tamla
4. **Los Cochinos**, Cheech & Chong, Ode
5. **Innervisions**, Stevie Wonder, Tamla
6. **We're An American Band**, Grand Funk, Capitol
7. **Deliver The Word**, War, United Artists
8. **Killing Me Softly**, Roberta Flack, Atlantic
9. **Long Hard Climb**, Helen Reddy, Capitol
10. **The Smoker You Drink The Player You Get**, Joe Walsh, Dunhill

### TOP LPs—20 Years Ago

1. **My Son, The Nut**, Allan Sherman, Warner Bros.
2. **Ingredients In A Recipe For Soul**, Ray Charles, ABC-Paramount
3. **Trini Lopez At PJ's**, Reprise
4. **Bye Bye Birdie**, Soundtrack, RCA Victor
5. **Peter, Paul & Mary**, Warner Bros.
6. **The James Brown Show**, King
7. **Moving**, Peter, Paul & Mary, Warner Bros.
8. **Shut Down**, Various Artists, Capitol
9. **Elvis' Golden Records, Vol. 3**, RCA Victor
10. **West Side Story**, Soundtrack, Columbia

### COUNTRY SINGLES—10 Years Ago

1. **Ridin' My Thumb To Mexico**, Johnny Rodriguez, Mercury
2. **Kid Stuff**, Barbara Fairchild, Columbia
3. **You've Never Been This Far**, Conway Twitty, MCA
4. **You're The Best Thing That's Happened To Me**, Ray Price, Columbia
5. **Rednecks, White Socks & Blue Ribbon Beer**, Johnny Russell, RCA
6. **Sunday Sunrise**, Brenda Lee, MCA
7. **The Midnight Oil**, Barbara Mandrell, Columbia
8. **We're Gonna Hold On**, George Jones & Tammy Wynette, Epic
9. **Don't Give Up On Me**, Jerry Wallace, MCA
10. **Sawmill**, Mel Tillis, MGM

### SOUL SINGLES—10 Years Ago

1. **Keep On Truckin'**, Eddie Kendricks, Tamla
2. **Midnight Train To Georgia**, Gladys Knight & the Pips, Buddah
3. **Get It Together**, Jackson 5, Motown
4. **Hurts So Good**, Millie Jackson, Spring
5. **Higher Ground**, Stevie Wonder, Tamla
6. **Hey Girl (I Like Your Style)**, Temptations, Gordy
7. **Let's Get It On**, Marvin Gaye, Tamla
8. **Sexy, Sexy, Sexy/Theme From "Slaughter"**, James Brown, Polydor
9. **Never Let You Go**, Bloodstone, London
10. **Funky Stuff**, Kool & the Gang, De-Lite

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- Reggae, Jazz and Non-Rock Music
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# DON'T BE LEFT OUT!

# Washington Roundup

By **BILL HOLLAND**

For the first time in recent history, the President has called his FCC chief to the Oval Office to talk over upcoming policy decisions.

FCC Chairman Mark Fowler was called to a White House meeting with President Reagan Sept. 28 to discuss Commission proposals to relax rules governing network finance and syndication. The tv networks are currently barred from owning programs and syndicating them, and the Hollywood film production community is up in arms about the deregulation proposal, saying the networks would gobble up the field.

Sources say that the President didn't voice his views—although Hollywood lobbyists say Reagan sides with them—and that the meeting was more of a briefing.

★ ★ ★

The National Black Media Coalition (NBMC) celebrated its 10th anniversary at a three-day conference last week at the Hyatt Regency here, with more than 1,500 in attendance. Among the speakers: Rep. Tim Wirth (D-Colo.), chairman of the House telecommunications subcommittee, and FCC Commissioner Henry Rivera, who gave his support at the Thursday luncheon to a proposed tax bill in the House, H.R. 2331, that would extend and increase the tax certificate benefits offered to owners selling used telecommunications equipment to minorities.

★ ★ ★

And now, the "Well, *excuuuuse* me!" item of the week: The FCC, in a fit of fiscal pique, issued an irritable statement before the Oct. 1 weekend Congress was to act on the continuing resolution for funding government agencies. It said that unless Congress got on the ball, the FCC "WILL NOT" (the Commission's caps) "release any official ruling . . . accept any pleading . . . process any authorization . . . initiate any inquiry . . ." etc. The FCC has almost gone broke for three years in a row, and actually shut down for a day and a half on Nov. 23, 1981. This time, however, the Congress came through.

★ ★ ★

The FCC and the U.S. Appeals Court have dismissed a last-minute petition by Cosmopolitan Broadcasting, owners of WHBI in Newark, that charged that a Commission administrative law judge was guilty of misconduct in the WHBI renewal case in 1974.

WHBI lost that case, and the Supreme Court also refused to hear an

## Listeners Object To Dee Remark

• Continued from opposite page

tion received calls objecting to the remark both Monday and Tuesday, some calling to complain about the "new trashy-mouthed guy." Jones explains that Dee's approach is "to say something, put it out there, and then let people call up and tell him what they think," and adds that the jock "did not apologize—he's not going to."

However, Jones adds that general manager Bill Sherard, taking "a neutral position," spoke to Dee and told him "what he said was not appropriate." Jones herself, when questioned if she thought the remark was "unfortunate," replied: "I don't know."

In the meantime, the Mayor's office has received calls about the remark, and has sent a letter to the station asking for a transcript.

The Federal Communications Commission also received calls about the incident, according to complaints division chief Albert Baxter. "We got some calls from some people who were terribly, terribly upset," he says.

appeal. The FCC says that the interim operator, Global Broadcasting, is now running WHBI as of Oct. 1.

★ ★ ★

The FCC has reversed an October, 1982 review board decision denying the renewal of licenses of Gross Telecasting's radio and tv stations in Lansing, Mich.

The Commission concluded that Gross was qualified to remain a licensee and denied the American Civil Liberties Union (ACLU) a review. The ACLU had charged that all three stations had "clipped" tv network news. Affected in the reversal are WJIM-AM-FM; both were given full-term renewals.

★ ★ ★

The FCC and the Department of Commerce have signed a memorandum of agreement to coordinate the efforts of both in fostering participation and ownership by the minority business community in the broadcast and telecommunications industry. And in another joint pact, RKO Ra-

dio and the League of Women Voters have announced a campaign to register young voters in 1984. Noting that young voters' sign-ups are "distressingly low," RKO and the League are scheduling radio programming, PSAs, talk shows and documentaries that will appeal to the 18-34-year-old potential voters.



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Survey For Week Ending 10/15/83

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## Rock Albums

## Top Tracks

Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
<b>1</b>	1	17	<b>THE POLICE—Synchronicity, A&amp;M</b> <span style="float:right">WEEKS AT #1: 15</span>	<b>1</b>	1	6	<b>THE MOTELS—Suddenly Last Summer, Capitol</b> <span style="float:right">WEEKS AT #1: 2</span>
2	2	13	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	2	7	4	RAINBOW—Street Of Dreams, Polydor
3	4	7	THE MOODY BLUES—The Present, Threshold	3	11	3	PAT BENATAR—Love Is A Battlefield, Chrysalis
4	7	14	JACKSON BROWNE—Lawyers In Love, Asylum	4	2	10	HEART—How Can I Refuse, Epic
5	5	10	HEART—Passionworks, Epic	5	4	15	THE POLICE—King Of Pain, A&M
6	12	4	PAT BENATAR—Live From Earth, Chrysalis	6	3	7	THE MOODY BLUES—Sitting At The Wheel, Threshold
7	6	6	THE MOTELS—Little Robbers, Capitol	7	13	2	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
8	3	10	ASIA—Alpha, Geffen	8	12	4	STEVIE NICKS—If Anyone Falls, Modern
9	13	4	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	9	8	8	JACKSON BROWNE—For A Rocker, Asylum
10	10	5	GENESIS—Mama, Atlantic (12 inch)	10	5	5	GENESIS—Mama, Atlantic
11	8	6	BIG COUNTRY—The Crossing, Mercury	11	6	12	ROBERT PLANT—Big Log, EsPeranza/Atlantic
12	11	6	RAINBOW—Bent Out Of Shape, Mercury	12	9	9	ASIA—The Heat Goes On, Geffen
13	9	11	KANSAS—Drastic Measures, CBS	13	18	6	BIG COUNTRY—In A Big Country, Mercury
14	14	17	STEVIE NICKS—The Wild Heart, Modern	14	19	12	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
15	22	4	THE ROMANTICS—In Heat, Nempereor	15	10	10	KANSAS—Fight Fire With Fire, Epic
16	16	6	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	16	26	3	THE KINKS—Don't Forget To Dance, Arista
17	18	24	QUIET RIOT—Metal Health, Pasha	17	22	20	THE FIXX—One Thing Leads To Another, MCA
18	20	6	PETER SCHILLING—Error In The System, Elektra	18	38	15	DEF LEPPARD—Foolin', Mercury
19	15	7	AC/DC—Flick Of The Switch, Atlantic	19	15	13	TALKING HEADS—Burning Down The House, Sire
20	<b>NEW ENTRY</b>		<b>JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury</b>	20	14	8	DIO—Rainbow In The Dark, Warner Bros.
21	23	3	ALDO NOVA—Subject, Portrait	21	29	4	MICHAEL STANLEY BAND—My Town, EMI-America
22	19	17	TALKING HEADS—Speaking In Tongues, Sire	22	16	13	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
23	21	22	THE FIXX—Reach The Beach, MCA	23	20	10	THE STRAY CATS—(She's) Sexy + 17, EMI America
24	17	11	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	24	24	9	ASIA—True Colors, Geffen
25	25	17	LOVERBOY—Keep It Up, Columbia	25	25	5	QUIET RIOT—Cum On Feel The Noize, Pasha
26	24	5	THE KINKS—State Of Confusion, Arista	26	31	15	THE POLICE—Wrapped Around Your Finger, A&M
27	31	5	DOKKEN—Breaking The Chains, Elektra	27	28	4	PETER SCHILLING—Major Tom (Coming Home), Elektra
28	39	2	SURVIVOR—Caught In The Game, Scotti Bros.	28	23	11	ASIA—Don't Cry, Geffen
29	29	38	DEF LEPPARD—Pyromania, Mercury	29	27	7	AC/DC—Flick Of The Switch, Atlantic
30	32	4	CHEAP TRICK—Next Position Please, Epic	30	56	5	HELIX—Heavy Metal Love, Capitol
31	28	13	DIO—Holy Diver, Warner Bros.	31	39	3	BILLY JOEL—Uptown Girl, Columbia
32	27	9	DANNY SPANOS—Passion In The Dark, Pasha	32	<b>NEW ENTRY</b>		<b>JOHN COUGAR MELLENCAMP—Crumbly'n' Down, Riva/Mercury</b>
33	26	10	ELVIS COSTELLO—Punch The Clock, Columbia	33	<b>NEW ENTRY</b>		<b>THE ROMANTICS—Talking In your Sleep, Nempereor</b>
34	33	6	HELIX—No Rest For The Wicked, Capitol	34	<b>NEW ENTRY</b>		<b>SPANDAU BALLET—True, Chrysalis</b>
35	49	2	KISS—Lick It Up, Mercury	35	30	2	GENESIS—It's Gonna Get Better, Atlantic
36	30	10	BILLY JOEL—An Innocent Man, Columbia	36	21	8	DANNY SPANOS—Hot Cherie, Epic
37	43	3	SOUNDTRACK—Mike's Murder, A&M	37	42	2	ALDO NOVA—Monkey On Your Back, Portrait
38	<b>NEW ENTRY</b>		<b>SAGA—Heads Or Tales, Epic</b>	38	44	20	THE POLICE—Every Breath You Take, A&M
39	37	2	THE PAYOLAŞ—Hammer On A Drum, A&M	39	17	14	THE POLICE—Synchronicity II, A&M
40	47	2	BOYS BRIGADE—Boys Brigade, Capitol	40	33	10	BRYAN ADAMS—This Time, A&M
41	34	4	Y&T—Mean Streak, A&M	41	<b>NEW ENTRY</b>		<b>DOKKEN—Breaking The Chains, Elektra</b>
42	<b>NEW ENTRY</b>		<b>SPANDAU BALLET—True, Chrysalis</b>	42	<b>NEW ENTRY</b>		<b>DEF LEPPARD—Action, Not Words, Mercury</b>
43	<b>NEW ENTRY</b>		<b>DAVID BOWIE—Let's Dance, EMI-America</b>	43	<b>NEW ENTRY</b>		<b>DEF LEPPARD—Billy's Got A Gun, Mercury</b>
44	48	2	AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor	44	<b>NEW ENTRY</b>		<b>ROBERT PLANT—Horizontal Departure, Atlantic</b>
45	35	8	GRAHAM PARKER—The Real Macaw, Arista	45	46	8	THE ANIMALS—The Night, I.R.S.
46	40	6	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	46	47	6	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
47	36	6	BONNIE TYLER—Faster Than The Speed Of Light, Columbia	47	48	5	DEF LEPPARD—Comin' Under Fire, Mercury
48	45	3	BILLY IDOL—Billy Idol, Chrysalis	48	50	24	DAVID BOWIE—Modern Love, EMI America
49	<b>NEW ENTRY</b>		<b>JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA</b>	49	52	15	JACKSON BROWNE—Lawyers In Love, Asylum
50	<b>NEW ENTRY</b>		<b>TAXXI—Foreign Tongue, Fantasy</b>	50	32	12	LOVERBOY—Queen Of The Broken Hearts, Columbia
<b>Top Adds</b>				51	45	11	BILLY JOEL—Tell Her About It, Columbia
1	JOHN COUGAR MELLENCAMP—Crumbly'n' Down, Riva/Mercury (45)			52	54	7	JACKSON BROWNE—Cut It Away, Asylum
2	SAGA—The Flier, Epic (45)			53	35	6	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
3	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia (12 Inch)			54	53	14	LOVERBOY—Strike Zone, Columbia
4	TOMMY TUTONE—National Emotion, Columbia			55	36	5	SHOOTING STAR—Straight Ahead, Virgin/Epic
5	SURVIVOR—Caught In The Game, Scotti Bros.			56	43	2	HEART—Sleep Alone, Epic
6	WAS (NOT WAS)—Born To Laugh At Tornadoes, Geffen			57	37	4	AC/DC—Guns For Hire, Atlantic
7	PAT BENATAR—Live From Earth, Chrysalis			58	40	2	DIO—Holy Diver, Warner Bros.
8	IRON MAIDEN—Piece Of Mind, Capitol			59	41	2	TAXXI—Maybe Someday, Fantasy
9	PAUL KANTNER—The Planet Earth Rock And Roll Band, RCA			60	34	8	MEN WITHOUT HATS—The Safety Dance, Backstreet
10	HUEY LEWIS AND THE NEWS—Sports, Chrysalis						

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

# Radio

## New On The Charts



T-BONE BURNETT

One of rock's few devout Christians, T-Bone Burnett may not be seeing dollar signs over the charting of his Warner Bros. LP, "Proof Through The Night," which moves up to 188 on the Top LPs & Tape chart. But he must agree that after two critically acclaimed LPs, the time is ripe to spread his folksy, message music to a broader audience. The 11 commentaries on this LP pick on the current state of humanity without being overbearing and sport a notable cast of musicians including Pete Townshend, Ry Cooder and Richard Thompson.

A native of Fort Worth, Burnett first came to public attention while touring with Bob Dylan and the Rolling Thunder Revue. From there he formed the Alpha Band with former Revue members David Mansfield and Stephen Soles. Burnett's first solo effort, 1980's "Truth Decay," and the 1982 followup "Trap Door" made him a critic's darling, although neither charted.

In addition to producing his own LP, Burnett has been moonlighting with Leo Kotike and Los Lobos, producing their latest LPs. Current plans include an American tour with a video in the wings.

For more information, contact Nancy Clark, 211 20th St., Santa Monica, Calif. 90402; (213) 394-0245.



LYDIA MURDOCK

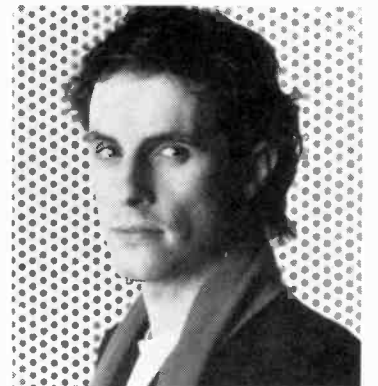
With many groups cashing in on Michael Jackson's sound, Lydia Murdock (aka Billie Jean) is cashing in on a piece, she claims, of the man himself. Murdock's Team debut "Superstar," a clever response to Jackson's "Billie Jean," has at least convinced the Black Singles chart, where it moves up to 59.

A recent Melody Maker "single of the week," "Superstar" is more than just a good gimmick. Murdock's vocals are powerful and emotive enough to carry the story line, and the borrowed "Billie Jean" beat is, of course, a natural for the dance floor.

The 26 year-old New Jersey native conceived of the idea and brought it to the attention of Michael Burton and Gerry Gabinelli who wrote the lyrics and produced the single. The rest is a dream come true for Murdock who says, "I used to walk up and down the streets singing my lungs out."

The singer is currently in London doing a spot for "Top Of The Pops" and has an LP of original tunes scheduled for fall release.

For more information, contact Michelle Malamud, The Media Connection, 14923 Cypress Hills, Dallas, Tex. 75248; (214) 458-1336



PETER SCHILLING

From a launch pad in Stuttgart, Germany, Peter Schilling has made a safe landing in the U.S., as his Elektra/Asylum debut "Error In The System" continues its countdown on the top LPs & Tape chart at 181.

After singing with a semi-professional group in high school, Schilling took a job in the merchandising division of WEA Records in West Germany. In 1978, he began his songwriting career by signing with Peer-Southern Music.

The Goombay Dance Band made a hit of his first tune "The Magician," but it wasn't until he met guitarist and collaborator Armin Sabol that things came together for the German singer. Their first effort, "Only Dreams," is included in this LP, along with "Major Tom (Coming Home)," a haunting space saga that rocketed to No.1 for eight weeks on the West German charts.

Schilling's ambitions include playing at Madison Square Garden, Red Square in Moscow and East Germany. Judging from his fan mail, Schilling says, "I can tell the East German listeners are hearing my songs on the radio."

For more information, contact Michael Conrad, Seigesstrasse 28, 8000 Munchen 40, West Germany; 49-89-394012.

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MIDEM



# Retailing

## HIGHLY COMPETITIVE MARKET

### Boogie Stores Thrive In Toledo

By EARL PAIGE

LOS ANGELES — Ten-year-old Boogie Records in Toledo continues to flourish in what vice president Steve Essick maintains is one of the most competitive markets in the Midwest. He says the secret of the two-unit firm's survival has been a combination of tight family control and patient, calculated expansion.

Ironically, the Toledo market, with an estimated population of 500,000, started to become intensely competitive during the years of the record industry's so-called decline, 1978-81. "Seven years ago we had Head Shed and Disc Records plus some other independents. Then the malls started to be developed and this brought in National Record Mart (two units currently), Camelot and Peaches. There's four or five real solid chain stores here plus the surviving independents," Essick says.

Like knights on a chess board, Boogie has moved both its strip stores during the decade, carefully positioning itself against the chain giants, Essick explains. The original 1,000 square foot store, opened in 1973 in west Toledo, was not moved until 1980 and then only by a mile into 1,400 square feet near busy Westgate Meadows at Secor and Central.

Essick considers the Westgate Meadows store to be in Toledo's second hottest traffic area, about a mile and a half from a National Record Mart. It's operated by his brother-in-law, Dan Marinik. Debra Marinik is secretary treasurer of umbrella corporation Nothing Beats Fun Inc., headed by Pat O'Connor.

Boogie's second store was opened in 1977 in a 2,400 square foot site in the south Toledo Heatherdowns neighborhood. Only 1,700 square feet can be used as sales floor space, however. "It was the day after Elvis died," Essick recalls. "I remember we had the only Presley records in town because we'd just opened." This

store was moved a mile and a half in August, into a 1,100 square foot strip site near the Southwood Mall.

"It's the highest traffic count in town," Essick notes, adding that Peaches, Camelot and National outlets there compete with Boogie for customers. "We're right next to a Kroger and a T.J. Maxx (discount clothing store), one among twelve smaller size stores."

To remain competitive, Boogie brings in all new releases at \$3 off list for two weeks then moves the titles to \$2 off for as long as seven or eight months. "We're usually working with 30-50 titles this way," Essick says. Regular shelf goes at \$1 to \$1.50 off list.

LP sales ratio to cassette is still three to one but Boogie is completely refixturing so that cassettes in locked cases will be directly next to LPs. "We're helping the customer make the transition to cassette while browsing the LP."

Summarizing Boogie's other product offerings, Essick says 100-150 singles are stocked at \$1.79 or three for \$5. As much as 20% of total store volume comes from lifestyle items, from T-shirts and wallets to posters and jewelry. Blank tape (Maxell and TDK, with a sprinkling of Fuji blank videotape) is important.

Boogie never entered video games. "It was whored to death before we could get into it," Essick says. The firm has also stayed away from videocassette sales/rental and computer software but is eagerly looking at Compact Disc. "We don't want to disregard the new products that will be important in the future; you want to be there. But right now we're determined to do it in music," Essick stresses.

Hours are long: 10 a.m. - 9 p.m. Monday-Saturday and 12:30-5:30 p.m. Sunday. Of the 12 people involved in the two stores, Essick says, "We do it with family and friends, good customers we recruit. We never run help wanted ads. We enlist peo-

ple who love and know music."

Essick laments the estrangement Boogie feels in the industry: "We only talk to a salesman twice a month. CBS doesn't even have a Detroit branch anymore. It's too bad. The small independents want the labels to get the excitement back in the

(Continued on page 34)

### Chains See Rise In Video's Share of Inventory \$\$

• Continued from page 3

canvassed predict. Comment generally is that video game cartridges will become more and more a top 10 hit business. Several sources say they hoped to stock some schlock titles regularly.

Eleven of the 12 accounts find computer software an "enigmatic" part of their future inventories. Only Bob Tolifson of Record Factory, which now has 10% of its dollars in such merchandise, sticks out his neck, saying he will double that amount in his more than 30 Northern California stores.

Alternative merchandise, that broad catchall containing everything from posters to belt buckles to T-shirts, appears stable, with today's 4.1% of inventory dollars projected to rise to 4.3% in the next 12 months.

### Dance Contests Plug Idol Single

NEW YORK—Chrysalis Records is sponsoring dance contests around the country to promote the rerelease of Billy Idol's "Dancing With Myself" single. The contests are being held in conjunction with local radio stations, record stores and venues in Long Island, Los Angeles, Atlanta, Ft. Lauderdale, Boston, and other locations to be announced.

## New Products



The Certron Corp. of Beverly Hills has introduced a line of licensed Beta and VHS videocassettes marketed in standard cello wrap configuration. Certron is offering its video line sleeved, shrink wrapped and in individual packages for J-hook hanging and display.



BASF has refined, renamed and repackaged its audio cassette line. Formulation improvements include compatibility with the normal bias position in the Professional I tape and upgraded packaging for all cassettes.

### Silver Scores Saving Stamp Sales Success

LOS ANGELES—The 16 Record Theater stores in Lenny Silver's Buffalo-based empire have posted sales increases of as much as 20% via recent double and triple "stamp day" promotions.

Silver himself initiated the saving stamp concept at the heart of the program, for which advertising director Bobby Mycek created a promotional 14 by 3 1/2-inch book. The four-fold pieces can hold 125 of the chain's credit stamps, each reflecting \$1 in merchandise purchased at the stores. Once filled, the books can be used as a \$5 credit against any purchase, and Mycek has imprinted booklets with succinct pitches on low prices, store inventory, hardware offered, concert tickets and gift certificate programs.

Wednesdays have been set as "double stamp" days to further boost the concept, and a special Labor Day "triple stamp" push generated 16% more gross.

## Dealer Inventory Dollar Breakdown (By %)

### Current & Projected

Firm Name Location	Prerecorded Audio Product		Accessories		Videocassettes And Videodisks		Video Games		Computer Software		Alternative Merchandise	
	'83	'84	'83	'84	'83	'84	'83	'84	'83	'84	'83	'84
Licorice Pizza Glendale, Calif.	75%	70%	8%	8%	15%	20%	1%	1%	-	-	1%	1%
Big Daddy's Chicago	87%	76%	1%	3%	5%	12%	4%	4%	-	-	3%	5%
Music Plus Los Angeles	76%	70%	15%	15%	5%	12%	2%	2%	-	-	2%	2%
DLM Music Denver	85%	85%	7%	7%	-	-	-	-	-	-	8%	8%
Camelot Ent. N. Canton, O.	70%	55%	12%	10%	3%	15%	15%	15%	-	5%	-	-
City 1-Stop Los Angeles	85%	80%	10%	15%	1%	-	1%	-	-	-	3%	5%
Universal One-Stop Philadelphia	78%	55%	20%	15%	2%	30%	-	-	-	-	-	-
Record Bar Durham, N.C.	80%	80%	9%	9%	-	-	2%	-	-	2%	9%	9%
Record Factory San Francisco	75%	65%	7%	7%	-	5%	5%	3%	10%	20%	3%	-
Sound Odyssey/Variety Philadelphia	80%	80%	5%	5%	8%	8%	1%	1%	1%	1%	5%	5%
Disk Jockey Owensboro, Ky.	58%	58%	12%	12%	25%	25%	3%	-	-	-	5%	5%
Western Mdsrs. Retail Div. Amarillo, Tex.	75%	70%	8 1/4 %	8%	1 1/4 %	3%	5%	5%	1/2 %	2%	10%	12%
	77%	70.3%	9.52%	9.5%	5.4%	11%	3%	2.6%	1%	2.5%	4.1%	4.3%

# Billboard<sup>®</sup> Computer Software

Survey for Week Ending 10/15/83

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## ENTERTAINMENT TOP 20

Rank	Weeks on Chart	Title	Manufacturer	Remarks	Systems									
					Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other		
1	3	2	CHOPLIFTER	Broderbund	Arcade-Style Game	•	◆	◆						
2	4	2	ZAXXON	Datasoft	Arcade-Style Game	•	◆				◆			
3	1	2	ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•	•
4	8	2	FORT APOCALYPSE	Synapse	Scrolling Arcade Game		◆	◆						
5	6	2	LODE RUNNER	Broderbund	Arcade-Style Game	•	•							
6	2	2	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		◆							
7	7	2	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game	•								
8	5	2	FROGGER	Sierra On-Line	Arcade Game	•	◆	◆	•					
9	12	2	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
10	13	2	TEMPLE OF APSHAI	Epyx	Action Strategy Game	•	◆	◆	•					
11	19	2	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•							
12	18	2	EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game	•								
13	16	2	JUMPMAN	Epyx	Action Strategy Game	•	◆	◆	•					
14	11	2	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•							
15	9	2	MINER 2049er	Big Five	Arcade Game		◆							
16	10	2	DONKEY KONG	Atari	Arcade Game		◆	◆	•	◆				
17			ARCHON	Electronic Arts	Strategy Arcade Game		•	•						
18	17	2	HARD HAT MACK	Electronic Arts	Arcade-Style Game	•	•		•					
19	14	2	PLANET FALL	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•	•
20	15	2	ULTIMA II	Sierra On-Line	Fantasy Adventure Game	•	•							

## EDUCATION TOP 10

1	1	2	MASTERTYPE	Lightning	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	•	•					
2	2	2	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	◆	◆	•					
3	3	2	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•			
4	5	2	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.	•	◆	◆	•		◆			
5	6	2	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	◆	◆	•					
6	4	2	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.	•	•	•	•					
7	7	2	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.	•	◆	◆	•					
8	8	2	ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.	•			•					
9			TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.	•	•	◆						
10		2	THE GAME SHOW	Computer Advanced Ideas	Educational program that teaches information, vocabulary, and essential thinking skills in a game of clues and target concepts. Age 6 to adult.	•			•					

## HOME MANAGEMENT TOP 10

1	1	2	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•
2	2	2	BANK STREET WRITER	Broderbund	Word Processing Package	•	•							
3	3	2	PFS:FILE	Software Publishing	Information Management System	•			•	•				
4	8	2	PFS:REPORT	Software Publishing	Information Management System	•			•	•				
5	6	2	PRACTICALC	Computer Software Associates	Electronic Spreadsheet			◆						
6	5	2	HES WRITER	HesWare	Word Processing Program			◆						
7			EASYSRIPT	Commodore	Word Processing Package			•						
8	4	2	ATARIWRITER	Atari	Word Processing Program		◆							
9	9	2	WORDPRO 3+	Professional Software	Word Processing Package			•						
10	7	2	PFS:WRITE	Software Publishing	Word Processing Package	•			•					

## Now Playing

### Researcher: Computers Are Tricky Business

By FAYE ZUCKERMAN

Getting the right handle: Bert Cowlan probably finds the home computer software boom more frustrating and confusing than most of us. He headed a year-long study for the New York research firm Frost & Sullivan on that very topic.

"I found the computer business to be tricky. Sales figures were inflated. Manufacturers did not want to paint the real picture," he notes. In order to honestly appraise the industry, Cowlan and associates talked to retailers, distributors, manufacturers and other market researchers.

In the study, a home computer was defined as any computer used primarily in the home, regardless of price. The following is the clearest understanding of the rapidly changing computer software industry they could come up with:

- Games/entertainment applications will continue to be far more popular than home management and educational programs.

- This year's \$541 million, 15 million unit market will grow fivefold by 1986.

- By 1986, sales are expected to reach \$2.5 billion. The growth rate should top 70% a year.

- Computer industry officials should watch the videodisk market closely. Innovations in that technology will add more power and capability to computers.

- Computer software for machines costing less than \$1,000 is expected to increase 90% a year in sales between 1982 and 1984.

- In 1986, about 68% of annual software sales will be for the lower-cost machines. More than 50% of those software sales will be game software.

- Finally, retailers should expect to sell games as long as the computer is connected to a tv. "Televisions will always be perceived as something to use for entertainment," Cowlan notes.

Cowlan also concludes, after doing the study, that specialty computer stores need to develop some retailing savvy. "During the study we spent a lot of time talking to retailers and observing retail stores' customer comings and goings. The computer store sales staffs generally treated customers poorly. The attitude (on the salespeople's part) was 'Come back later, I'm busy,' or 'You are bothering me.'

★ ★ ★

Save those box tops: To "Catch On To Computers," Atari and General Foods teamed up to offer free Atari computer hardware and software in exchange for proof-of-purchase seals from Post Cereals' entire line. The two companies will also sponsor free learning tutorials that will run in 10 cities in October and November.

The first tutorials were in Washington and San Francisco Wednesday (5). Upcoming tutorials will be in Los Angeles, Denver, Chicago, Houston, New Orleans, Atlanta, St. Louis and Newark.

Additionally, box tops can be exchanged for such equipment as modems, voice synthesizers, and Atari 800XL and 1450XL computers.

★ ★ ★

Christmas giveaways: Creative Software, Sunnyvale, Calif., has an-

(Continued on opposite page)



## Gotham Computer Center First Of Planned Series

NEW YORK—If its developers realize their concept, a computer center will emerge here analogous to the city's bustling wholesale jewelry mart and garment center.

Atlantic Coast Development, the center's developer, is outfitting an existing six-story loft building on the West Side with showrooms, offices, exhibition halls, seminar rooms and storage space. When opened in January, the building, located a block away from the convention center now under construction, will become one of the first computer marts in a major market.

Sister marts are being planned for other cities, including Miami, Milwaukee and Chicago. These computer centers will differ from the New York concept in that they will likely have manufacturer-authorized retailers showing products. The New York Computer Center, as the facility is to be officially known, will contain manufacturer-run showrooms.

About 27 computer hardware firms have already signed up for space in New York, says Barry Segall, senior vice president of marketing for the computer centers. It is estimated that only about 35

manufacturers will initially be able to show there.

Because of its proximity to the new convention center, the mart is expected to capitalize on the theme behind exhibitions and conferences going on there. "For example, when a medical convention comes to town, the Computer Center will set up displays relating to using computers in medicine," Segall says.

Segall says he hopes that the computer mart will serve a function beyond catering to the latest convention in town. He predicts that the center will become a place where retailers and the general public can come to shop. The center is set up to accommodate a heavy flow of customers.

In fact, a recent study by Information Management Group of Morristown, N.J. reveals that consumers from large and small businesses prefer to shop in major marts. The Morristown company surveyed some 1,000 representatives from businesses of varying sizes, who generally agreed that about 15 in-person visits by a single manufacturer representative were required to make a computer sale. (Continued on page 34)

# Retailing New Titles On Software Charts

## 'Choplifter' Jumps To Top Of Entertainment Listings

By FAYE ZUCKERMAN

LOS ANGELES—"MasterType" and "The Home Accountant" maintain the top positions on their respective computer software charts this week, while "Zork I" moves to number three and the arcade game "Choplifter" jumps from three to one. In the meantime, three new titles came onto the charts this week: strategy-arcade game "Archon"; "Type Attack," on the educational chart; and Commodore's word processing package "EasyScript," a home management title.

"Choplifter," conceived and authored by Dan Gorlin nearly two years ago, has sold more than 100,000 copies, according to Broderbund, the manufacturer of the game. Gorlin, a self-described musician, started writing "Choplifter" on his grandfather's Apple computer when he found his now-defunct musical career not taking off. He claims to have written the program in less than six months.

The object of the game is to rescue hostages from a captured American embassy in some distant country. The player controls a helicopter that, while fighting off attacking land tanks and airplanes, attempts to land and pick up hostages who want to escape from the embassy.

Sometimes the helicopter gets close to a landing, but seemingly out of nowhere an enemy tank starts approaching and the aircraft is forced to take off. All the hostages left behind on the ground can do is wave to the craft, hoping for a safe landing.

This game goes one step beyond most, combining personality with arcade action. According to the "Book Of Apple Software," "Occasionally an arcade game comes along that is so unique, so well executed and such a joy to play that it can be considered a masterpiece. 'Choplifter' is such a game."

The game's manufacturer, Broderbund, is one of the oldest third party software vendors. It was started by brothers Doug and Gary Carlston in 1980. Cathy Carlston, their sister,

joined the company soon after. The three Carlstons head the company.

The newest entry on the entertainment software chart, "Archon," comes from a relatively new software firm, Electronic Arts of San Mateo, Calif. Electronic Arts is one of the few vendors that prefers to deal directly with retail outlets. The company does not send its product through distributors.

The company's packaging resembles record album packages, and Electronic Arts promotes its authors on the packaging. "Archon" was made available on the Commodore 64 this month. An Apple version will be forthcoming.

"Archon," which combines arcade action with strategy, has two screens. Basically, the first screen, resembling a chess board, has players move a cast of icons. But when two icons land on the square, the second screen comes up and a battle between the characters ensues.

It is believed that the popularity of the game comes from the combination of arcade action and strategy. "Archon" has developed mass appeal—teenagers seem to like the action and adults to prefer the strategy

parts.

The game was authored by husband and wife team Anne Westfall and Jon Freeman of Free Fall Associates. Paul Reiche helped in the designing of the title. Since "Archon" has only been on the market for about four months, Electronic Arts declines to offer sales figures.

In the home management genre of software, Commodore's "Easywriter" comes onto that chart at number seven. As for educational title "Type Attack," it was brought to market nearly one year ago and has sold a reported 40,000 copies. Jim Hauser originally wrote the program to use as a teaching tool. Ernie Brock took this tool and combined it with arcade action.

Jerry Jewell and Terry Bradley, co-owners of Sirius Software, Sacramento, are the manufacturers of "Type Attack." Sirius Software is nearly three years old and opened for business the same month Broderbund did.

In addition to the formats stated on the chart, "Type Attack" has been made available for the Tomy Tutor computer. An IBM version is soon to be announced.

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## Now Playing

• Continued from previous page

nounced that with the purchase of any four of its program titles, customers can receive a free home productivity software program. "The Home Office," "Decision Maker," "Loan Analyzer" and "Car Costs" are the packages being offered. They are available for the Commodore 64 and VIC-20, except for "Home Office," now only available for VIC-20.

★ ★ ★

On gaming: Finally, someone has come out with a game port for Apple computers so users no longer have to reach under the hood of the computer to change game controllers. The "Calling Four," by Discwasher, Columbia, Mo., comes with four ports that allow four different kinds of joysticks to be hooked up in moments.

According to Dale Berlau, director of marketing for the company, the port card has a suggested retail price of about \$69.95.

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# Retailing

## New LP/Tape Releases

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

POPULAR ARTISTS

- ALL THE RIGHT MOVES**  
**All The Right Moves**  
 LP Casablanca 814 449-1 ..... \$8.98  
 (PolyGram)  
 CA 814 449-4 ..... \$9.98
- ARMORED SAINT**  
**Armored Saint**  
 EP Metal Blade E1018 (MBR 1009)
- BUFFETT, JIMMY**  
**One Particular Harbour**  
 LP MCA MCA-5447 ..... \$8.98  
 CA MCAC-5447 ..... \$8.98
- CON FUNK SHUN**  
**Fever**  
 LP Mercury 814 447-1 (PolyGram) ..... \$8.98  
 CA 814 447-4 ..... \$8.98
- CULTURE CLUB**  
**Colour By Numbers**  
 LP Chrysalis QE 39107 ..... no list  
 CA QET 39107 ..... no list
- CURVES**  
**Curves**  
 LP Allegiance AV433 ..... no list  
 CA CV433
- CYCLONES**  
**Out In The Cold**  
 EP Plexus Trading KME 218719
- DALTON, LACY J.**  
**Greatest Hits**  
 LP Chrysalis FC 38883 ..... no list  
 CA 6CT 38883 ..... no list
- ENGLISH, MAX**  
**Still Country**  
 LP Sonic SRLP 101 ..... no list  
 CA SRLP 101
- GENERAL CAINE**  
**Dangerous**  
 LP Chrysalis FZ 38863 ..... no list  
 CA FZT 38863 ..... no list
- GRIFFIN, BILLY**  
**Respect**  
 LP Chrysalis FC 38924 ..... no list  
 CA FCT 38924 ..... no list

- HARDCHOIR**  
**Hardchoir**  
 LP Backstreet BSR-39009 ..... \$6.98  
 CA BRSC-39009 ..... \$6.98
- HEAVEN**  
**Where Angels Fear To Tread**  
 LP Chrysalis BFC 38937 ..... no list  
 CA BCT 38937
- JOE PERRY PROJECT**  
**Once A Rocker, Always A Rocker**  
 LP MCA MCA-5446 ..... \$8.98  
 CA MCAC-5446 ..... \$8.98
- JONES, GEORGE**  
**Jones Country**  
 LP Chrysalis FE 38978 ..... no list  
 CA FET 38978 ..... no list
- JONES, TOM**  
**Tom Jones**  
 LP Mercury 814 448-1 (PolyGram) ..... \$8.98  
 CA 814 448-4 ..... \$8.98
- KAY, JOHN, & STEPPENWOLF**  
**Wolftracks**  
 LP Allegiance AV434 ..... no list  
 CA CV434
- KOOL AND THE GANG**  
**In The Heart**  
 LP De-Lite DSR 8508 (PolyGram) ..... \$8.98  
 CA DCR4 8508 ..... \$8.98
- LAUPER, CYNDI**  
**She's So Unusual**  
 LP Chrysalis BFR 38930 ..... no list  
 CA BRT 38930 ..... no list
- LAWS, HUBERT**  
**Make It Last**  
 LP Chrysalis FC 38850 ..... no list  
 CA FCT 38850 ..... no list
- MAJOR LANCE**  
**The Major's Back**  
 LP Chrysalis FZ 38898 ..... no list  
 CA FZT 38898 ..... no list
- McLENNAN, JOHN STEWART**  
**Vocal and organ works**  
 LP Gunmar GM 2003 (CRI)
- McDOWELL, RONNIE**  
**Country Boy's Heart**  
 LP Chrysalis FE 38981 ..... no list  
 CA FET 38981 ..... no list
- MELLENBAMP, JOHN COUGAR**  
**Uh Huh**  
 LP Riva RVL 7504 (PolyGram) ..... \$8.98  
 CA RVC4 7504 ..... \$8.98
- MIDNIGHT OIL**  
**10,9,8,7,6,5,4,3,2,1**  
 LP Chrysalis BFC 38996 ..... no list  
 CA BCT 38996 ..... no list

- MONEY, EDDIE**  
**Where's The Party**  
 LP Chrysalis FC 38862 ..... no list  
 CA FCT 38862 ..... no list
- QUIRKS**  
**Silicon Man**  
 LP S.O.L. International SRR 2000
- SAVAGE GRACE**  
**The Dominatrix**  
 LP Metal Blade E1006 (MBR 10006)
- SCARPELLI, GLENN**  
**Glenn Scarpelli**  
 LP Chrysalis B5Z 39113 ..... no list  
 CA B5T 39113 ..... no list
- SFX**  
**Special Effects**  
 LP Megatone M-1007 ..... \$8.98
- STEPPENWOLF**  
**See John Kay**
- SUBURBS**  
**Love Is The Law**  
 LP Mercury 814 45-1 (PolyGram) ..... \$8.98  
 CA 814 245-4 ..... \$8.98
- SWEET, CHARLOTTE**  
**Original Cast**  
 LP Chrysalis W2X 38680 ..... no list
- TOWNSHEND, SIMON**  
**Sweet Sound**  
 LP Polydor/21 815 708-1 (PolyGram) ..... \$8.98  
 CA 815 708-4 ..... \$8.98
- UNITS**  
**New Way To Move**  
 LP Chrysalis 5E 38992 ..... no list  
 CA 5ET 38992 ..... no list
- WEATHER GIRLS**  
**Success**  
 LP Chrysalis BFC 38997 ..... no list  
 CA BCT 38987 ..... no list
- WILDER, MATTHEW**  
**I Don't Speak The Language**  
 LP Chrysalis BFZ 39112 ..... no list  
 CA BZT 39112 ..... no list
- CLASSICAL**  
**BACH, JOHANN SEBASTIAN**  
**Goldberg Variations**  
 Gould, piano  
 LP Great Performances MY 38479 ..... no list  
 CA MYT 38479 ..... no list
- BEETHOVEN, LUDWIG VAN**  
**Sonatas for Violin & Piano No. 5 in F major (Spring)**  
 Zukerman, du Pre, Barenboim  
 LP Vox Cum Laude VCL 9045 ..... \$8.98  
 CA VCS 9045 ..... \$8.98

- DI DOMENICA, LEONA**  
**Sonata After Essays For Piano, Eleven Short Pieces**  
 LP Gunmar GM 2001(2) (CRI)
- ELLINGTON, DUKE & TOSHIRO MAYUZUMI**  
**Suite from "The River" and Essay For String Orch.**  
 Louisville Orch.  
 LP Louisville First Edition LS 777
- HANDEL, GEORGE FREDERIC**  
**Water Music Suite**  
 Boulez, New York Phil.  
 LP Great Performances MY 38480 ..... no list  
 CA MYT 38480 ..... no list
- KAHN, ERICH ITOUR**  
**Short Piano Piece, Ciaccona Dei Tempi Di Guerra, Eight Inventions**  
 Bernede Quartet, Robert Black  
 LP CRI SD 489 ..... \$8.95
- LEWIS, ROBERT HALL**  
**Concerto For Chamber Orch., Serenades, Three Prayers of Jane Austin**  
 Burge, Gregg Smith Singers  
 LP CRI SD 473 ..... \$8.95
- LUDWIG, THOMAS & STANISLAW SKROWACZEWSKI**  
**Symphony no. 1, "Age Of Victory," Music At Night**  
 LP Louisville First Edition LS778

- MAYUZUMI, TOSHIRO**  
 See Duke Ellington
- MENDELSSOHN, FELIX**  
**Fantasy in F# minor, Op. 28; Rondo Capriccioso; Scherzo a capriccio in F# minor**  
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 LP Voc Cum Laude digital D-VCL 9048 ..... \$10.98  
 CA chrome D-VCS9048 ..... \$10.98
- NELSON, LARRY & ROBERT MORRIS**  
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 The Huntingdon Trio  
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(Continued on page 34)

OCTOBER 15, 1983, BILLBOARD

Billboard® Survey For Week Ending 10/15/83

# Top 25 Video Games

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This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	9	Q-BERT—Parker Brothers 5360	•	•	•	•	•
2	2	15	BURGER TIME—Intellivision 4549	•			•	
3	3	19	ENDURO—Activision AX-026	•				
4	4	9	POLE POSITION—Atari CX 2694	•	•			
5	9	7	DECATHLON—Activision AZ 030	•				
6	6	13	JUNGLE HUNT—Atari C-2688	•				
7	7	13	ROBOT TANK—Activision AX-028	•				
8	8	33	MS. PAC-MAN—Atari CX 2675	•				
9	5	29	CENTIPEDE—Atari CX 2676	•	•			
10	13	39	RIVER RAID—Activision AX-018	•		•		
11	10	55	PITFALL—Activision AX-108	•			•	
12	24	3	MR. DO!—Coleco 2622	•	•			
13	12	57	FROGGER—Parker Brothers 5300	•	•		•	
14	15	15	MINER 2049ER—Tigervision 7008	•				
15	11	7	KANGAROO—Atari CX 2689	•	•			
16	16	31	DONKEY KONG JR.—Coleco 2601	•		•		
17	14	23	KEYSTONE KAPERS—Activision AX 025	•				
18	21	31	ZAXXON—Coleco 2435	•		•		
19	18	57	DONKEY KONG—Coleco 2451	•		•	•	
20	NEW ENTRY		BATTLE ZONE—Atari 2681	•				
21	17	33	PHOENIX—Atari CX 2673	•				
22	NEW ENTRY		DEATH STAR BATTLE—Parker Bros. 5060	•				
23	19	15	GALAXIAN—Atari CX 2684	•	•			
24	NEW ENTRY		MISSION X—Intellivision 4437					•
25	25	17	LOOPING—Coleco 2603					•

\*Denotes cartridge availability for play on hardware configuration

Billboard® Survey For Week Ending 10/15/83

# Top 25 Video Games

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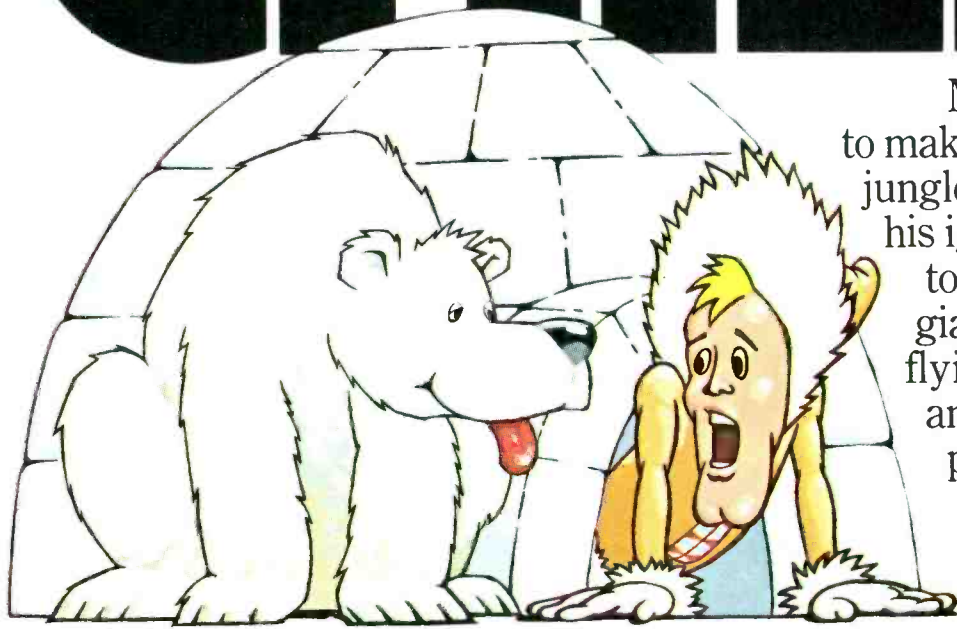
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer,	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	9	Q-BERT—Parker Brothers 5360	•	•	•	•	•
2	2	15	BURGER TIME—Intellivision 4549	•			•	

**Q\*BERT'S STILL ON TOP AND HE'S OUT TO KEEP THE COMPETITION HOPPING.**

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# CHILLS &



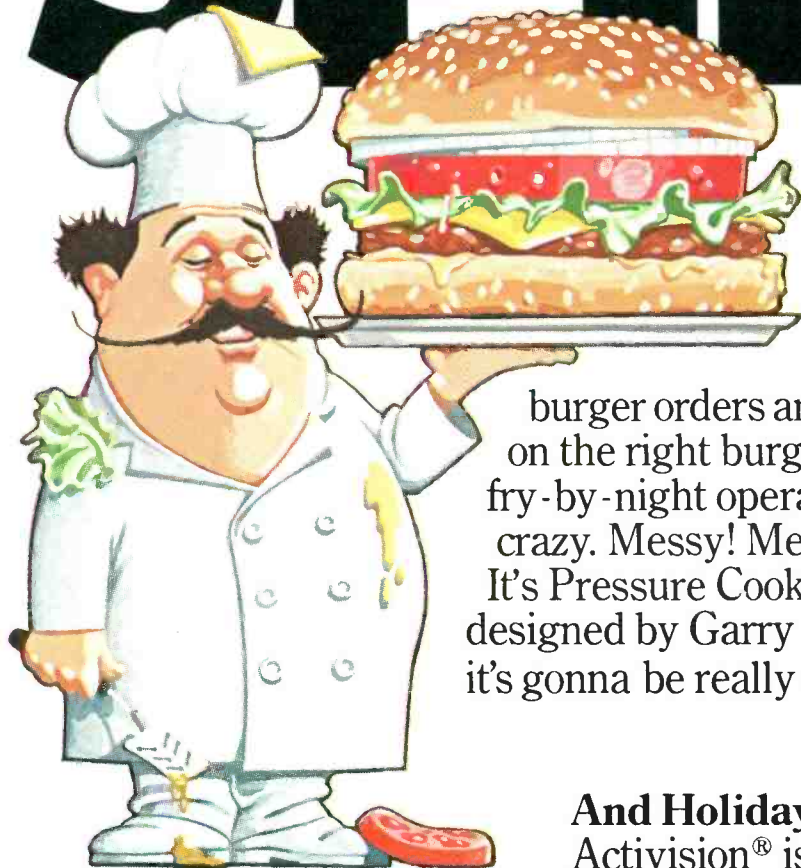
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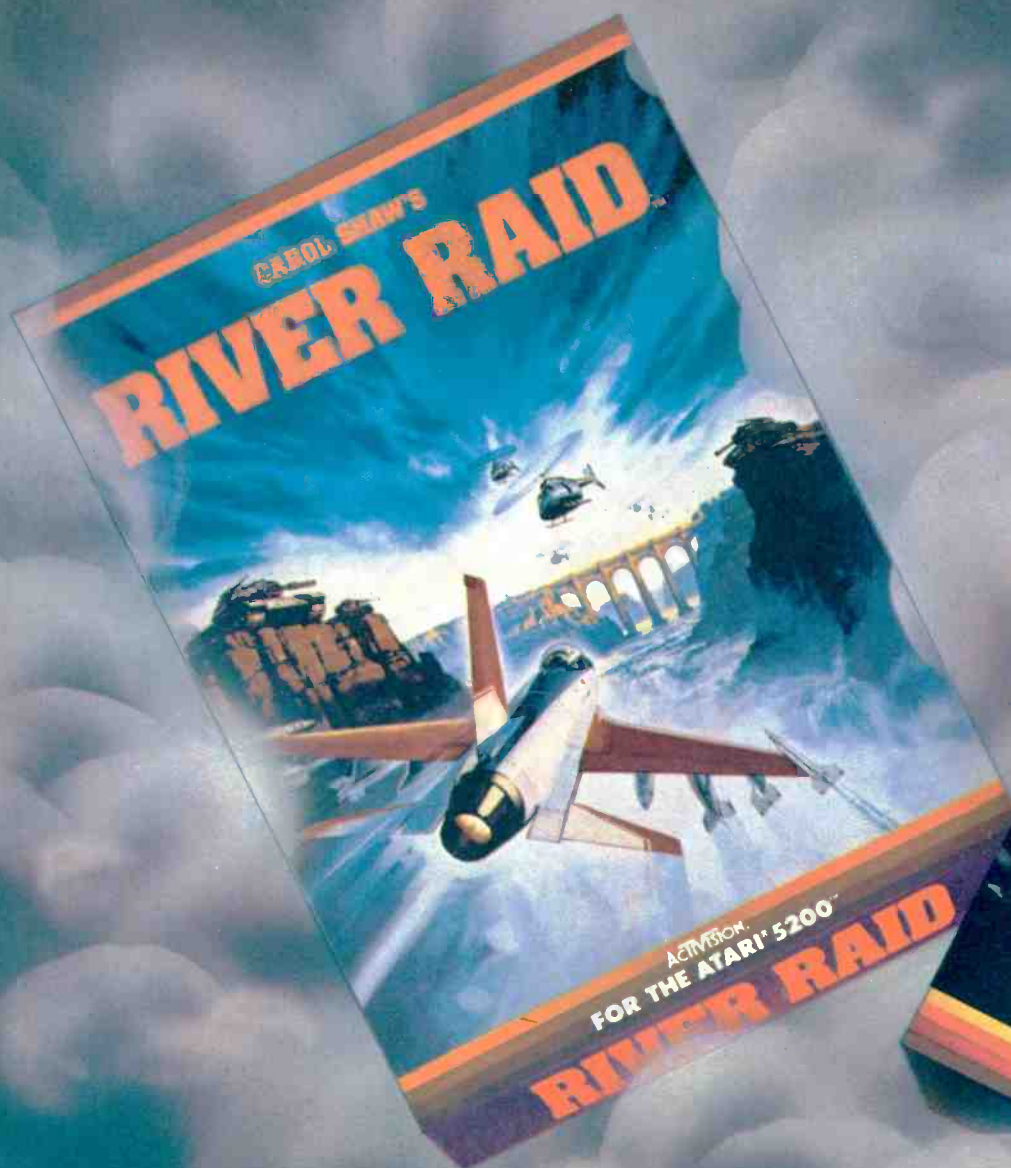
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# Retailing

## APOLLO RENTALS VS. LICORICE PIZZA

# Small Video Store Battles Chain

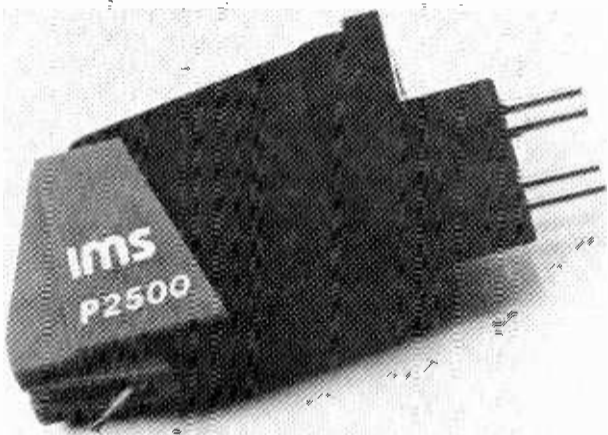
## New Products



Denon America, Fairfield, N.J., has coated its DX-8 cassettes with ultra-fine high energy magnetic oxides used by adopting dispersion techniques developed for high speed photographic films. The result is that the MOL frequency range has been raised to 2dB, and SOL in the high frequency range to 3dB.



Sony's AG-500 Betastack Auto changer allows up to 20 hours of video recording on Sony's Betamax models. Programmable operation automatically follows the commands of Betamax timer settings with recording or playback capability. Suggested retail price is \$160.



The P2500 from the Nagatronics Corp. in Freeport, N.Y. is one of two new P-Mount induced magnet phono cartridges. It features a diamond elliptical stylus in a low mass cantilever with a non-aging high energy samarium cobalt magnetic activator.

ORANGE, Calif.—Southern California independent video stores are feeling the first effects of record/tape chains' rapid expansion into video rental. One of the most competitive arenas is here along Tustin Ave., where tiny Apollo Rentals is locking horns with Licorice Pizza.

So far, the pitched battle has had surprising results. Husband and wife team Stan and Beverly Rice have seen volume in their 489 square foot store triple since they met Licorice's \$2 price head on.

However, they have had to extend hours to 8 p.m. because Licorice, just a few doors away in a strip center, is open from 10 a.m.-11 p.m. The couple has also had to add help beyond the two clerks they were using and will soon have to refixture in order to have more room for inventory. So, while volume is up, profits may be level.

Rice says his health prevents him from keeping the store open longer or on Sundays to further challenge Licorice. The store has thus gone to \$3 Saturday rentals. "I'm not going to let people have movies for \$2 for two days," he says.

At first, the Rices appealed to the strip center landlord, believing they could thwart Licorice's entry into their business. They then decided to take the direct competitive route. "Licorice was so busy at first they had to put in a number machine like the ice cream parlors have," Rice notes.

Licorice Pizza's entry into video rental, now complete at all 34 of the chain's area stores, is part of an overall explosion by area record/tape chains, which are finally reacting to the long-established niche carved in video by Warehouse Entertainment (Warehouse, Big Ben's), which historically featured \$2 rentals, say Rice and others along Tustin. Further down the avenue, John and Carol Pough of Video Cassettes Unlimited say they may have to extend hours on Saturday later than 7 p.m. and are undecided as to whether they will remain closed Sundays.

Commenting on the general com-

petitive scene were, Rice says, "Cable television came in recently, and it had a dramatic effect, especially at first. Then there are at least three or four new independent stores opened in the last six months. Licorice Pizza was just the final coup."

All the competitive escalation comes as one of the area's pioneers, Video Cross Roads International has retrenched. VCRI, headed by Jim Lahm, was a vigorous franchiser, also with a pilot store on Tustin Ave. Lahm has recently curtailed franchising and drastically altered VCRI's direction.

Rice, possibly more than other area video dealers, is tuned to all the growth locally because he has an office supplies store adjacent to Apollo Rentals, Apollo Stationery, which is patronized by many video dealers. In fact, it was this activity that first got Stan and Beverly interested in video two years ago in July.

"Our son was basically ready to take over the stationery store, and we

wanted a nice, quiet business to settle down with," says Rice. "It became crazy, however, right from the start."

Philosophically, Rice says he is looking beyond the current frenzy to a scenario should video dealers lose their battle over video rental legislation pending in Congress. "At least we have the stationery business to fall back on," he points out.

Noting that even Licorice Pizza employees patronize the stationery store, Rice says the chain sends video rental customers over, too. "We have stayed away from video music or concerts. They (Licorice) feature a lot of concerts. We also have a classics library and more older films than Licorice."

The Rices have done almost no advertising except a banner in front of the store. "The city just dropped its ban on them," Rice notes.

Apollo has no club and uses a credit card number as identification for rentals. "Otherwise, we ask for a \$50 deposit," Rice says.



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## Print On Print

New folios from Warner Bros. Publications include Stevie Nicks' "The Wild Heart" (\$9.95), "Billie Jean & The Best In 80s Rock" (\$7.95), "Greatest Rock Classics" (\$8.95), "The Music Of Jimmy Buffet Made Easy For Guitar" (\$5.95), "Misty & Other Songs For Lovers" (\$8.95), "Asia's Alpha" (\$9.95) and Neil Young's "Neil & The Shocking Pink's 'Everybody's Rockin'" (\$9.95).

Columbia Pictures Publications has marketed a personality folio, "Dolly Parton/Burlap & Satin" (\$7.95), along with "The Top 50 Country Hits" (\$9.95) and "Southern Gospel Sounds" (\$6.95). Columbia is also reminding the trade of its extensive Stevie Wonder catalog, which includes six folios plus specially created editions for classical guitar, easy guitar, organ, piano and easy piano.

Hal Leonard's new print deal with the Stray Cats includes the hot group's latest album, "Rant 'N Rave With The Stray Cats," in folio form. It's the company's second folio with the group, the first being "Built For Speed." The company says it'll in-

(Continued on page 71)

**FEATURES OF THE WEEK**

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## AWARDS, TWO FESTIVALS

## Bay Area Hosting Three Events

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area jazz scene will enjoy an uncommonly high profile this month with three major events: the first annual Bay Area Jazz Artist Music Awards, Oct. 10; the Kool Jazz Festival, which this year runs Oct. 15-30; and the third annual Asian American Jazz Festival, Oct. 14. A dozen different venues in the area will play host to these events.

The jazz awards show, dubbed the "Jammies" (BAM magazine already hosts an annual, mostly rock-oriented awards show called the Bammies), is set for Monday (10) at Bimbo's 365 Club. The program, funded by the Artists Investment Fund (AIF) in conjunction with the Music Calendar, a local monthly, is produced by two local jazz musicians, singer Lau-

rie Antonioli and percussionist Babatundé. The AIF is a group of about 100 musicians and interested parties who have put up money for various projects with a percentage of profits going back into that fund.

The first "Jammie" ballot, which ran in the June issue of the Music Calendar, invited respondents to nominate five artists from lengthy lists. Up to 55 different players were nominated in individual instrumental categories, with 19 categories overall.

The categories are mostly for individual instruments, although categories for salsa and Brazilian bands, vocal groups and miscellaneous instruments are also included. A write-in space was provided for nominating one "musician of the year." Antonioli reports that 1,000 nominating ballots were received, which yielded the five finalists in

each category, who were offered for the final voting in the August issue.

Nominated for "musician of the year" were Bobby McFerrin, Bobby Hutcherson, Pete Escovedo, Larry Vuckovich, Jessica Williams, Ed Kelly, Martha Young, Bishop Norman Williams and George Sams.

Set to perform for the awards show are John Handy & Class, Richie Cole, McFerrin, Young and others. The master of ceremonies will be KJAZ disk jockey Bob Parlocha. Tickets are \$25.

The Kool Jazz Festival will once again feature a series of locally-oriented events sponsored by the Bay Area Jazz Society during the early portion of the schedule. Highlight is a day-long seminar at the Sheraton Palace Saturday (15) on "Prospects for survival of jazz in the Bay Area."

Other Bay Area-themed events under the Kool banner include a free concert Sunday (16) honoring area jazz education, hosted by Palo Alto Records' Herb Wong and featuring groups from six area colleges. Monday (17) brings a "Salute To Scat," featuring Pony Poindexter with guest vocalists as part of the regular Monday night jazz society sessions at Kimball's. On Tuesday (18), another free event, "We Remember Earl Hines," is slated for the Great American Music Hall.

Sharlene Hirsch, chair for the society's events, notes the society also made "a strong effort to get more Bay Area musicians integrated into the regular festival. Our objective was to have a local artist on every program. We succeeded in having the Martha Young Quartet appear with Joe Williams (at Wolfgang's, Oct. 23), Bruce Forman with Mel Torme and George Shearing (at the Warfield, Oct. 25) and Bobby McFerrin with Woody Herman (the dance concert at the Kabuki, Oct. 21). We hope to expand that role next year."

Other artists slated to appear on the festival program include: B.B. King, whose engagement at the Fairmont Hotel's Venetian Room marks that venue's first tie with the festival; the Kronos Quartet and Free Flight in a program of jointly composed works; the Crusaders and the McCoy Tyner Quintet, plus special guest Carlos Santana; Ella Fitzgerald and Toots Thielemans; the James Newton Ensemble and Ronald Shannon Jackson's Decoding Society; and guitarists Al DiMeola, John McLaughlin, Paco De Lucia and Steve Morse. A program of seven jazz films, four of them receiving area premieres, takes place at the UC Theatre in Berkeley on Oct. 24.

The Kool Festival is being co-produced by Bill Graham Presents with Brown & Williamson.

The Asian American Jazz Festival, set for Herbst Theater, will headline Toshiko Akiyoshi.

## George Russell On U.S. Tour

NEW YORK—Composer and theoretician George Russell is taking his 14-piece New York Big Band on his first U.S. tour this month, playing concert and festival dates in New York, Houston, Albuquerque and Tempe, Ariz.

That trek represents a belated American debut as a touring bandleader, given Russell's long history as a major innovator in jazz composition. Russell, now a permanent faculty member at the New England Conservatory of Music, has also composed major recognized jazz works for over three decades.

## Fledgling ITA Label Maps Ambitious Plans

LOS ANGELES—His first three album releases are only now reaching stores, but ITI Records founder Michael Dion has already unrolled an ambitious blueprint for his fledgling label. Apart from his goal of 15 albums during its first year, Dion envisions ITI as developing video, Compact Disc and ancillary merchandising projects in the months ahead.

Dion has set a distribution and manufacturing pact with Allegiance Records here, a move he says gives him the freedom to develop his roster selectively, without having to worry about constant product flow.

What makes that forecast especially challenging is Dion's intended musical focus. During its initial year, the ITI logo is expected to signal mostly jazz releases, with nine such projects said to be at various stages of development. Eventually, Dion does hope to release classical product as well.

Moreover, Dion stresses his own commitment to pursuing lesser-known players who, he feels, are "the next generation" in jazz. That designation will naturally focus on young players, he notes, but seasoned musicians whose recorded work hasn't seen wide exposure will also figure prominently in ITI's roster.

The label's first releases point this up, including albums by pianist Tom Garvin, vocalist Ruth Price and the Heard Ranier Ferguson Trio. Next up are October albums by the duo of pianist Bill Mays and bassist Red Mitchell, and ITI's first fusion venture, a set by Manhattan Transfer guitarist Wayne Johnson.

Dion concedes that his young label might more quickly enhance its bottom line by cutting more established jazz acts. But, noting ITI's current foundation in private financial backing, and the active role now being

played by Dion's new partner, Mike Ervin of Ervin Advertising & Design, Dion says he's working to a longer-range plan.

"Jazz labels are notorious for putting out 40 albums a year with no marketing or advertising support," he asserts. "We're determined to really work our product. I want to market our albums like pop albums, if you will." Apart from developing T-shirts, posters and other forms of both label and artist-oriented merchandise for promotion, Dion says he'll explore separate sales potential for such items to consumers.

Along similar lines, he notes existing plans to market graphic arts products using the work of bassist John Heard, of the Heard Ranier Ferguson combo. Already issued is a new set of Heard's earlier release of lithographs depicting top musicians. "We'll market him at two levels, both as a musician and as a graphic artist," Dion says.

Dion says he's also interested in developing video projects and eyeing the emerging CD market as well. The latter ties in with his own most recent post in the audiophile recording trade, working with Mobile Fidelity Sound Lab. Dion, who earlier held posts at such mainstream labels as PolyGram and ABC, originally formed ITI as In The Interest Productions, expecting to develop albums for other labels here and abroad.

In The Interest Productions has since "dissipated somewhat," its activities now restricted to overseas representation for other companies, including Miller & Kreisel Sound Corp. and Sweet Thunder, both West Coast audiophile concerns.

ITI Records can be reached through P.O. Box 2168, Van Nuys, Calif. 91404.

## Rare Record Store Rises From The Ashes In L.A.

By SAM SUTHERLAND

LOS ANGELES—The Jazz Man Record Shop, an area haven for collectors, has risen from the ashes here following the July closing of its original Santa Monica premises and the decision of then-owner Don Brown to leave retailing for a mail order record service.

Founded in 1938, the store had been one of only seven sources of rare jazz in the U.S. listed by the Smithsonian Collection of Classic Jazz. When Brown lost his store's lease to the expansion of an adjacent restaurant, and announced he would now sell only through the mail, local collectors anguished over the fate of the store's estimated 60,000 different titles, all in 78 r.p.m. disks.

But two younger collectors, Jonathan Pearl and Stephen Bartron, rescued the store's trademark—along with approximately 35,000 of Brown's disks—in an evident labor of love during the summer. "We'd been going to the shop for years, Stephen for about 13 years, myself for about 10," recalls Pearl.

"There was a group of collectors that met at the store every Saturday, and we were part of that group. When everything else fell through, we decided we had to take it over." Thus Jazz Man reopened Sept. 10 in its new Burbank site at 432 N. Gold- en Mall.

Pearl reports the new Jazz Man operation is hewing to the same repertorial focus as the earlier Santa

Monica shop. Music from the '20s through the mid-'50s is the store's focus, and the stock is still primarily composed of fragile 78s, although Pearl and Bartron, like Brown, also carry some LP reissues of material from that period.

Pearl notes that all the LPs have been purchased separately by the new partners, rather than from Brown, and the new proprietors are hoping to specialize in rare labels, especially imports, in order to lure collectors unable to find such product in major area retail chains. For now, the duo isn't stocking any cassettes ("There's very little tape available on this material"), although Pearl adds they can special order tape titles.

This latest relocation for Jazz Man is hardly the shop's first. Over the years, it was moved from various central Los Angeles addresses before Brown took over the business in its site on Pico Boulevard near Kenmore Avenue.

The new Jazz Man is occupying about 1,000 square feet at the Burbank site, and Pearl and Bartron have restored its long-standing use of vintage posters and memorabilia thanks to donations from other collectors and patrons of the old store. Prices still run the gamut from 25 cents to as much as \$20 for 78s, and the new owners say they expect to add even rarer—and costlier—collectibles.

Survey For Week Ending 10/15/83				Survey For Week Ending 10/15/83			
Billboard® Best Selling Jazz LPs™		ARTIST Title, Label & Number (Dist. Label)		ARTIST Title, Label & Number (Dist. Label)		ARTIST Title, Label & Number (Dist. Label)	
This Week	Last Week	Weeks on Chart	WEEKS AT #1	This Week	Last Week	Weeks on Chart	WEEKS AT #1
1	1	15	5	28	NEW ENTRY	28	NEW ENTRY
2	2	9		29	25	17	
3	5	7		30	28	44	
4	3	25		31	35	33	
5	8	15		32	32	23	
6	6	9		33	33	66	
7	9	5		34	34	48	
8	4	15		35	NEW ENTRY	35	NEW ENTRY
9	12	44		36	37	21	
10	11	27		37	38	151	
11	7	23		38	39	5	
12	13	9		39	26	15	
13	24	3		40	30	17	
14	14	17		41	41	21	
15	19	5		42	44	7	
16	16	111		43	36	9	
17	17	13		44	40	52	
18	21	67		45	49	3	
19	20	19		46	48	3	
20	15	19		47	31	25	
21	NEW ENTRY			48	29	25	
22	10	15		49	43	66	
23	18	25		50	50	121	
24	22	71					
25	23	19					
26	27	98					
27	NEW ENTRY						

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● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## Midnight Star: Hit Was No 'Freak'

By **ETHLIE ANN VARE**

LOS ANGELES—With their fourth album, "No Parking On The Dance Floor," the nine members of Solar Records' Midnight Star are seeing their greatest chart success. The dance single "Freak-A-Zoid" almost knocked Aretha Franklin from the No. 1 spot on the black chart, until it was knocked off in turn by Rick James. The tune also made a strong showing on the pop chart.

"The song has a radio feel, a pop feel," says group spokesman Reggie Calloway. In fact, with its strong synthesizer and vocoder hooks, the r&b tune is hardly distinguishable from the techno-funk sound dominating "new music" stations. But that is not where the song got airplay.

"It's foolish that a pop radio station won't play a song because it's by a black artist," says Calloway. "But things are opening up a little. People like Michael Jackson have started to tear down these walls, open doors. Rick James, Prince, Shalamar right now have a single, 'Dead Giveaway,' which is doing better on the pop side than on r&b."

According to Calloway, there's a logical, bottom-line reason that promotes a successful crossover record. "R&b audiences are very loyal," he says. "They go out and buy the record. So with so-called black music having a strong sales base and the industry having a desire for money, well...."

Solar's stable, which includes the Whispers, Shalamar and Lakeside, has made a strong pop showing. Midnight Star's next single, "Wet My Whistle," will have less of a dance orientation and be more adult con-

temporary pop, Calloway says, because they want to reach an older audience as well. "It's important for us to reach as large an audience as possible, not merely for the financial end

but because music should have no boundaries," he says.

Midnight Star toured this summer with the Rick James/Lakeside/Cameo show, and stopped in Los Angeles

to tape "Soul Train." In performance, the band doesn't wait for the second encore to do "Freak-A-Zoid," but "start jamming right at the beginning," as Calloway puts it.

The highlight of that jam is the vocoder, which Vincent Calloway jerry-rigged himself and sings through on-

stage. "People can't wait to see who's doing it," says singer Belinda Lipscomb. "They want to know where it's coming from."

"Everybody wants to be a Freak-A-Zoid," laughs Reggie Calloway. "Nobody knows what it is, but it sounds like the in crowd."

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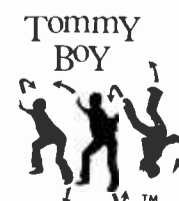


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**Danger Zone**



Produced by Arthur Baker and John Robie

## The Rhythm & The Blues

• Continued from page 37

replaced with, "Who watches MTV anyway?"

If you ever wondered what happened to some of the great musicians who powered the "Philly sound" to the top of the charts in the early 70s, you might want to give a listen to "Heavy Vibes" by the Montana Orchestra. Vibraharpist Vince Montana Jr., the man who gave us the Salsoul Orchestra, has rounded up his comrades from that band and MFSB for this album on the Philly Sound Works label. The rhythm section has Earl Young on drums, Bobby Eli on guitar and Larry Washington on percussion, with Don Renaldo leading the string section. The only folks missing are Ronnie Baker on bass and Norman Harris on second guitar. Philly Sound Works can be reached at 203 W. Sixth Ave., Cherry Hill, N.J. 08002.

★ ★ ★

Patti LaBelle is making her motion picture debut in "A Soldier's Story," the film version of the Pulitzer Prize-winning "A Soldier's Play" by Charles Fuller. The strong-voiced Philadelphia International artist will appear as Big Mary, the owner of a military club frequented by black soldiers. In the theatrical version the club is discussed off stage, but it was added to the script to flesh out the story. LaBelle will be the only woman character in the film, which Columbia Pictures hopes to release next spring. LaBelle's next album, "I'm In Love Again," is due in November.

# Pro Equipment & Services

## Compact Disc In Meet Spotlight Two Days Of Convention Devoted To Demonstrations

Continued from page 3

- Sound reinforcement ranging from microcomputer designs to concert spaces using passive acoustics.
- Loudspeakers using network designs, plus transducers and low frequency system alignments.
- Signal processing for digital.
- Psychoacoustics and subjective testing.
- Disk recording and multi-channel sound.

Highlighting the convention's popular workshops will be a session titled "Hands On Digital," at which digital tape machine operation will be stressed, along with digital editing techniques. Sony's PCM-F1, JVC's two-track system and 3M's 32-track system are among the digital equipment that will be used at this demonstration.

The workshops will also zero in on troubleshooting the audio console, SMPTE code and synchronizing, microphone techniques for studio tv, the economics of operating a recording studio, maintaining the multi-track tape machine, recording techniques for the digital age, audio production techniques for major motion pictures and grounding and shielding.

Plunkett says the workshop session on recording techniques for the digital age will feature several prominent record producers, who will discuss the impact of digital technology on various aspects of music recording and production. The panel will talk about digital editing vs. the razor blade, programming the 65-minute Compact Disc, real-time mixdown and its effects on performance, and microphone placement and choice.

Plunkett discloses that the Society of Professional Audio Recording Studios (SPARS) worked closely with the AES in organizing the workshop on the economics of operating a recording studio. The panel will consist of operators of some of the best-known recording studios in the country, including Johnny Rosen, Fanta Professional Services; Chris Stone, the Record Plant; Joe Tarsia, Sigma Sound; Murray Allen, Universal Studios; Bob Liftin, Regent Sound; and Guy Costa, Motown-Hitsville. They will discuss the everyday practicalities of running a studio.

One of the highlights of the convention will be a special presentation on audio production techniques to be held at the Zeigfeld Theatre. According to Plunkett, Tomlinson Holman of Lucasfilm Ltd. will demonstrate how "the startling audio effects of many movie attractions are developed and entwined into the final film production." Holman is expected to use techniques employed in the film "Star Wars" as a model.

The convention is also welcoming its first participants from the People's Republic of China. The Chinese representatives are Li Pao Shan of the China Record Co. in Shanghai and Yan Feng Lun of the Studio Control Center of the Central Broadcasting Administration located in Peking.

Says Plunkett, "It is hoped that the visit of the Chinese representatives will provide an opportunity for both a cultural and technical exchange that will benefit all those attending the convention."

Meanwhile, Stephen Kudelski of Switzerland has been named as the Society's Gold Medal winner for this year, for his "outstanding achievement in magnetic recording, with particular emphasis on inventions and designs relating to studio quality portable recorders." The Gold Medal

is the highest commendation awarded by the Society, and will be presented to Kudelski during the AES' Paris convention, to be held next March. Other award winners are:

- Richard Heyser, Silver Medal, for the development of time delay spectrometry and its use in the study of loudspeaker and room acoustics.
- Carolyn Davis, the AES Board of Governors award, for contributions to audio education, and for chairmanship of the Society's 66th convention, held in Los Angeles.
- Milton Putnam, honorary membership, for lifelong contributions to studio design and to the design and making of audio instruments and equipment.
- Max Mathews, fellowship, for pioneering work in the computer generation of musical signals.
- George Maling, fellowship, for contributions to the acoustics of noise and to noise measurement instrumentation.
- Roland Zavada, fellowship, for leadership in the standardization of audio, motion picture and television systems.
- Roger Lagadec, for contributions to digital signal processing and recording.

With the exception of Kudelski's, all awards will be presented during the Society's awards banquet Tuesday (11) in the Trianon Ballroom of the New York Hilton. The Yale Whiffenpoofs will provide the evening's entertainment.

Meanwhile, close to 200 exhibi-

tors, ranging from Compact Disc and other digital equipment manufacturers to developers of microphone and loudspeaker systems, are displaying their wares over three floors of the Hilton. There are also special demonstration floors set aside for audio evaluation.

For those conventioners with time on their hands, the Society will offer a series of bus and walking tours of New York City and its environs. The convention runs through Wednesday (12).



**SATISFIED COUGAR**—John Cougar Mellencamp, right, has a satisfied smile on his face as he listens to final takes on his latest LP, "John Cougar Mellencamp, Uh-Huh." In the studio with Mellencamp are, from left, co-producer Don Gehman and engineer Dave Thoener.

## Some Studios Sold On Digital Client Demand, Quality Called Reasons For Commitment

By CONSTANCE CRUMP

DETROIT—Despite negative industrywide attitudes toward the acquisition of digital equipment, a small group of studios has chosen the new technology. Their reasons range from client demand to commitment to high quality, and while they continue to use analog equipment as well, the future, they feel, is clearly with digital.

"We're in a unique position," says Lee Hulko, president of Sterling Sound in New York. "As we only do master cutting, we have to play what people bring us. Renting digital

equipment is difficult for scheduling."

Dale Peterson of Miami's Middle Ear Recording agrees: "The best thing any recording studio can do is satisfy its customers. I'm dearly in favor of digital. I'd like to have a digital 24-track, but it isn't profitable. We'll rent instead of own, but in two years that may change. The recording quality contrast is noticeable. Whether that's worth \$1,000, I can't say."

An eight-month payoff on investment definitely made digital purchase worth it for Charles Comelli, manager of studio operations for Capitol Records. He predicts that an explosion in use of digital tapes is im-

minent, probably in the next nine months to a year.

"Our affiliates use digital to send copies back and forth internationally, and in mastering, use of digital can eliminate one generation when transferring the two-track original," he reports.

Comelli calls Capitol's commitment to digital longterm and 100%. "In the next five years, I'd like to acquire a digital console and multi-track," he says. "I think digital is here to stay—for studios, not consumers." He even encourages artists who are in the studio recording or mixing to go to digital in case they want to go to Compact Disc in the future.

Masterdisk of New York is equally committed to digital. President Doug Levine says he believes the industry will see a gradual turnover to the new system.

"Someday, analog records as we know them will not be around. Within five years, compact disk will have significant penetration in the marketplace. Within 10 years, it will be the dominant format," he predicts. He'll put his money where his mouth is with a capital commitment in excess of \$500,000 over the next year, only part of which will be replacement equipment.

Sterling Sound's Hulko estimates capital needs of \$1 million or more if the studio expands to include Compact Disc mastering. "The technology is changing so fast, it might be obsolete in two years. That would kill us," he says.

Peterson shares Hulko's concern: "One hundred percent digital is an expensive proposition, difficult to show a profit, difficult to justify the investment. But in the end, it's the record company that makes the decision whether to go for that quality."



**WORKING MEN**—Producer Peter Mclan, right, and assistant engineer Paul Ray show off Ampex Golden Reel Awards for their work on "Business As Usual," the first album by Men At Work. The album was recorded on Ampex Grand Master 456 Tape at Richmond Recorders in Melbourne, Australia. The \$1,000 cash prize which goes with the award was donated to the State Disaster Bushfire Appeal in Melbourne.

## NAMM Business Survey Projects Increased Sales

CHICAGO—Sales of sound reinforcement equipment, band instruments, keyboards and other pro sound systems are expected to climb significantly in 1984, according to a report released by the National Assn. of Music Merchants (NAMM).

The NAMM survey reveals that although many earlier reports predicted that sales of professional sound equipment would either decline or level off this year, the most recent surveys show an overall sales gain of about 9.9% for 1983, with the

figures climbing another 7.2% in 1984.

According to NAMM's figures for the past year, stores selling only professional sound reinforcement equipment made significant gains. These were followed by full-line stores and stores specializing in band instruments. Although stores selling pianos and other keyboard instruments suffered losses in the past year, the outlook is for increased sales figures in the year ahead. Guitars remain a troublesome instrument to sell, according to the survey.

Meanwhile NAMM has already sold more than 140,000 square feet of exhibit space to an estimated 260 exhibitors for its winter exposition, scheduled for the Anaheim (Calif.) Convention Center in January.

According to Larry Linkin, NAMM's executive vice president, the organization "is trying very hard to maximize the amount of booth space available to exhibitors." He says that many exhibitors are requesting larger booths, and that the overall demand for exhibit space "is way ahead of last year's figures."

Linkin predicts that the winter show "will be the largest in the organization's history." He justifies two shows a year by saying, "With developments in our industry moving at such a rapid pace, pro sound dealers know that a lot can happen in six months. They realize the importance of attending both the summer and winter shows."

## 'Studio Time' Contest On

NEW YORK—Associated Recording Studio, the Pearl Video Co. and producer/composer/musician Paul Karasik have joined forces to create a contest that is designed to give amateur and semi-professional musical artists an opportunity to record their material and to get those records heard by professionals in the business.

The contest, designated "Studio Time '83 Music Festival," offers artists and groups "a unique opportunity to take advantage of the very latest recording facilities, and to interact with music professionals whose combined experience in the music business totals more than 100 years," according to Karasik.

Karasik explains that for a \$30 entry fee, contestants will receive one hour of recording time in a state-of-the-art recording studio. They will also receive a copy of the recorded tape.

In the second phase of the contest, the tapes recorded will be judged by a panel of professionals including Karasik and Nat Schnapf and Paul Friedberger of Associated Recording Studio. Schnapf and Friedberger have recorded such artists as Bette Midler, Barry Manilow, Carole King, Paul Simon and Tony Orlando.

The winner of the contest will receive 20 hours of recording time, in a 24-track facility. Second prize is 10 hours of studio time, with the third prize winner getting five hours in the studio. In addition, Pearl Video will produce a three-quarter-inch promotional video of one of the individual artists or groups named as winners.

Entry blanks are available by calling or writing to Associated Recording in New York City. The cutoff date for submitting applications is the end of this month. Professional musicians with current recording contracts are not eligible.



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consistent

# Pro Equipment & Services

## Headlines Gone, Activity Remains At Canadian Studios

By KIRK LAPOINTE

OTTAWA—Canadian recording studio activity flourished in the '70s as the combination of state-of-the-art equipment in new studios, the devalued dollar and tax laws in other countries suddenly attracted foreign performers to Toronto, Montreal and Vancouver.

The Rolling Stones, Elton John and Rod Stewart cut part or all late-'70s LPs in Toronto. Countless artists used Le Studio, north of Montreal, and went into Quebec city to mix or further record. And a handful of Vancouver studios sprung up to accommodate key West Coast groups making hit records out of a hot local music scene.

But the situation has softened somewhat in recent years. Studios are still quite active, but they aren't attracting the headlines that went with big name artists recording, and the pockets of booked production time have given way to a steadier flow of work for the country's engineers and studio hands.

"It seems that one month you're hot, then suddenly you're not," says Earl Rosen, president of the Canadian Independent Record Production Assn., a trade group that helps oversee activity. "There is no real trend right now. Studios attract groups mainly through word of mouth, or a proven track record, but then find their business dip for months at a time."

Studio executives don't like to talk much about their current levels of business. Most even have policies against revealing who is using their facilities, on the theory that artists will be subjected to unwanted publicity when they need to focus on their work, which may force them to cut a session short and head elsewhere.

The one exception to the secret nature of the business is Le Studio, ensconced in the Laurentian Mountains amid the countryside of Morin Heights, Quebec. It is recognized as the country's world class facility. If anything, artists leave because it's too peaceful.

Andre Perry, who runs the 24-track studio (which recently added computerized video equipment) charges prices that are among the highest in the country, accessible in the last year mainly to such platinum artists as Asia, the Police and Rush. If young groups can't afford Le Studio, they can afford the average Canadian 24-track facility, which has kept its prices at between \$150 and \$200 per hour for the last three of four years. And where it was once considered essential to head to New York or Los Angeles, industry a&r executives are now encouraging new signings to get their feet wet in the studio locally.

"There is nothing wrong with our facilities," argues an a&r director at a major Canadian record company. "But until recently, every lawyer representing an act we wanted to sign wanted his client to record in New York or LA. That was excessive, but it was something we often had to go along with or else we'd lose the act."

However, the respectability of such studios as Mushroom and Little Mountain near Vancouver, Eastern Sound and Manta in Toronto and Studio Tempo in Montreal has changed that. If the last decade has done anything, it has given hometown talent confidence in hometown studios.

Rush, Loverboy, Anne Murray, Triumph (at their own Metalworks Studio, west of Toronto), Bruce Cockburn, the Payola and Rough

Trade have continued to record in Canada long after they achieved stardom.

Several studios can now offer video

production, literally across the hall as sound recordings are being mixed, including Eastern, Le Studio and Vancouver's Water Street.

No statistics are kept on overall studio activity, but many executives say they hope business levels will increase because there are signs that

federal tax incentives may soon be put into place allowing investors to write off domestic recording production.

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## Studio Track

By ERIN MORRIS  
LOS ANGELES

At The Village Recorder, the Fixx cutting MCA tracks with producer Rupert Hine. Pe-

ter Kelsey is engineering, with assistance from Jim Faraci... Don Smith producing and engineering Bette Midler, with Cliff Jones seconding... Motown act the Four

Tops are cutting LP tracks with producers Willy Hutch and Harvey Fuqua. John Harrison is at the controls, with assistance from Doug Williams... Beau Hill producing and engi-

neering Ratt for an upcoming Atlantic Album... Gary Taylor cutting tracks for A&M with producer John McLean. Bill Betrell is behind the board.

At Westlake Audio, Capitol act Missing Persons is cutting tracks with co-producer and engineer Bruce Swedien. Matt Forger is assisting... Billy Idol finishing a Chrysalis project with producer Keith Forsey and engineer Brian Reeves. Steve Bates is seconding... Epic artist Luther Vandross co-producing his next release with Marcus Miller. Ray Bardin is engineering, with assistance from Greg Laney.

Evelyn King cutting tracks for RCA at Sunset Sound. Andre Cymone is producing the project, with Peter Martinsen engineering... David Foster producing the Tubes, with Humberto Gatica engineering and Terry Christian seconding... MCA act Musical Youth laying tracks with producer Peter Collins. John Mills is at the board, with Bill Jackson assisting... David Paich and Steve Porcaro producing the Jacksons' next release. Tom Knox is engineering the project... Japanese artist Akiko Yano recording her new LP with producer Sakamoto. Peggy McCreary and Christian are engineering... Columbia artist Johnny Mathis finishing a new LP with producer Denny Diante. Larry Hirsch is behind the board, with Bill Jackson on hand.

At Skip Saylor Recording, Big Feel cutting single tracks, with Saylor behind the board and Tom McCauley assisting... Donnie Barren working on a self-produced EP for City Lights with Jon Gass behind the board... Producer Ian Ainsworth is mixing the Brat. Ainsworth and Saylor are sharing the engineering... Shooter tracking sides with producer Mark Cutsforth. McCauley is at the console.

Joyce Kennedy tracking a solo album at the Complex with Jeffrey Osborne producing, Tom Vicari engineering and Murray Dvorkin seconding... At Mars Studio, Curtis Nolen is producing Rockwell, a new act on Motown, with Arne Frager at the controls... Dana Meyers producing the Spinners' new album, with Scot Skidmore engineering... Al Daniels and Frager are producing Catch for Variety International, with Frager and Skidmore at the board.

At Larabee Sound, Teena Marie producing herself for Epic. Engineering is Bobby Brooks, assisted by Sabrina Buchanek and Car Johnson... Jimmy Jam and Terry Lewis are co-producing Cheryl Lynn's next LP, with Taavi Mote at the board... Avis Harrel cutting tracks with producer Ron Kersey. Engineering is Barry Rudolph, assisted by Brad Coker... Solar act the Deele cutting new tracks under the production of Reggie Calloway. Steve Hodge is engineering, with assistance from Judy Clapp... Producer Chuck Jackson cutting tracks for an upcoming album by the Dells. Carmine Rubino is behind the controls.

Burning Sensations finishing mixes on their upcoming Capitol album at Eldorado Recording Studio. Tim McGovern and David Jerden are co-producing, with Jerden engineering... A&M act Color Me Gone putting finishing touches on its upcoming mini-LP with co-producers David Anderle and Liam Sternberg. Ed Stasium is engineering.

**ELSEWHERE**  
Silent Treatment is recording its first EP, with Tom R. Duncan producing, at Desitrek Studios in Portland, Ore. Doug Debrow is engineering.

At Jem West in Reseda, Calif., Earle Mankey is producing the Long Ryders' debut EP, with Sid Griffin engineering.

In New York at Skyline Studios, Michael Franks working on his next Warner Bros. album with producer Rob Mounsey and engineer Marti Robertson... Judy Collins cutting LP tracks for Elektra, with Dave Grusin producing and Larry Rosen engineering... Morrie Brown is producing Ellen Shipley's new album on Capitol, with Steve Goldman at the console.

Mike Fuller mastering new Gang Of Four project on EMI at Criteria Recording Studios in Miami... Mike Lewis producing singles by Brian Lawrie. Dennis Hetzendorfer is engineering, with Jim Sessody assisting.

At Orange Entertainment Center in Or-

(Continued on page 47)

# RAMSA



YES '83

# Pro Equipment & Services

## Neve Investment Signals Digital Breakthrough In U.K.

By JIM BETTERIDGE

LONDON—Once upon a time the word was "transistorized," and pieces of audio equipment would dis-

play the words "Fully Transistorized" or "Solid State" as an assurance of high quality. Right now the word is "digital." Its span covers more than just audio, reaching deep

into the heart of technology itself: to the man in the street, "digital" means better.

The professional recording/broadcast industry is home for a great variety of people, only a small proportion of whom have a significant understanding of technical matters. They are musicians, producers, managers and artists, and decisions are some-

times made in response to an effective advertising campaign and the kudos attached to a product rather than a real appreciation of its merits. Are completely digital mixing consoles really worth the extra cost?

The application of digital techniques to tape recording has been a considerable success. Every conceivable parameter has been improved upon by digital tape machines, and anybody who has listened to a completely digitally mastered recording on a digital format will bear witness to its unequivocal superiority.

Any chain is only as strong as its weakest link, and so the logical ultimate goal is that of a completely digital studio. Here the signal would be converted into its digital form at one end of the chain by the microphone and only reconverted to analog at the other end by a loudspeaker for the benefit of our analog ears (assuming that no one invents a digital brain interface, of course). So with this in mind, there's little doubt that digital represents the future for professional audio.

As the next step in the development of this all-digital domain, the British company Neve Electronics has invested a large amount of time and money in the production of a totally digital mixing console in which all internal signal processing is carried out digitally. The cost of the 32:24 digital multitrack console currently being installed into CTS Studios, England, is in the region of \$375,000, which is perhaps 60%-80% more than an equivalent upmarket analog mixer.

The main advantages of such a console are not concerned with sound quality; rather, it is the flexibility and memory facilities which give it the edge. It's the old argument that once a signal has been converted into its digital form it is simply a series of numbers, and therefore processing the signal is a matter of computer controlled mathematics.

Each channel contains extra facilities that would normally be associated with auxiliary equipment. The signal's path through the console can be completely redesigned at the touch of a few buttons.

Perhaps the most impressive feature is that of "Total Reset," wherein each and every control setting on the console can be memorized and stored on floppy disk, so that an interrupted session can be re-commenced at a later date without delay and with all settings intact. A "Total Recall" system is available from British manufacturer Solid State Logic, but this allows only partial instant reset providing only a visual display of many important settings requiring the engineer physically to reset the controls manually.

Peter Harris, CTS studio manager, responds to the question of why he chose an all-digital console: "If digital processing of sound can produce better results in conjunction with a digital recorder, then that's one reason to go for it. The assignability factors are tremendously important to us as a user, in that you can virtually build your own desk by putting the blocks in the order you want."

"The 'Total Reset' facility is terribly exciting to us in that we might have a huge orchestra doing a film score and then wish to break the desk down and do another job in the evening. At the moment with an analog desk we'd hesitate to do it because of resetting it for the next day's work on the film. With the digital console, we don't have those worries."

A digital mixer of this type, then, allows 24-hour operation with a free

(Continued on page 47)



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# Pro Equipment & Services

## Tape Makers Battle For Ultimate In Sound Reproduction

By RADCLIFFE JOE

NEW YORK—Fast-moving technological developments in the fields of digital audio and video recording

are placing increasing demands for innovative high-tech products on the shoulders of the major blank tape companies.

Both audio and video also hold

promise of immense rewards for blank tape manufacturers that are first on the market with state-of-the-art products. The result is a fiercely competitive environment in which

the goal is to develop a formulation that surpasses all others in its ability to produce the ultimate in sound reproduction. In the thick of the battle are such industry leaders as BASF,

TDK, Maxell, 3M, Fuji and Agfa-Gevaert.

Agfa is fighting the battle on several fronts with its Magnetite 12, a tape which Maria Curry of the company describes as "several tapes in one." She explains that Magnetite 12, developed primarily for professional bulk audio applications, offers high quality bias for the demands of critical music and data recording.

It also offers lower noise floor and higher frequency output than standard iron oxide tapes, according to Curry. The lower noise floor and the higher frequency output are said to greatly enhance the bias and equalization of the tape.

"Magnetite 12 also offers the advantages of a chrome-type formulation in addition to the benefits of a super iron oxide," Curry continues. "Without changing the bias, the tape can be used to produce a recording for 70 microsecond playback equalization while maintaining superior high frequency output."

Agfa will also be showing its new PEM 469 mastering tape at the AES convention. Curry describes this product as a standard bias mastering tape compatible with similar products on the market. It is available in quarter-inch and half-inch reels and hubs, and one-inch hubs and two-inch reels. This tape is being geared to recording studios and the broadcast and jingle markets where, according to Curry, the need for a bias compatible tape is a key concern.

Agfa's Broadcast-Plus, for U-Matic videocassettes, has been decked out in a new package and will also be at AES. According to Ken Wiedeman, Agfa's video products manager, the new package was designed at the request of end users of the product.

Agfa's PEM 526, described as the first mastering tape designed specifically for the stress of bin mastering, is now being made available in lengths of 2,400 feet. This replaces the formulation's 3,280 tapes.

Curry states that the length has been changed to meet user needs for easier handling, and to allow its use on a greater variety of equipment. The tapes widths of quarter-inch, half-inch and one-inch have not been changed.

The 3M Co. will tout its new one-inch video tape, said to be capable of delivering more than 1,000 edits from the same pre-roll point, and a line of three-quarter-inch mini U-Matic videocassettes featuring the firm's Color Tape Plus formulation.

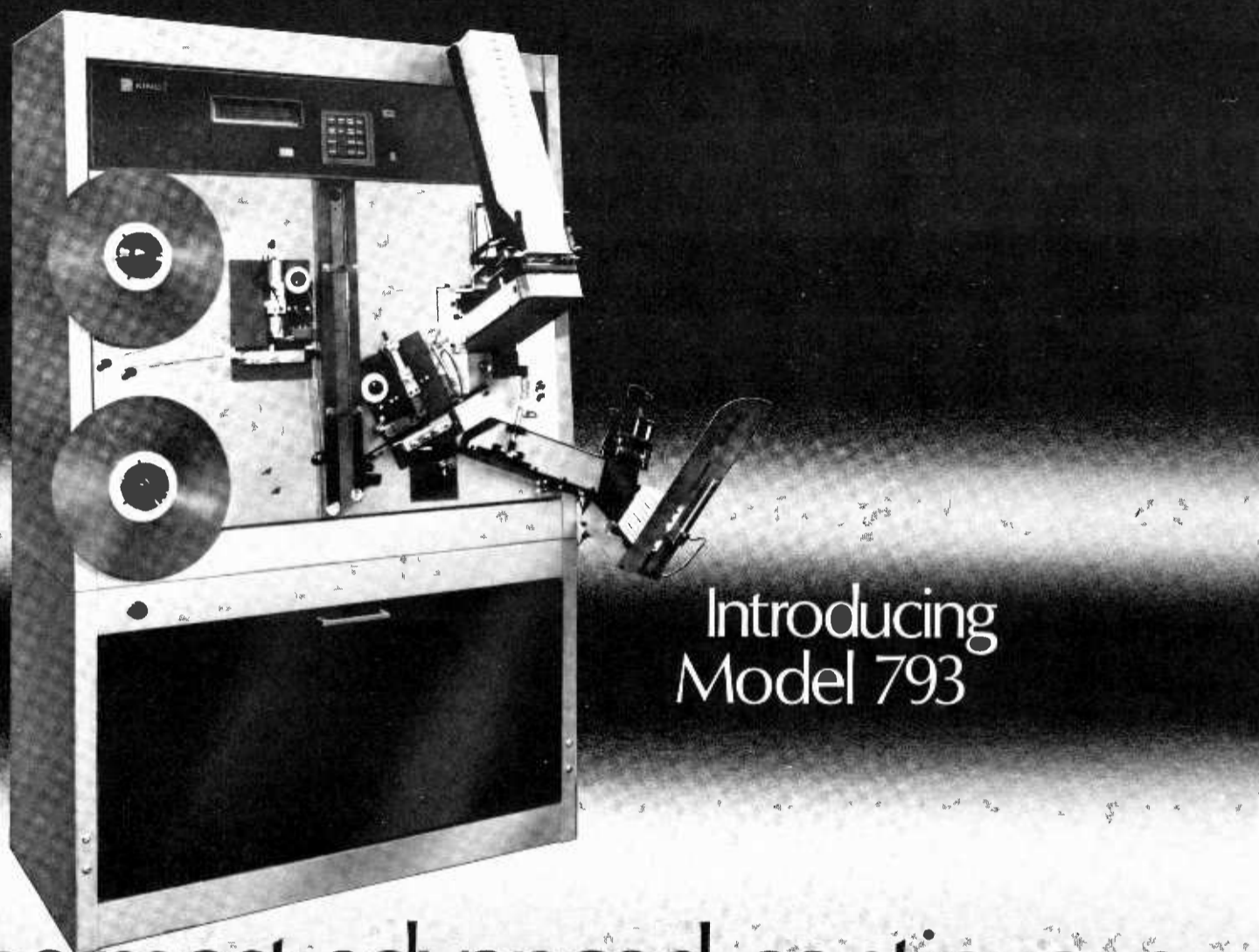
According to Richard Ziff of 3M, the new one-inch videotape, Scotch 480, has less than 1.5 db signal decay even after 1,000 edits. He describes the tape as being "ideal for production and post-production work," and says it has been laser-inspected for dropouts.

The three-quarter-inch mini U-Matics, being marketed under the Scotch brand name, is said to be suited for professional ENG/EFP applications. The product offers stop motion specifications capable of exceeding one hour, a dropout rate of 20 per minute over the length of the tape, and a better-than-average signal-to-noise ratio that exceeds 43 db.

The Color Plus tape is back-coated to make it scratch resistant, and to dissipate static charge. The result, says Ziff, is an extra generation of picture quality, reduced wear for optimum machine head life, improved editing capabilities, and reliability with repeated use.

Also new to the 3M catalog is the Scotch half-inch ENG/EFP PB-20 and PV-20 videocassettes for half-inch in-camera recorders using VHS

(Continued on page 52)



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AES '83

# Pro Equipment & Services

## Tape Makers Battle For Digital Sound

• Continued from page 46

formulations for high-speed duplication of music and voice recordings. One of the two, the BASF LHD, was designed especially for music recordings, according to Piselli. The formulation, which will be available on the world market, is being manufactured at BASF plants in West Germany and Brazil and at BASF's U.S. headquarters in Bedford, Mass.

The BASF executive says that the greater sensitivity of the LHD improves high-frequency roll off, a common problem with high speed duplicating. He says that at speeds of 32 or 64 to one, the tape delivers better signal uniformity yet keeps down costs, thereby allowing the finished cassettes to be retailed at competitive prices.

BASF's second ferric oxide entry into the duplicator market is the LNS designed for spoken word recordings. Piselli states that this tape possesses improved performance and mechanical characteristics.

"The LNS product is superior in both high frequency sensitivity and maximum output level," he says. "It is 3 db hotter at 12.5 kHz than competitive voice grade tapes; and its improved slitting techniques and quality control assure superior wind on each pancake."

The tapes are available in 10,000 foot C-60 and 11,500 foot C-90 lengths. Each pancake features BASF's EZ-stack hub and a die-cut, inner sleeve packaging.

Maxell will be showing its HGX Pro half-inch VHS videocassette, designed for use in the new portable beta scan and recam cameras. James Ringwood, manager of Maxell's professional industrial division says that the fledgling electronic news gathering market will eventually be as big as the three-quarter-inch KCS market is today. He notes that electronic news gathering crews work under all kinds of adverse conditions, and the tape they use must be capable of standing up to rough handling.

The Maxell HGX is said to offer superior chrome response, high resolution, outstanding picture clarity, image stability and low chroma noise, even in slow motion or still frame modes. Ringwood adds that the tape also features a recently developed backing system that eliminates shedding while providing better than average stiffness. The tape also features Maxell's Epitaxial coating, which is said to enhance sensitivity and high output in low to mid frequency ranges. The magnetic coating also aids in reducing dropouts.

Maxell's AES booth will also display the firm's relatively new KCS three-quarter-inch U-Matic videocassette, also designed for electronic news gathering, and other profitable video equipment. The unit is available in 10-minute and 20-minute formats.

Ringwood says that the KCS videocassette is tailored to meet the stringent demands of the professional/industrial user. It offers many of the features found in the firm's HGX tape.

The KCS three-quarter-inch videocassette complements Maxell's line of KCA three-quarter-inch videocassettes. The tape is made in Japan, and the cassettes are assembled at Maxell's facility in Conyers, Ga.

Fuji Film is also targeting the lucrative ENG and EFP markets with its Super High Grade H421 and H321 half-inch professional videocassettes. The H421 is designed for use with M-format systems, while the H321 is for use with beta cam machines.

According to John Dale, vice pres-

ident and general manager of Fuji's magnetic tape division, the formulation of the tape conforms to tough broadcast standards, and will stand

up to the stress of extensive editing and recording in demanding locations.

Other features include superior

color and video signal to noise performance, minimal dropouts, stable tape transport, an exclusive undercoating process to improve durability and surface smoothness, and precision construction cassette shells. The tape is available in lengths of 10 and

20 minutes on the M and BetaCam formats.

At the show, Fuji will also be pushing its H521 three-quarter-inch (Continued on page 57)

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OCTOBER 15, 1983, BILLBOARD

# Pro Equipment & Services

## Editing Suite Opens On State Le Studio Near Montreal Adds Video

NEW YORK—Le Studio, an internationally-known recording facility located in the Laurentian mountains near Montreal, has expanded its operations to include video. Andre Perry Video, named for the owner of the studio, was created to meet an increasing demand for video from the facility's users, according to Yael Brandeis, the facility's manager.

The video complex, representing an investment of more than \$1 million, is located on the same 275-acre estate that houses the rest of the studio's operations. Brandeis describes it as a one-inch editing suite that is outfitted with the latest state-of-the-art equipment.

Among the gear featured in the facility are:

- Ampex Digital Optics (ADO) loaded with the latest in software, for special effects.
- An NEC E-Flex.
- A Super Edit 31 editing system from Interactive Systems Co.
- A Ross model RS 517-20 switcher with Ultra Key.
- Four Ampex model VPR 2B video recorders.
- A Laird Character Generator titler with a choice of 40 fronts.
- Monitors by Conrac and Ikegami.
- Studer console, recorders and amplifiers.
- Hitachi cameras.
- A remote unit featuring Ampex

VPR 20B, Sony monitor, Hitachi camera and CCU.

The new video facility has already contracted a variety of assignments including video clips, tv specials, documentaries, special electronic show openings of Canada's two French networks and a number of commercials. Brandeis anticipates that the volume of work will continue to build until it equals that of the studio's audio facilities, which are booked through early 1984.

Le Studio's track record in audio includes the recording of some of the top selling artists in the business, including Asia, the Police, Rush, Rainbow, April Wine, Evelyn King, the Bee Gees, the Ramones, Roberta Flack, Nazareth, Billy Preston, Ian Hunter and Chicago. Out of Le Studio have come such chart-riding hits as the Police's "Synchronicity," Asia's "Alpha," Bryan Adams' "Cuts Like A Knife," Rush's "Moving Pictures" and "Signals," and April Wine's "Power Play."

According to Brandeis, the germ of Le Studio was created in 1969 when Yoko Ono and the late John Lennon contracted Perry to record their "Give Peace A Chance." At the time Perry was operating a small basement studio in Montreal, but Lennon and Ono were reportedly so impressed with the results of the record that they opted to emblazon Perry's credits on the disk. The result was a mushrooming of business which set the stage for the creation of Le Studio.

Le Studio is a 1,350 square foot facility overlooking a private lake. Like the video facility, the equipment is state-of-the-art, including two 24-track Studer recorders, an SSL console, UREI monitors, JVC recorder and editor. Outboard equipment includes Yamaha grand piano, Hayman drums, Poly Moog synthesizer and a live echo chamber.

On-site living accommodations are also provided in a 15-room main residence that features six bedrooms and five baths, a living room with a grand piano, fireplace, whirlpool, dining room and kitchen facilities.

The studio is about an hour's drive from Montreal, and about one hour's flying time from New York. Rates range from \$1,500 a day for local groups to about \$2,000 a day for international artists. **RADCLIFFE JOE**

## Bash At Red Parrot For Meet Registrants

NEW YORK—The Audio Engineering Society (AES) is joining forces with Otari, AKG Acoustics, Dolby Labs, Audiotechniques and Tridend USA to treat the 4,000 or so registrants to a night-long bash at the Red Parrot disco/nightclub.

The festivities get underway at 10 p.m. Monday (10) and will feature the dance music of Cries, singer Richard X. Heyman and the Dronegos, a New Zealand band that recently recorded its first U.S. album at Blue Rock and Bearsville Studios in New York.

## Photo News



**COMMODORES WOMAN**—Melissa Manchester and Thomas McClary of the Commodores get together at New York's Record Plant studio for the recording of "Ooh Woman You." The tune is included on the Commodores' new Motown LP, "13." It was written by Manchester and McClary.



**WHITE FIRE**—Verdine White, left, and Larry Dunn, second from left, of Earth, Wind & Fire are pictured at the Complex Studio, Los Angeles, where they are producing "Standing In The Light," a new LP by British funk band Level 42. Also pictured are, from left, Chris Brunt, engineer, Level 42 drummer Phil Gould, group bassist Mark King and Boone Gould.

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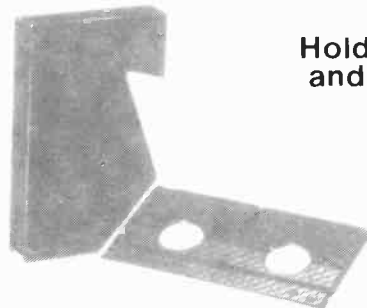
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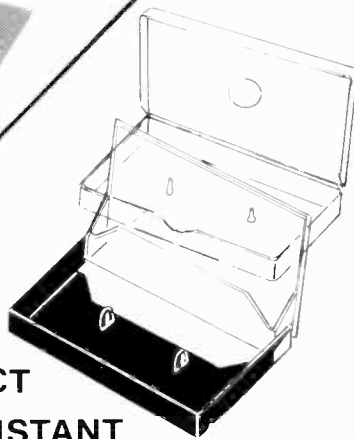
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# Pro Equipment & Services

## Tape Makers Battle For Digital Sound

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videocassette for broadcast, industrial and commercial use. The tape utilizes the firm's Beridox formulation.

Dale says other features of this product include minimal dropouts, enhanced durability to reduce edge damage, high video and color signal-to-noise for improved picture reproduction, and low head abrasion.

In addition, the tape is also said to feature better than average stop motion capabilities, superior tape transport and reduced print through. Says Dale, the tape's stop motion has been extended to over 18 minutes so that prolonged standby and pauses during editing will have virtually no effect on image quality.

"Our new backcoating technology greatly reduces surface electrical resistance, which in turn reduces the creation of static electricity that attracts dust particles," he continues. "Dropouts are also reduced because the backcoating enhances the running performance of the tape, even after many short passes."

Dale says that a smoother magnetic surface, and a more even particle dispersion have also been achieved through the use of Fuji's special finishing techniques and proprietary U-binders. "This," claims Dale, "results in less abrasion and lower VTR running costs."

Rounding out the Fuji line will be the firm's two- and three-hour reels of one-inch videotape. The three-hour reels contain 9,020 feet of tape with a running time of 188 minutes from a 14-inch reel. The two-hour reel contains 6,080 feet of tape and runs for 126 minutes from a 12.5-inch reel. Dale says that the longer tape lengths, while maintaining the perfect uniformity, durability and integrity of the tape, also demonstrate the quality of the Fuji coating.

Fuji tape has been a consistent award winner. In 1982 the product won an Oscar and an Emmy, plus the Kalmus Award presented by the Society of Motion Picture and Television Engineers (SMPTE).

TDK is also going after the lucrative broadcast and industrial markets with a vengeance. About a year ago the firm formed an industrial division, and according to Ed Pessara, TDK's national industrial sales manager, "We are positioning ourselves for rapid growth."

TDK recently announced plans to market a line of three-quarter-inch U-Matic videotape, and Pessara says, "We are responding to the increasing demand for quality three-quarter-inch U-Matic products from professional users."

The TDK executive explains that the new line will feature his firm's Super Avilyn formulation which was developed specifically for use in three-quarter-inch U-Matic products. "Since its development about 10 years ago," Pessara says, "TDK's Avilyn particle technology has been applied to audio cassettes as well as VHS and Betamax videocassettes. Now Super Avilyn has been refined again to meet the requirements of today's U-Matic hardware."

TDK is also making a new high performance tape formulation available to the broadcast market in half-inch VHS, Betamax and VHS compact cassettes. The formulation, Super Avilyn Extra High Grade, is being offered in VHS T-120, Betamax L-500 and VHS compact TC-20 cassettes. Pessara describes these lengths as being ideal for ENG/EFP

applications.

The new formulation utilizes ultra fine grain Super Avilyn particles which, according to Pessara, provide

superior video and chroma signal-to-noise ratios of between three and five db respectively. "Because of improvements in video r.f. and chrome

outputs of up to 2.5 db, the extra high grade tapes produce superior picture quality and accurate color," Pessara continues. "Significant advances in audio frequency response of up to 2 db, and sensitivity of up to 1.5 db, made the formulation ideal for stereo VCRs."

Pessara discloses that due to the smaller particle size of the new formulation, new dispersion and coating techniques had to be developed in order to achieve superior magnetic  
*(Continued on page 59)*

### THE HIT SEAT



Photo courtesy New River Studios, Fort Lauderdale, Florida

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OCTOBER 15, 1983, BILLBOARD

# Pro Equipment & Services

## Lois Walker: Studio Recording Pioneer

NEW YORK—Lois Walker, a disk cutter working with Disc Mastering Inc. in Nashville, is considered a pioneer of her gender in the studio recording business. But her success has not come easy.

Walker, an ebullient woman with a degree in music from Evansville University, admits that she was part of a generation of women who were expected to stay at home and administer to their husbands and children. Today she admits, "I never ceased to feel guilty about the fact that I enjoyed my work even though I had three small children at home."

Walker was a divorcee living in Los Angeles with her three toddlers when, in 1966, she answered an ad placed by Century Recording for women to be trained as disk cutters. Century wanted women because they had Armed Forces and other government contracts that stipulated they hire women and minorities. Walker's music background helped her get the job.

She stayed with Century for six years honing her skills before moving to MCA Recording Studios, where she worked on the best-selling soundtrack from the movie "The Sting," and later on the Olivia Newton-John's Grammy winner, "Let Me Be

There."

In the years between then and now, Walker moved from MCA to ABC and later to Kendun, the Mastering Lab and Disc Mastering. Along the way she has accumulated an impressive number of credits.

Among the artists with whom she has worked are Conway Twitty, Loretta Lynn, Marty Robbins, Steely Dan, Rufus, Three Dog Night, the Crusaders, the Four Tops, Freddy Fender, B.B. King, the Mighty Clouds of Joy, The Who, Eric Clapton, Neil Diamond, Alice Cooper, Lalo Schiffrin, the Kendalls and a host of others.

The producers with whom she has meshed her talents include Milt Gabler, Bert Kaempfert, Gil Rodin, Gary Katz, Bob Monaco, Steve Barry, Lamont Dozier, Ray Parker Jr., Leon Haywood, Mike Nesmith, James Guthrie, Ron Nevison, Bill Schnee, Richie Podoler and others.

Walker admits that being a woman in a predominantly male world has had its ups and downs, but she prefers to reflect on the positive things, like the many supportive men who have helped her over some of the hurdles of the business. Among them are Dave Ramsey, a disk cutter with Motown, and Bill Robinson of the Los

Angeles chapter of the AES.

Walker's work has brought her into close contact with "countless numbers of awesomely talented people." She confesses that this has been a very humbling experience for her. But in spite of her modesty, there are a lot of people who believe that Walker is a special person. The Audio Engineering Society made her the first woman to hold elected office on its general committee, and many of the artists and producers with whom she has worked specifically request her expertise when they have new projects in the offing.

In spite of the fact that she is recognized as an expert in her field, Walker has no ambitions to run her own business. It could be another psychological roadblock, but she says she has turned down several offers to head her own room. "My fulfillment comes from knowing that my clients are satisfied with my work," she says.

Walker says that entry into the recording studio business is today a lot easier than it was in 1966, when firms like Century were hiring females "only because they had to." She encourages other women to pursue careers in the business.

Walker is not overly impressed with the much touted digital technology. She sees potential in digital, and calls it an inevitable part of the evolution of the recording business. But up to now, she says, she has "not heard anything in digital that knocks me out."

RADCLIFFE JOE

## Photo News



**MATTEA COUNTRY**—Polygram artist, Kathy Mattea, center, is seen here with producers Byron Hill, left, and Rick Peoples at Sound Emporium recording studio, Nashville. Mattea was in the studio to record her first single for Polygram.



**SOUND CRAFTSMEN**—This new power stereo amplifier from Soundcraftsmen has been engineered to take advantage of developing CD technologies, according to engineers from the company. The unit, model A2801, is rated at 140 watts per channel at eight ohms, or 205 watts per channel at four ohms. The unit sells for \$549.

## More Artists Using Aphex Unit On Tour

NORTH HOLLYWOOD, Calif.—A growing number of recording artists, including Neil Young, Bette Midler, Hall & Oates, George Benson, Joni Mitchell, Al Jarreau and Manhattan Transfer, are using custom-built compressor-expanders by Aphex Systems on their summer tours.

In addition, more than 100 modular compressor-expanders have been purchased by Northwest Sound of Seattle, and Maryland Sound of Baltimore, for use by artists on tours, according to Marvin Caesar, president of Aphex Systems.

Caesar says that the unit, model CX-1, does not color or degrade sound, nor does it pop or click when used rapidly. The unit is being used by groups and individual artists for controlling the drum hit, vocals and horn sections.



**COMPACT VEGA**—This new compact sound reinforcement speaker system from Cerwin Vega utilizes a 12-inch woofer and high efficiency H-25 compression driver with a controlled directivity horn flare. The unit, model V-19, carries a \$300 price tag.

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## 3M Spare Parts To Electro-Technology

ST. PAUL, Minn.—The Broadcast and Related Products Division of the 3M Co. has sold its service support department along with all spare parts inventory for its professional analog audio recorders to Electro-Technology Corp. of Menlo Park, Calif.

The sale includes a licensing agreement under which Electro-Technology will manufacture spare parts for the repair and/or rebuilding of recorders manufactured by the Mincom Products Division of 3M during 1979.

Under the sale agreement, 3M will turn over all existing spare parts, engineering data, vendor information and test and manufacturing fixtures to Electro-Technology. In addition, the agreement provides for the training of Electro-Technology personnel in the use of the fixtures and equipment.

## Lexicon Wins Award From Video Assn.

WALTHAM, Mass.—Lexicon, Inc., based here has been awarded the 1983 Video Production Assn.'s Monitor Award for Engineering Achievement. Lexicon won for its model 1200 Time Compressor, as well as for its contribution in the area of digital processing.

According to Ronald Noonan, Lexicon's president, the Time Compressor facilitates the transfer of variable speed film to tape, and tape to tape, "while maintaining a high standard of audio quality."

The VPA's Monitor committee adds, "Altering program segment lengths during the editorial process is a service that producers have come to expect. The model 1200 is the most widely requested device to this end."

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# Pro Equipment & Services

## Studios Need Music Video Call

• Continued from page 53

group can come in to do an LP and walk out with a state-of-the-art video. It gives them a reason to come here... It's an ambitious move, but something had to be done."

At Electric Lady Studios in New York, Alan Selby says a separate room geared toward "audio and video and digital" should be ready by early November. "We've done some video here, but we feel there's more of a demand for it now," he says.

Marie Ravenscroft of Scottsdale, Ariz.-based, Chaton Recording Co., which she claims is the only 24-track studio in Arizona, says that "video and music should go hand in hand." To that end, Chaton recently instituted a video promotion, whereby "any group that comes in and books more than 10 hours multi-track here gets free video and graphics; it's a very good work tool for a band." The response so far, she says, has been "overwhelming."

Not all studios have actual shooting facilities on the premises, but many keep busy with audio for video and audio for film. Blank Tapes' Lou Vetter says that audio for video has been "a large percentage of our business for the past few years," including mixing and scoring for groups and commercials. "We used to rent video equipment, but since the first of the year we've been purchasing it," he says.

Like many studio operators, Elec-

## Tape Makers Vie In Digital Market

• Continued from page 57

properties and uniformity. He explains that these include high durability, high density binder system with full orientation and uniform dispersion; a smooth, flat base film coating; and a new back treatment process of one micron thickness.

"The resulting benefits of improved tape-to-head contact, running stability, reliability and durability ensure consistently high performance, even under the most strenuous in-the-field operating conditions," Pesara says. The tape's dustproof leader is said to minimize dropouts and reduce static electricity.

The shells of the tape feature a new proprietary SQ mechanism consisting of about 20 separate pieces that are checked at 2,000 different points during assembly. Each half of the shell is said to be precision-molded to enhance running stability and provide precise tape alignment. The cassettes also feature a new flexible plastic sleeve that is said to resist dust and provide greater durability.

In addition to applications for the tape in the broadcast industry, Pesara sees "a tremendous market" among owners of JVC's lightweight VHS compact recorder/camera system.

TDK will also be showing a broad range of other industrial/broadcast products including audio/visual cassettes, endless audio cassettes with sensing foil, leaderless audio cassettes, data cassettes and unlabeled audio and video cassettes. Also shown will be a line of test cassettes for measuring wow, flutter and tape speeds, playback level calibration with and without Dolby, head azimuth alignment, frequency characteristics measurements, and record-

ing audio for video and continue to associate with a professional video company." Such is also the philoso-

phy of L.A.'s Record Plant, which Chris Stone says ties in most frequently with Sun Video.

Music for commercials is the mainstay of the major recording studios in Chicago, and the "big three" (Universal Recording, Chicago Recording Co. and Streeterville) all pos-

sess extensive video equipment. CRC's recent purchase of a BTX Shadow Synchronizer allows it to mix commercial tracks directly onto the one-inch video machine, says chief engineer Cleon Wells. "For commercial work, video is an essential situation," Wells says.

Universal president Murray Allen, who claims his studio handles some 40% of all commercial post-production work in the U.S., has invested a few million dollars in Universal's video gear. "When something new comes on line, we include it in our bag of tricks," says Allen.

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## San Diego Scalping Row Erupts

### No Limit Set On Tickets For Neil Diamond Concert

By THOMAS K. ARNOLD

SAN DIEGO—Neil Diamond's upcoming three-night stand at the San Diego Sports Arena was barely announced when it ignited a ticket-scalping controversy that's pretty much lain dormant here for the last few years.

Ever since then-Assemblyman Larry Kapiloff (D-San Diego) introduced two anti-scalping measures that failed to pass the California state legislature six years ago, local promoters and ticket agencies have voluntarily imposed limits of six tickets per person to nearly all major rock events to prevent scalpers, or "ticket brokers," from buying up all the choice seats and later reselling them at vastly inflated prices.

In time, promoters in other states adopted similar limits, as did major ticket agencies like Ticketron and Ticket Master. But when tickets for the first of Diamond's three shows, set for Oct. 24, went on sale Sept. 17, people in line found there was no limit to the number of tickets they could purchase. Limits for the other two shows, scheduled for Oct. 25 and 26 were set at 15.

A week later, all three shows were nearly sold out, except for a few scattered seats in the arena's upper level, and members of the local concert business estimate that out of the 43,500 tickets available, as many as 30,000 may have ended up in the hands of scalpers.

A survey of local ticket brokers re-

veals that tickets for the Diamond concerts, originally priced at \$10 to \$15, are selling for as much as \$139 for floor seats.

"I don't like it, but it's not up to me," says Phil Quinn, executive vice president of the Sports Arena. "They (promoters Concerts West and Management III, who are co-presenting the concerts) rent the building, and there's nothing I can do about it. Even if a guy walked up to the (box office) window and I knew he was a scalper, I would have to sell him the tickets. The problem is with the law; unless a new one similar to the Kapiloff bills is passed, we're helpless."

The Kapiloff bills would have prohibited the reselling of tickets on the premises of the event, and made it illegal anywhere else if the additional charge exceeded 15% of the ticket price or \$1.50, whichever was greater.

San Diego's two major concert promoters are even more outraged. "It's ridiculous," says Marc Berman of Marc Berman Concerts. "I was really surprised when I first heard about it, because it certainly does not serve the San Diego public. It seems like Concerts West was worried about selling all those tickets, and they figured by doing this the scalpers, not them, would be stuck with any unsold seats—thus virtually guaranteeing them a sellout."

"I think it's obvious Concerts West is not selling tickets to the fans,

and that there is a hoarding of tickets going on," adds Bill Silva of Fahn & Silva Presents. "The promoters are doing this to ensure that all their tickets are sold; they know this policy panders directly to the ticket scalpers, and they know that as soon as the scalpers swallow up the tickets to the first show, they are forced to buy up tickets for the other two shows to protect their investment.

"What they're doing is artificially inflating the value of Neil Diamond in San Diego, and it's hurting other shows. People are calling me up all the time and saying, 'I spent \$60 on Neil Diamond tickets, now I can't afford to see Diana Ross (an upcoming Fahn & Silva-produced show a few weeks before the Diamond date).'"

But Jerry Weintraub, president of Management III and a leading anti-scalping voice in the music industry for more than a decade, says his no-limit policy was designed to hurt scalpers rather than help them.

"We don't want people to get fleeced," Weintraub says. "That's why we had no limit on the first show, but 15 ticket limits on the second and third shows. This way, if the brokers bought a lot of tickets to the first show, they're stuck with them, while the people had plenty of time to buy tickets to the second and third ones."

Accordingly, Weintraub dismisses the charges made by the two San Diego promoters with more than a fair amount of venom. "First of all, I never heard of those people," he says. "Secondly, I have a 20-year history of stopping brokers, and this time around I designed something new. Like I said, I hope if they bought a lot of tickets to the first show, they get stuck with them. I've been after the brokers for years, and I intend to fight them again and keep fighting them until laws are passed to stop them."

For the most part, local scalpers themselves were indifferent to the change in ticket-limit policy. "It didn't really make any difference," says Rick Cabados, owner of the four Trip Tickets outlets here. "We had heard about it, but didn't believe it, so most of our people could only buy the regular limit anyway because

(Continued on page 62)



UNMASKED—The members of Kiss make their first public appearance without makeup on MTV.

## Kiss Unmasked At Last: A Battered Thor Returns

By ROMAN KOZAK

NEW YORK—It's no secret any longer: after a decade Kiss has finally decided to go without the makeup.

"It felt right to do it now," says Paul Stanley. "We could make all kinds of answers, but you have to do things when they feel right. We started to think about it during 'Creatures,' and obviously it didn't feel right enough to do it at that time. But after the last tour the band just felt solid enough that we felt we could take a step like that and keep moving forward."

"Anyway, we make the rules," adds Gene Simmons. "Ten years ago when nobody cared about anything outlandish and spectacular, and everybody had the I'm-a-street-kid-on-stage look, we went against the grain, and made our own rules. But what's really most important is that this record ('Lick It Up') is the music and the personality of the band. Our calling card is our music."

"When this record was recorded we didn't even think about it. It was only toward the end that we decided to take the makeup off."

They note that while the record jackets may change, a record lives or dies by the music inside, and there the makeup doesn't matter. Also, they say, their live shows never depended on their makeup, and they can maintain their "bigger than life attitude" onstage just as they are.

Kiss is doing a six-week tour of Europe through November, before

beginning a U.S. tour. There, too, the makeup and the original costumes are gone. There are no plans to appear as the old Kiss for part of the show and then make the switch.

In fact, the whole transition to the new Kiss look has been relatively low-key, considering this is a band that once mixed its own blood with the red ink to launch a comic book a few years ago. The new Kiss was unveiled on MTV when their video was premiered, without much hype or advance warning.

"The way we are doing this is really the right way," says Simmons. "Instead of calling attention to it, here is the new record. We are really hoping that most of the interviews we do will be about what the new show is like, and how exciting it is to go back out on tour, and not about the makeup, because it's not as important."

"We've just recorded our best record ever, our 18th. A while ago, when everybody was running around trying to get us without our paint, we were offered covers of major magazines. But we never did it."

"It's been a great memory, but it's the past," says Stanley. "The live show is basically the same as we did on the last American tour. We're not coming out with rugs and stools, and it won't be light-hearted music. We can change the way we look without at all changing the way we feel."

★ ★ ★

Thor is back. He's got a new album out on Mongo! Horde Records titled "Unchained," with a new band, a wife who is helping out with the business, and a real chance. With heavy metal strong as ever and he-man sword and sorcery popular in the media, an act that combines the two can maybe make it all work.

Thor is certainly trying, though he's been on this road before. Whatever peril the mythological Thor may have faced in Asgaard, his 1983 counterpart has had to battle foes just as dangerous in the world of rock'n'roll, where big muscles don't necessarily help.

"I was signed in 1976 to RCA in Canada, and then we signed an American deal with Midsong," he remembers. "There was a big ballyhoo. I was up for the whole thing. I was supposed to do a headlining tour where they were only going to charge \$1 a ticket. There were going to be lasers. It was all set. At that time I was a young fellow just out of my teens, and I trusted everybody. I didn't get too much behind the scenes during that period."

"I was all set to go on this big tour. I was all excited, lived and breathed the whole thing. I could hardly wait.

(Continued on page 65)

## Miami Beach Company Offers Low-Cost Shows

By SARA LANE

MIAMI BEACH—Two years ago, Jay Freedman formed Beach Productions, a company dedicated to producing low-cost concerts. Operating from his home, he solicited support from radio station WA1A, and together they put on a series of concerts featuring such acts as Laura Brannigan, Bobby Caldwell, K.C. & the Sunshine Band, Sister Sledge and their largest concert, Kenny Rankin at Miami's Gusman Hall.

In order to make money to bring in the names and semi-names, Freedman and the radio station started doing a series of promotions in local nightclubs featuring a celebrity and charging an admission fee, which was placed in a fund to promote concerts. Freedman also became active in the "Miami's For Me" campaign, producing some concerts. The ongoing campaign touting Miami as "the" place to live is aimed at getting residents to take pride in their city.

Beach Productions is now self-supporting and has grown to include representation of new local talent and an eight-track recording studio in South Miami. Once Freedman got his profit-making company on its feet, he started a non-profit organization called TIME (Talented & Innovative Music for Entertainment).

"We started raising money for TIME the same way we began raising money for Beach Productions," Freedman explains. "WA1A was once again behind us, and we again did various nightclub promotions." In addition, TIME received support

from Bobby Caldwell, prizefighter Alexis Argeuila and one of Playboy's centerfold models.

TIME put in its first free concert July 2 with co-sponsors Sunglass Place, Monty's of Kendall, Happy Balloons, the City of Miami Beach and local tv station WSVN. The concert, featuring Dave Mason, Phoebe Snow, Aureus, Kumpu and Fleet, attracted an audience of 20,000 to Lumus Park on the beach.

On Aug. 20, TIME, Y100 and Pepsi held a concert at Haulover Beach featuring Frank Stallone, Champaign, Stacy Lattisaw, Miquel Brown, "Weird Al" Yankovic and the Jonzun Crew which drew a crowd of 40,000.

"The numbers of the audience indicate that Miami definitely needs free concerts and that people will support them," Freedman says.

"And what greater place is there to put on a concert than right on the beach—there's sun, water, blue sky and great entertainment. We'll continue to put on concerts—as many and as often as we can—so long as we can get sponsors."

Freedman is now seeking sponsors for future concerts. He says the exposure a company receives during promotion of the concert and during the concert itself more than justifies the cost.

"We reach tens of thousands of people," he says. "And the concerts are extremely successful; we haven't had one bit of trouble despite the large attendance and the various ethnic mix."

South Florida seems to be growing into a good market for concert promoters, particularly now that the Central Florida market has opened up. Artists can be routed to Tampa and St. Petersburg, prior to Miami, then to Orlando and Jacksonville on their way out of the state.

## Something Funny Going On: Comics Invade Rock Clubs

By KAREN TORTORELLA

HUDSON, N.J.—Many rock-oriented clubs, which previously offered only rock 'n' roll and contemporary acts, are now also booking comics as fillers and as headliners on off nights.

So says Jerry Stanley, head of Showcase Productions here, who represents about 550 comedians playing in some top rock clubs as well as the college circuit. Stanley's clients include Father Guido Sarducci, Elaine Boozler, Jimmy Walker, Jay Leno, Shirley Hemphill and Marc Weiner.

According to Stanley, in the last year and a half such venues as the Bottom Line in New York, the Paradise in Boston and the Bijou in Washington have begun looking for young comedy acts who are musically-oriented, visual, and have "soundtracks within their acts." He explains, "People are more visually oriented today and more tuned to sound effects type comedy because all their senses are more finely developed due to a constant exposure to all types of media."

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

Survey For Week Ending 10 15 83

# Boxscore

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

Among the top grosses reported through Oct. 4.

- **SUPERTRAMP—\$340,292, \$13.50 & \$10, Avalon Attractions, The Forum, Inglewood, Calif., two sellouts, Sept. 23-24.**
- **ISLEY BROTHERS, MAZE W/FRANKIE BEVERLY—\$289,400, 18,814 (19,000 capacity), \$16 & \$14, Al Haymon Prods., Reunion Arena, Dallas, Sept. 24.**
- **OAK RIDGE BOYS—\$267,668, 21,020, \$11, \$10 & \$8, UTM Artists Ltd., Western Washington Fair, Puyallup, Wash., four sellouts, Sept. 24-25.**
- **ISLEY BROTHERS, MAZE W/FRANKIE BEVERLY—\$260,964, 16,273 (17,048), \$16.50 & \$14.50, Al Haymon Prods., The Summit, Houston, Sept. 23.**
- **LIONEL RICHIE, POINTER SISTERS—\$248,975 (Canadian dollars), 15,088, \$17.50 & \$15, Concert Productions International, Maple Leaf Gardens, Toronto, sellout, Sept. 23.**
- **RICK JAMES, MTUME, MIDNIGHT STAR, MARY JANE GIRLS, STONE CITY BAND—\$246,237, 16,694 (18,962), \$15 & \$12.50, Michael A. Rosenberg/T.P. & B. Prods./Sun Song Prods., Madison Square Gardens, New York.**
- **STEVIE NICKS, JOE WALSH—\$242,955, 11,748, \$22.50, \$20 & \$17.50, in-house, Radio City Music Hall, New York, two sellouts, Sept. 12-13.**
- **ASHFORD & SIMPSON, KASHIF—\$240,414, 12,573 (17,622), \$20, \$17.50 & \$15, Radio City Music Hall, New York, three shows, Sept. 9-10.**
- **ROBERT PLANT—\$227,072, 15,372, \$15 & \$12.50, Avalon Attractions, The Forum, Inglewood, Calif., sellout, Sept. 27.**
- **RICK JAMES, LAKESIDE, MTUME, MIDNIGHT STAR, MARY JANE GIRLS, STONE CITY BAND—\$225,632, 15,764, \$15 & \$12.50, Michael A. Rosenberg/E. Street Express, Omni, Atlanta, sellout, Sept. 4.**
- **RICHARD PRYOR, SMOKEY ROBINSON—\$223,000, 19,000 (20,000), \$17.50 & \$14.50, G. W. Concert Prods., Riverfront Coliseum, Cincinnati, Sept. 24.**
- **ROBERT PLANT—\$218,580, 14,700, \$15, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Sept. 28.**
- **DEF LEPPARD—\$194,940, 14,440, \$13.50, Bill Graham Presents/Ken Rosene Presents, NBC Arena/Honolulu, two sellouts, Sept. 19-20.**
- **AIR SUPPLY, HENRY GROSS—\$189,915, 11,441 (11,748), \$17.50, \$15.50 & \$13.50, in-house, Radio City Music Hall, New York, two shows, Sept. 6-7.**
- **ROBERT PLANT—\$169,535, 11,718, \$15 & \$12.50, Don Law Company, Centrum, Worcester, Mass., sellout, Sept. 6.**
- **STEVIE NICKS, JOE WALSH—\$169,441, 12,321 (14,000), \$13.85 & \$11.95, Avalon Attractions, The Forum, Inglewood, Calif., Oct. 2.**
- **STYX—\$162,678, 12,438, \$13.50 & \$12.50, Don Law Company, Centrum, Worcester, Mass., sellout, Sept. 24.**
- **SUPERTRAMP—\$156,627, 12,070, \$17 & \$12, Avalon Attractions, Irvine Meadows Amphitheater, Laguna Hills, Calif., sellout, Sept. 25.**
- **ZZ TOP, JOAN JETT & THE BLACKHEARTS—\$149,096, 12,618, \$12.50 & \$11.50, Frank J. Russo, Centrum, Worcester, Mass., sellout, Sept. 25.**
- **ROBERT PLANT—\$148,463 (Can.), 9,770 (10,500), \$16 & \$15, Concert Productions International/Donald K. Donald Concerts/Perryscope Prods., PNE Coliseum, Vancouver, B.C., Oct. 1.**
- **O'JAYS, WHISPERS, LAKESIDE, SISTER SLEDGE, ANGELA BOFILL—\$148,214, 10,401 (16,706), \$15 & \$12.50, Michael A. Rosenberg/Georgia Woods, Spectrum, Philadelphia, Pa., Sept. 10.**
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS—\$144,933, 9,609 (10,000), \$15.50 & \$12.50, K.S. Productions, C.K. Spurlock Presents, Tallahassee-Leon Civic Center, Fla., Sept. 29.**
- **O'JAYS, WHISPERS, LAKESIDE, SISTER SLEDGE, ANGELA BOFILL—\$132,219, 8,964 (14,269), \$15 & \$12.50, Michael A. Rosenberg, Time Prods., Hartford Civic Arena, Hartford, Conn., Sept. 9.**
- **GEORGE BENSON—\$128,842, 8,500, \$16.50 & \$15, Bill Graham Presents, Greek Theater, Berkeley, Calif., sellout, Sept. 24.**
- **KENNY LOGGINS, GLENN SUPER—\$124,075, 9,455 (12,070), \$17 & \$11, Avalon Attractions, Irvine Meadows Amphitheater, Laguna Hills, Calif., Sept. 23.**
- **LOVERBOY—\$121,013, 9,900 (11,000), \$12.50 & \$11.50, Don Law Co., Centrum, Worcester, Mass., Sept. 4.**
- **STEVIE NICKS, JOE WALSH—\$118,840, 8,818 (14,687), \$13.50 & \$12.50, Avalon Attractions, Albatross Prods., Seattle (Wash.) Coliseum, Sept. 28.**
- **MAZE W/FRANKIE BEVERLY, THE ISLEY BROTHERS, ZAPP, MIDNIGHT STAR, NEW EDITION—\$113,769, 6,833 (10,000), \$16.50 & \$14.50, Al Haymon Prods., The Summit, Houston, Sept. 25.**
- **ELVIS COSTELLO & THE ATTRactions, AZTEC CAMERA—\$107,591, 8,500, \$14 & \$12.50, Bill Graham Presents, Greek Theater, Berkeley, Calif., sellout, Sept. 23.**
- **SANTANA, THE FABULOUS THUNDERBIRDS—\$100,524, 7,968 (10,000), \$14 & \$12.50, Bill Graham Presents, Frost Amphitheater, Stanford, Calif., Oct. 2.**
- **GEORGE BENSON—\$93,641, 6,617 (8,754), \$18.75 & \$11.75, Avalon Attractions, Marc Bermon Concerts, San Diego, (Calif.) State Univ. Amphitheater, Sept. 21.**
- **RICK SPRINGFIELD, QUARTERFLASH—\$93,334, 8,116 (9,386), \$11.50, Evening Star Prods., ASU Activity Center, Tempe, Ariz., Sept. 28.**
- **OAK RIDGE BOYS, EXILE, GARY MORRIS—\$91,634, 7,729 (16,000), \$12.50 & \$11.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Sept. 30.**
- **MEN AT WORK, MENTAL AS ANYTHING—\$86,916, 7,462 (10,000), \$12.50 & \$11.50, Evening Star Prods., The Coliseum, Phoenix, Ariz., Sept. 24.**
- **RICK SPRINGFIELD, QUARTERFLASH—\$81,680, 5,105 (7,560)**

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# Talent & Venues

## Talent In Action

### MEN AT WORK

Pacific Amphitheatre, Costa Mesa, Calif.  
Tickets: \$15, \$10

The working guys from Down Under played a 1,400-capacity club when they were in town last winter; six months later, they filled two nights at the 6,000-seat Greek Theatre and near 17,000 more down the road in Orange County the same week. But for all the chart excitement that "Business As Usual" and "Cargo" have created, Men At Work's live show is just slightly more exciting than cold toast.

The crowd at the new Pacific Amphitheatre was peppered with pre-pubescent fans on Oct. 1; a four-year-old (scout's honor, we checked) in orchestra center played enthusiastic air drums as he sat on dad's shoulders throughout the set. And since lead singer Colin Hay was aware enough of this to comment on it, it was surprising to hear him make a cocaine reference and use four-letter words. The group seems caught between its bar-band roots and its current top 40 appeal.

They played a set of letter-perfect renditions of their hits: "Dr. Heckyll and Mr. Jive," "Overkill," "High Wire," "It's A Mistake," "Down Under" was dropped in 40 minutes into the set, and what is really a tremendous song was somewhat spoiled by Hay's leaving it to the audience to sing the whole thing themselves.

The set closed with their breakthrough, "Who Can It Be Now," and fans checked their watches and grumbled that the band had only played for an hour. But anyone who left at that point to miss the traffic also missed the best part of the show.

A half-hour encore finally saw the band loosening up, improvising instrumentally, prancing and dancing and generally getting into the rock'n'roll swing of things. "Mr. Entertainer" was introduced with a nice bottom-heavy drum solo by Ron Strykert, and featured Greg Ham wailing on a baritone sax half as big as he is. "Be Good Johnny" had some real energy, not just the silly smile and disconcerting stare that Hay relies on for the bulk of his stage presence.

The performance was well received and the merchandisers had a field day, but Men At Work really need to work a bit harder if they're going to play major arenas like this one. There has to be a difference in quality—not just quantity—between 1,400 tickets and 17,000.

ETHLIE ANN VARE

### DAVID FRIZZELL & SHELLY WEST

CHARLY McCLAIN  
Sahara Tahoe, Lake Tahoe  
Admission: Dinner Show: \$12.50;  
Late Show: \$7.50

David Frizzell and Shelly West, both of familial connection to famous names in country music, continue to hold their strong position as a duo and integrate it well with their solo performance on stage.

They opened their Sept. 11 show with "Tonight Will Be Another Night on Broadway" and followed immediately with a solid and uptempo "Honey, You Stood Up For Me." Then West took the stage for her solo portion of the show, which included a tribute to her mother, Dottie West, and a lively arrangement of "I've Got The Music In Me." West also scored well with "Jose Cuervo."

Frizzell, who looks like a cross between Eddie Rabbit and Wolfman Jack, didn't push the Lefty Frizzell relationship, but did throw in one number, "If You've Got The Money, Honey, I've Got The Time." Frizzell also demonstrated his versatility on fiddle and piano with "Roll Over Beethoven."

Frizzell and West joined forces again on stage for "Pleasure Island," their hot country single. Audience reaction was good and may signify more chart action.

While Frizzell and West wisely continue their strong position as a duo, they individually are making a large investment as solo performers, judging by their song selections and by both having their own musicians as backup. In fact, when West and Frizzell joined forces on stage, the combined total number of musicians made the stage look small—which it wasn't.

Charly McClain, who opened the show, is a delight, with her strong stage presence and vibrant vocals carrying her well with the audience. "Sleeping With The Radio On," "You're Part of Me," and "Paradise Tonight" (also on the charts as a duet with Mickey Gilley) are examples of a potent talent.

IRA STERNBERG

ADRIAN BELEW  
Bottom Line, New York  
Tickets: \$8

They say the hero has a thousand faces, and although former King Crimson guitarist Adrian Belew is still a somewhat obscure hero,



ADRIAN'S SOLO—Adrian Belew headlines the Bottom Line in New York.

he flashed at least that many during his sold-out performance Sept. 20th. A phenomenal variety of moods dominated the two-hour show, which Belew packed with cuts from his current Island LP "Twang Bar King," his first solo effort "Lone Rhino" and a few King Crimson tunes.

"Twang Bar King" set high standards for the evening, as Belew's four-piece band confidently grabbed hold of their leader's unique and complex phrasing style. As she did with most of the numbers, keyboardist Christy Bley contrasted the hard edge of "Lone Rhinoceros" and "Life Without A Cage" with mellifluous, minor-keyed intros. Percussionist Larrie Londen indulged Belew's fascination with jungle sounds, providing a persistent tribal beat on "Another Time" and the ever-popular "Addidas In Heat." Further indulging Belew was multi-talented saxophonist William Janssen, who wrangled a mating call out of his instrument for the spooky instrumental "Ballet For A Blue Whale."

Belew's resourcefulness and on-stage exuberance made for an instant and enduring rapport with the delighted crowd. Like a kid at Christmas time, Belew broke mid-set to demonstrate his tape loop machine before moving into "Ideal Woman," which included a tape of candid comments on the subject. Picking a highlight out of the consistently strong performance is hard to do, but the humor and possibly autobiographical content of "Fish Head" stands out. "They used to say I was a fish head, but look at me now," sang Belew in a gooty croon. If this performance was typical, Belew and his band can expect a lot more folks looking at them in the future.

KIM FREEMAN

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# Talent & Venues

## Act-ivities

We knew festival seating was dangerous: Nederlander booking manager **Andy Hewitt** was checking out the lawn area during **Men At Work's** concert at the Pacific Amphitheater in Los Angeles, when a standee, not wanting to make room for Hewitt's passage, popped him one and broke his nose...**Greg Lake** has joined **Asia**, replacing **John Wetton**, who will be starting his own new band. According to sources, the other members of Asia felt that Wetton was taking the band in too much of a pop direction.

Following **David Marsh's** massive biography of the **Who**, expect more serious rock tomes in the coming months. Soonest is "The **Rolling Stones**" by **Robert Palmer**, due this month from Doubleday. **Mick Jagger's** autobiography will follow in the fall from Bantam Books. Jagger is writing it with **John Ryle**, deputy literary editor of the London Sunday Times. And **Jerry Hopkins**, who's written biographies of Elvis, Jim Morrison, and most recently **Jimi Hendrix**, is working on the story of **David Bowie** for spring release by Macmillan. Hopkins has been sending out letters to rock writers asking for "past articles and reviews that touch David in any way."

Ripley's in Philadelphia is doing regular "Hall of Fame Dance Parties" featuring veteran air personality **Hy Lit** and broadcast live on WSNI-FM... Playing for the Audio Engineering Society convention in New York at the Red Parrot on Columbus Day are the **Cries**, the **Drongos** and **Richard X. Heyman**... **Midnight**

Star's **Belinda Lipscomb** first appeared in Time magazine when she was six years old, posing with Muhammad Ali... Former disco consultant **Michael O'Harro** is still in the club business, but this time the motif is sports-oriented. He's opened a place called **Champions** in Washington, where "waitresses will jog from table to table in their rugby jerseys, shorts and tennis shoes, and the bartenders will insure fair play on all orders, dressed in referee uniforms with official whistles." The music is top 40.

According to a press release, **Prince** is not going to be playing **Little Richard** in an upcoming film biography of **Gene Vincent**. Rather, he will be working on his own still undisclosed film project... **Giorgio Moroder** is doing a new soundtrack for Fritz Lang's classic silent film "Metropolis." Contributing tunes will be **Billy Squier** and **Kim Carnes**... **Tom Waits** is playing the club manager in "The Cotton Club," now filming in New York.

**Christie Brinkley** appears in **Billy Joel's** next video, "Uptown Girl."... **The Allen Collins Band** is going out on the road later this month and next to support "Here There & Back," which was released by MCA in May. "We do not feel that a proper release was made on 'Here There & Back,' because of personnel changes at MCA Records Inc.," reads a statement from the band. "Therefore this album did not receive the airplay it should have and many fans do not know it is out." **ROMAN KOZAK**

## New Music Thriving In Athens Georgia Town Keeps Producing Trend-Setters

By **RUSSELL SHAW**

ATHENS, GA.—From this outwardly conservative college community of 65,000, the well-documented pipeline between local new music bands and national commercial and critical success continues.

R.E.M., the most popular Athens-based group since the B-52's, enjoys healthy sales and respectable touring status, both as a headline attraction and as an opener on major shows, and other Athens groups are following in their wake. **Love Tractor**, a mostly instrumental quartet, finds that a video of its best-known song, "Spin Your Partner," is being seriously considered for playlist additions on MTV. Other aggregations, such as **Pylon** and **Oh OK**, continue to receive favorable notices and encouraging sales reports.

To some, the idea of a moderate-sized college town producing well over half a dozen new music trend-setters is a paradox. From talking with Athens new music musicians, however, it becomes clear that the city's Old South and college jock atmosphere led to the establishment of a new wave community here. "Think of it as an 'art colony' syndrome," says **Mark Cline**, guitarist for **Love Tractor** and a veteran observer of Athens music. "You'd look around and see a bunch of rednecks getting drunk at football games, and if you were a bit different, you'd realize you were vastly out-numbered and sur-

rounded. If you wanted to go out and party, you'd run into those kind of people everywhere. There would be maybe a few dozen of us compared to 20,000 to them—and we had no place to go to vent off our steam."

According to **Cline**, a new subculture began to develop—one which "made our own party scene, in apartments, lofts, and houses." Soon, veterans of this late 1970s era collectively recount, party attendees with original musical ideas would rather spontaneously pick up available instruments and play.

"Word began to spread," states **Cline**. "Some people actually started performing bands and began to get gigs around the area. The 40-Watt club (now temporarily closed) gave us a place to play, and other club-owners, seeing how well these new bands did, began to book some of the early groups like the B-52's as well."

Some of the new music bands began to hunger for a glimpse of the world beyond Athens and Clarke County. By the turn of the decade, the B-52's, armed with the original "Rock Lobster" single on db Records, were the first to try New York City. As has been frequently documented, media reaction was ecstatic.

Why? Even **Danny Beard**, owner of db Records, is less than conclusive. "It was perfect visual and musical chemistry. The five members of the B-52's were the only ones who could have done it. If you had replaced one member with anyone else in the

world it would have altered the equation."

From that time on, "everyone built upon the B-52's success," according to **Beard**. Not necessarily creatively—subsequent groups had widely different sounds—but from a businesslike context. Acts like the B-52's would give telephone numbers and references to New York club owners and managers, and soon the trek be-

(Continued on page 65)

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DOCTOR CAT / FEEL THE DRIVE  
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ASSO / DO IT AGAIN  
RIS / LOVE'N'MUSIC  
TIME / SHAKER SHAKE  
MECO / EWOK CELEBRATION  
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KOTO / JAPANAISE WAR GAME

ROBI BONARDI / I WANT YOU BABY I REALLY DO  
KLAPTO / MISTER GAME

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STEVE PICCOLO / ADAPTATION LP  
LISFRANK / NAN MASK EP12"  
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○ Bullsets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).  
▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart
1	16	36	33	48	<b>THE POLICE</b> Synchronicity A&M SR3735	RCA	▲	8.98	72	74	6	<b>PHILIP BAILEY</b> Continuation Columbia FC 38725	CBS		BLP 20
2	43	37	35	13	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	▲		BLP 4	73	76	15	<b>QUARTERFLASH</b> Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	8.98	
3	25	38	32	41	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	▲			74	59	18	<b>THE HUMAN LEAGUE</b> Fascination A&M 1-2501	RCA	5.98	
4	9	39	36	25	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	▲	9.98	BLP 32	75	144	2	<b>MANHATTAN TRANSFER</b> Boodies And Souls Atlantic 80104	WEA	8.98	BLP 51
5	37	40	41	5	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	▲	8.98		76	162	2	<b>JIMMY BUFFETT</b> One Particular Harbour MCA 5447	MCA	8.98	
6	26	41	42	11	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	●			77	80	73	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS		
7	11	42	43	13	<b>BONNIE TYLER</b> Faster Than The Speed Of Night Columbia BFC 38710	●			78	72	26	<b>EDDY GRANT</b> Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS		BLP 49
8	21	43	44	7	<b>THE FIXX</b> Reach The Beach MCA 5419	●	8.98	BLP 12	79	113	2	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	CBS		
9	9	44	46	18	<b>AIR SUPPLY</b> Greatest Hits Arista AL 8-8024	●	8.98	BLP 24	80	85	27	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	8.98	BLP 27
10	8	45	39	24	<b>ROBERT PLANT</b> The Principle Of Moments Es Paranza 90101 (Atlantic)	▲	8.98		81	68	12	<b>ARETHA FRANKLIN</b> Get It Right Arista AL8-8019	RCA	8.98	BLP 16
11	16	46	45	10	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	▲	8.98		82	91	11	<b>BILLY IDOL</b> Don't Stop Chrysalis FV 44000	CBS		
12	4	47	47	35	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697	●	8.98	CLP 2	83	86	23	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 6040GL (Motown)	MCA	8.98	BLP 11
13	14	48	49	11	<b>MEN WITHOUT HATS</b> Rhythm Of Youth Backstreet BSR 39002 (MCA)	▲	8.98		84	82	68	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS		
14	16	49	63	30	<b>STRAY CATS</b> Rant 'N' Rave With The Stray Cats EMI-America SD-17102	▲	8.98		85	87	54	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	8.98	
15	17	50	48	7	<b>AC/DC</b> Flick Of The Switch Atlantic 80100	▲	8.98	CLP 1	86	89	8	<b>PAT BENATAR</b> Live From Earth Chrysalis FV41444	CBS		
16	21	51	49	11	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	▲	8.98	BLP 9	87	93	5	<b>JEAN-LUC PONTY</b> Individual Choice Atlantic 80098	WEA	8.98	
17	18	52	53	8	<b>RICK JAMES</b>		8.98	BLP 10	88	77	23	<b>ASHFORD &amp; SIMPSON</b> Highrise Capitol ST-12282	CAP	8.98	BLP 15
		53	52	8	<b>THE S.O.S. BAND</b> On The Rise Tabu FZ 38697 (Epic)				89	77	23	<b>ZEBRA</b> Zebra Atlantic 80054	WEA	8.98	



# Talent & Venues

## Grove School Of Music Turns Out Professionals

By DAVE DEXTER JR.

LOS ANGELES—Developing amateur musicians and singers into competent professionals is the mandate—the obsession—of 55-year-old Dick Grove. And in the nine years that he has operated his suburban Studio City Dick Grove School of Music, he has achieved success with more than 2,000 students.

A pianist and arranger who grew up in Indiana and Colorado, then achieved his childhood ambition of making it big in California motion picture, television, radio and recording studios, Grove oversees 11 different courses which, at the moment, attract 275 full-time, 600 part-time and 600 correspondence students.

Recording singers Sue Raney and Mike Campbell are the newest additions to Grove's faculty. They were to begin teaching a vocal instruction course Monday (26).

Other courses cover film scoring, sound engineering, songwriting, piano, composition and arranging, guitar, orchestral skills, bass, drums and general musicianship.

Among the Grove instructors are Gail Lopata, Seth Riggs, Bob Banas, Jack Halloran, Randy Van Horne, Pinky Winters, Joanne Grauer and

## New Music

• Continued from page 63

tween Athens and Gotham was being followed by many.

Throughout the '80s, the local music scene has prospered. One reason for this, offers Chris Smith, until last month music director for pivotal Athens radio station WUOG, is that "it is real cheap to live here. A group of musicians could share a house, gig every once in a while, and make a living. We'd help by putting their tape or EP on heavy rotation, which would in turn increase their following and make them more money—which they often recycled into gas money for trips to New York."

With at least two Athens groups now enjoying widespread celebrity status, what of current trends here? Jefferson Holt, manager of R.E.M., who, along with the group, still lives here, thinks of Athens as "kind of like Liverpool. At the start of the British invasion, most of the bands came from Liverpool, as opposed to the much larger city of London. It's like that between Athens and Atlanta," which has a metro population over 30 times larger but a current dormancy in nationally-active rock and new music recording activity.

Another trend that Holt notices is the spreading of "our kind of music beyond the kind of people that first got into it." He is fond of citing instances of autograph seekers and record buyers at R.E.M. in-store promotional visits who are wearing AC/DC T-shirts. WUOG's Smith affirms this view of cross-culturalization with accounts of "new wave music being played in fraternity houses"—ironically, the same milieu whose preponderance encouraged the establishment of an Athens new music movement in the first place.

Is the key role played by Athens in new music strictly an accident, a product of luck, or perhaps the inevitable result of a quirky mixture of potions in the cauldron? Few observers even bother to hazard a guess, but with the continued success of Athens-generated bands and music, and the appearance on the performing and recording horizon of several other highly-regarded groups (Act In The Dark, Is Ought Gap, Little Tigers, Oh OK), few see any interrup-

tion of the talent flow from this most unlikely source.

Grove himself, all well-established professionals in the Southern California music community. Grove brings in other highly qualified musicians as guest lecturers from time to time to "brighten up" the classrooms. The school's administrator is Dr. Jack Wheaton. The Grove School has been fully accredited.

Grove keeps a close tab on graduates. "Slightly more than 90% obtain employment in the music profession," he declares. "They may not become famous names, but they make a decent living. As the years flow by, more and more youngsters aspire to enter the rock world."



Photo by Chuck Pulin

**MARIANNE RETURNS**—Marianne Faithfull plays the Ritz in New York.

## Rock 'n' Rolling

• Continued from page 60

It was the biggest thing in my life that ever happened to me. I was on Merv Griffin before the record deal, but this was the big thing, having the record come out, 'Keep The Dogs Away,' having it released in the U.S. and this big tour was happening."

But nothing ever happened. The LP did come out (it's an underground classic now), but the major \$1-a-ticket laser concert, which was supposed to break him, never got off the ground.

"Everybody started fighting with each other," Thor recalls. "There were management problems and producer problems."

"They all started lawsuits against each other because everybody wanted a bigger percentage before it even happened. Seemingly the story was that Thor would be very big after the live shows, and they all wanted more money," explains Rusty Hamilton, Thor's wife, partner, and, as Pantera, backup singer in his current stage shows.

"Whatever the case, these problems stifled my career," continues Thor. "I was supposed to start the tour in Chicago, I believe April 17, 1978. It was all major cities, 5,000-seat venues, and some of the biggest promoters were involved. And then the whole thing was cancelled. I was held up. Thor could not perform."

"I almost suffered a nervous breakdown. I was getting twitches in my head. There were also rumors that I got kidnapped, and rumors that I shot myself."

"Whatever the case, it appeared I couldn't handle the whole thing. But what it was, I was ready to handle it and go out and do the shows, but the other people involved were all suing each other."

"After that I went back to Canada for a while. Then I hid out in Las Vegas for a while, where I put on a black wig and played a muscle Elvis incognito at the Freemont. Later on I got involved with another manager in New York, and that got screwed up. Again we went through the same thing. I was supposed to go on a big tour, and crazy things happened."

"My problem is that I trust the managers all the time. I work my hardest being a performer."

It was also at about this time, three years ago, that he met his future wife, then working as a rock writer and model for men's magazines (she was "Cheri Bomb" in Cheri).

"I thought it would be great to write about Thor for men's magazines," she says. "So I met him, and we became pals, and I immediately saw that he had to get away from his manager. We had to go through all of

the paces of getting him out of his contract with the manager he was involved with, and we formed our own management company ourselves. I didn't know that much about management, but after years and years of interviewing I knew you couldn't have somebody just sit."

Thor isn't sitting any more. The two formed Thunder Productions with the help of Andy Frances, who had recently left Millenium Records, and Gary Velletri, head of Mongol Horde Records. Now Thor, in addition to his new album, is the star of his own comic book, "Rock Warrior," and he's got a role in a "Road Warrior" type of movie due to shoot next spring.

"I don't want Thunder Productions to be just a management company. I want to turn it into a multimedia company. Let's face it, nowadays things have to be visual. I've always believed in visual acts. I love the whole thing with video, and with Thunder Productions I want to get into video and movies."

"I love that you can put rock groups into comic books. Because with heavy metal, all these groups are like superheroes. That's why I love heavy metal. It's fantasy," says Thor, a former Mr. Canada who says that as a youngster he would work out lifting weights to the music of Led Zeppelin and Black Sabbath. Later, Kiss was a big inspiration. But the idea of modelling himself after Thor, the Norse god, was all his own, he says.

## Jazz Agency United Adds Rock Acts To Its Roster

NEW YORK—With the addition of the Searchers and the Paul Butterfield Band to its roster, United Entertainment Complex Ltd., the New York-based booking agency primarily specializing in jazz acts, is moving toward a more pop music direction.

Other acts signed to the agency include Spyro Gyra, McCoy Tyner, Red Rodney & Ira Sullivan, Kevin Eubanks, Kilimanjaro, Quest with Randy Brecker, Cosmetic with Jamaaladeen Tacuma, Jamaal, Defunkt with Joe Bowie, and the latest addition, Rare Silk.

"I've been involved with r&b, gospel and blues, but jazz has always been my roots," says 30-year industry veteran Charles Graziano, the president of United Entertainment. "But you have to be creative in booking. We've found that many jazz promoters, given a chance to do a rock'n'roll act, would love to do it. They don't get calls from other agencies about that."

"Also, you find that the distinct lines and demarcations of a jazz room or an r&b room are becoming more fuzzy. There is an amalgamation, and a lot of rooms are booking a variety of acts," adds Todd Barkan, an agent at United Entertainment. "These rooms need different types of music to survive. They can't sustain one kind of music for a year."

"People don't wear badges, saying 'I'm a jazz fan,' or 'I'm a blues fan.' They just like music," notes Glenn Knight, another agent. Graziano, Barkan and Knight form the working core of the agency.

"There is a change and a state of flux in the jazz market right now," says Barkan, who used to run San Francisco's Keystone Korner night-

club. "Where sometimes you had a jazz room, now sometimes you have to look to alternatives and find someone who is responsible but might not be a jazz club, but who wants to have jazz nights a month."

"It used to be that if you were a jazz club you were a jazz club," says Graziano. "You had one jazz group or two jazz groups in for a week or two weeks. But those kind of venues are beginning to become extinct, except in New York City. All the other venues are doing everything: one night jazz, then soul and blues and whatever."

United Entertainment books shows around the world. "McCoy this summer was over in Europe for 10 days, and then in Japan for 10 days. Then Spyro Gyra is going there for five or seven days after going to Hawaii. We are talking about all of our artists going overseas. I think right now you just have to be able to draw on the whole world as your market. There's a big market out there," says Knight.

Generally speaking, rock performers are easier to deal with than jazz artists, says Barkan. "No generalization can really be totally accurate, but it would really be nice if some of the jazz artists took their careers as seriously and with as much organization and career consciousness as some of the rock'n'rollers do," he says.

"That's something I'm learning making the transition from just jazz at Keystone Korner to this agency, where people pay a lot more attention to the business of the music, which is important no matter what kind of music you're playing."

ROMAN KOZAK



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FOR WEEK ENDING OCTOBER 15, 1983

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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)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	14	<b>TOTAL ECLIPSE OF THE HEART</b> —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	35	48	4	<b>LOVE IS A BATTLEFIELD</b> —Pat Benatar (Neil Giraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	67	84	2	<b>STOP DOGGIN' ME AROUND</b> —Klique (T. McClary) L. Agree; MCA 52250
2	2	12	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056	36	40	7	<b>FOOLIN'</b> —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 814178-7 (Polygram)	68	70	3	<b>THE MONKEY TIME</b> , —The Tubes (David Foster) C. Mayfield; Capitol 5254
3	3	8	<b>KING OF PAIN</b> —The Police (Hugh Padgham, Police), Sting; A & M 2569	37	39	8	<b>CAN'T SHAKE LOOSE</b> —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230 (Polygram)	69	72	4	<b>DON'T GIRLS GET LONELY</b> —Glenn Shorrock (John Boylan) S. Davis, C. Whitesett; Capitol 526
4	4	11	<b>TRUE</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720	38	41	9	<b>EVERYDAY I WRITE THE BOOK</b> —Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04045	70	NEW ENTRY	NEW ENTRY	<b>SOULS</b> —Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650
5	6	8	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	39	35	8	<b>WHAT AM I GONNA DO</b> —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis, Brock; Warner Bros. 7-29564	71	71	6	<b>ROCKIT</b> —Herbie Hancock (Material, Herbie Hancock), H. Hancock, B. Laswell, M. Beinhorn; Columbia 44-03978
6	9	8	<b>ONE THING LEADS TO ANOTHER</b> —The Fixx (Rupert Hine), Curwin, Woods, West-Oram, Greenall, Agies; MCA 52264	40	45	6	<b>EVERYDAY PEOPLE</b> —Joan Jett And The Blackhearts (J. Jett, R. Cordell, K. Laguna), S. Stewart; Blackheart/MCA 52272	72	59	13	<b>LADY LOVE ME</b> —George Benson (Arif Mardin), D. Paich, J.N. Howard; Warner Bros. 7-29563
7	14	5	<b>ALL NIGHT LONG (ALL NIGHT)</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698 (MCA)	41	44	10	<b>MIRACLES</b> —Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855 (Atco)	73	34	21	<b>SHE WORKS HARD FOR THE MONEY</b> —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (Polygram)
8	8	17	<b>THE SAFETY DANCE</b> —Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	42	NEW ENTRY	NEW ENTRY	<b>CRUMBLIN' DOWN</b> —John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214 (Polygram)	74	74	5	<b>A LITTLE GOOD NEWS</b> —Anne Murray (Jim Ed Norman), Black, Bourke, Rocco; Capitol 5264
9	7	12	<b>TELL HER ABOUT IT</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	43	43	7	<b>UNCONDITIONAL LOVE</b> —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 814088-7 (Polygram)	75	81	3	<b>DON'T TRY TO STOP IT</b> —Roman Holiday (Peter Collins) B. Bonhomme; Jive/Arista 1-9092
10	5	11	<b>(SHE'S) SEXY + 17</b> —Stray Cats (Dave Edmunds), B. Selzer; EMI-America 8168	44	47	5	<b>QUEEN OF THE BROKEN HEARTS</b> —Loverboy (Bruce Fairbairn), P. Dean, M. Reno; Columbia 38-04096	76	62	14	<b>DON'T YOU GET SO MAD</b> —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561
11	16	9	<b>TELEPHONE (LONG DISTANCE LOVE AFFAIR)</b> —Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172	45	50	4	<b>AUTOMATIC MAN</b> —Michael Sembello (Phil Ramone) M. Sembello, D. Batteau, D. Sembello; Warner Bros. 7-29485	77	82	3	<b>WHEREVER I LAY MY HAT</b> —Paul Young (Laurie Latham) N. Whitfield, M. Gaye, B. Strong; Columbia 38-04071
12	15	12	<b>BURNING DOWN THE HOUSE</b> —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)	46	52	4	<b>SEND HER MY LOVE</b> —Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151	78	NEW ENTRY	NEW ENTRY	<b>INVISIBLE HANDS</b> —Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181
13	17	7	<b>DELIRIOUS</b> —Prince (Prince), Prince; Warner Bros. 7-29503	47	51	6	<b>SPICE OF LIFE</b> —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786	79	91	2	<b>I NEED YOU</b> —Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639 (RCA)
14	10	12	<b>FAR FROM OVER</b> —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (Polygram)	48	22	23	<b>SWEET DREAMS</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	80	NEW ENTRY	NEW ENTRY	<b>TIME WILL REVEAL</b> —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705 (Motown)
15	11	14	<b>PROMISES, PROMISES</b> —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8170	49	23	23	<b>SPICE OF LIFE</b> —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786	81	NEW ENTRY	NEW ENTRY	<b>BABY I LIED</b> —Deborah Allen (C. Calelio) D. Allen, R. Bourke, R. Van Hoy; RCA 13600
								82	46	10	<b>TELL HER NO</b> —Juice Newton (Richard Landis), R. Argent; Capitol 5265

17	23	7	(Jack White), M. Bolton, D. James; Atlantic 7-89805	50	54	5	OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones III; Capitol 5276	88	3	MAMA—Genesis (Genesis, Hugh Padgham) Banks, Collins, Rutherford; Atlantic 7-89770
18	25	6	SUDDENLY LAST SUMMER—The Motels (Val Garay), M. Davis; Capitol 5271	51	56	6	JUST GOT LUCKY—JoBoxers (Alan Shacklock), Bostock, Wayne; RCA 13601	89	3	GUNS FOR HIRE—AC/DC (AC/DC) Young, Young, Johnson; Atlantic 7-89774
19	20	15	IF ANYONE FALLS—Stevie Nicks (Jimmy Iovine), S. Stewart; Modern 7-99832 (Atco)	52	60	3	MY TOWN—Michael Stanley Band (Michael Stanley Band, Bob Clearmountain) M. Stanley EMI-America 8178	90	2	TALKING IN YOUR SLEEP—The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nempor 4-04135 (Epic)
20	21	11	TONIGHT I CELEBRATE MY LOVE—Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242	53	27	17	DEAD GIVEAWAY—Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)	94	2	ON THE DARK SIDE—Eddie and the Cruisers (Kenny Vance) J. Cafferty; Scotti Bros. ZS404107 (Epic)
21	18	17	BIG LOG—Robert Plant (Robert Plant) Plant, Blunt, Woodroffe; Es Paranza 7-99844 (Atlantic)	54	30	11	KISS THE BRIDE—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)	NEW ENTRY		STAY WITH ME TONIGHT—Jeffrey Osborne (George Duke) R. Jones; A&M 2591
22	36	5	PUTTIN' ON THE RITZ—Taco (PSP, David Parker), Berlin; RCA 13574	55	75	2	P.Y.T. (PRETTY YOUNG THING)—Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165	NEW ENTRY		IS THIS THE END—New Edition (M. Starr, A. Baker, M. Jonzun) M. Starr, M. Jonzun; Streetwise 1111
23	13	20	MODERN LOVE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177	56	65	3	MIRROR MAN—The Human League (Martin Rushent, Human League) Oakey, Callis, Burden; A&M 2587	64	15	HUMAN TOUCH—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576
24	32	4	MANIAC—Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812506-7 (Polygram)	57	61	5	BREAK MY STRIDE—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113 (Epic)	92	2	NEVER SAY DIE—Cliff Richard (Terry Britten) T. Britten, S. Shifrin; EMI-America 8180
25	31	7	UPTOWN GIRL—Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	58	69	4	MAJOR TOM (COMING HOME)—Peter Shilling (Peter Shilling, Armin Sabol) P. Shilling, D. Lodge; Elektra 7-69811	93	12	COLD BLOODED—Rick James (Rick James), R. James; Gordy 1687 (Motown)
26	NEW ENTRY		THIS TIME—Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A & M 2574	59	79	2	HOW MANY TIMES CAN WE SAY GOODBYE—Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073	94	16	I'LL TUMBLE 4 YA—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912
27	28	7	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168	60	63	3	TAKE ANOTHER PICTURE—Quarterflash (John Boylan) M. Ross; Geffen 7-29523 (Warner Bros.)	95	15	LAWYERS IN LOVE—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne Asylum 7-69826
28	19	12	SITTING AT THE WHEEL—The Moody Blues (Pip Williams), J. Lodge; Threshold 604 (Polygram)	61	24	13	HUMAN NATURE—Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026	96	10	HOW CAN I REFUSE—Heart (Keith Olsen), A. Wilson, N. Wilson, H. Lesse, M. Andes, D. Carmassi, S. Ennis; Epic 34-04047
29	37	5	DON'T CRY—Asia (Mike Stone), Wetton, Downes; Geffen 7-29571	62	29	9	DON'T FORGET TO DANCE—The Kinks (Ray Davies), R. Davies; Arista 1-9075	97	9	BAD BOYS—Wham-U.K. (Steve Brown), G. Michael; Columbia 38-3932
30	38	6	DR. HECKYLL & MR. JIVE—Men At Work (Peter McLean), C. Hay; Columbia 38-04111	63	67	5	ONLY YOU—The Commodores (M. Williams), M. Williams; Motown 1694	98	7	FIGHT FIRE WITH FIRE—Kansas (Kansas; Neil Kernon), J. Elefante, D. Elefante; CBS Associated 4-04057
31	53	5	HEART AND SOUL—Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726	64	55	8	JUST BE GOOD TO ME—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955 (Epic)	99	6	TROUBLE IN PARADISE—Jareau (Jay Graydon), G. Mathieson, J. Graydon, T. Veitch; Warner Bros. 7-295
32	42	5	CUM ON FEEL THE NOIZE—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04005 (Epic)	65	NEW ENTRY		THE SMILE HAS LEFT YOUR EYES—Asia (Mike Stone) Wetton; Geffen 7-29475 (Warner Bros.)	100	10	THE NIGHT—The Animals (Burdon, Chandler, Price, Steel, Valentine, Lipsom), E. Burdon, J. Sterling, D. Evans; I.R.S. 9920 (A&M)
33	33	9	LOVE IS A STRANGER—Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618	66	80	3	AIN'T NOBODY—Rufus With Chaka Khan (R. Titelman) H. Wolinski; Warner Bros. 7-29555			
34	26	20	IT MUST BE LOVE—Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562							
			EVERY BREATH YOU TAKE—The Police (Hugh Padgham, The Police), Sting; A & M 2542							

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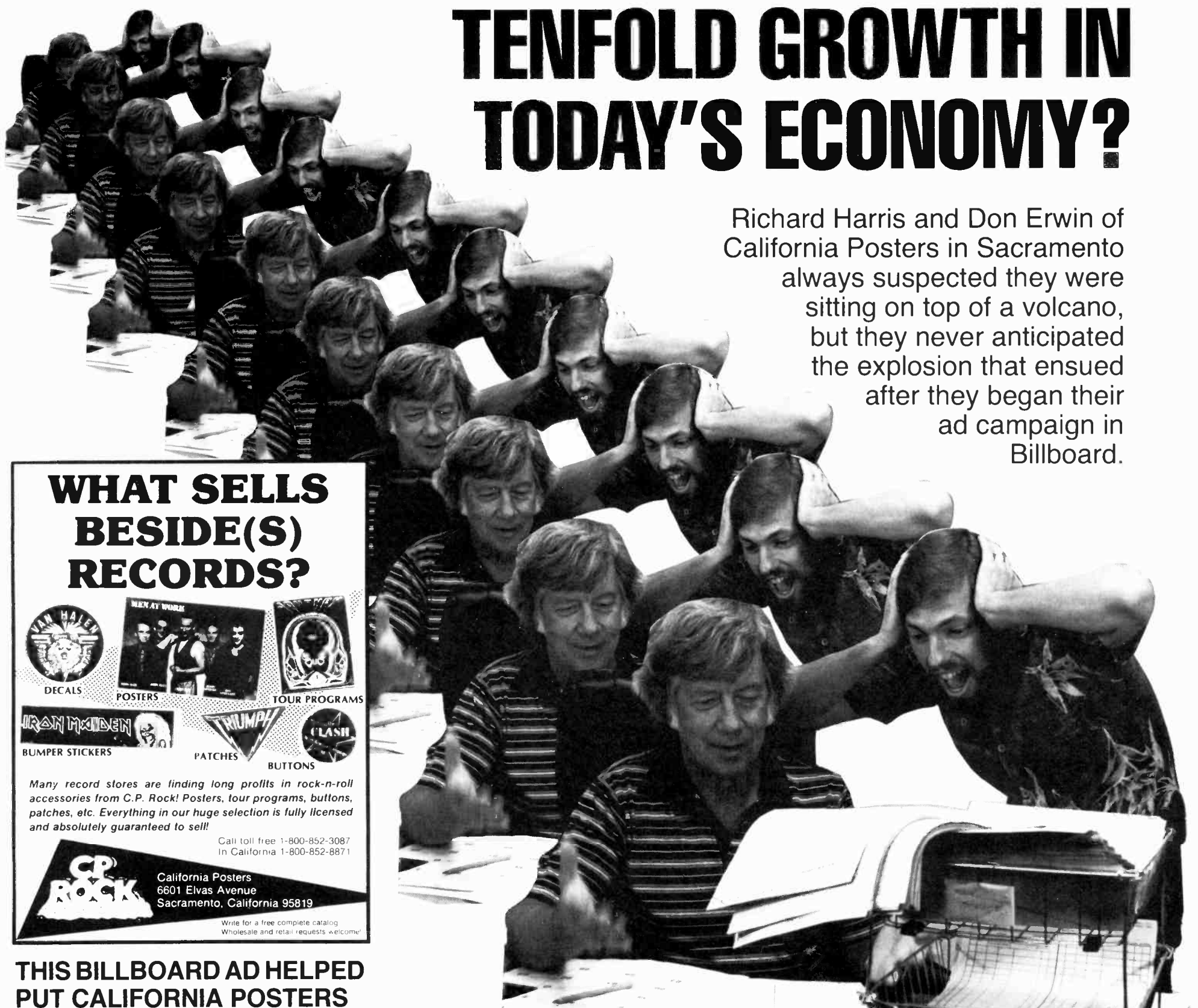
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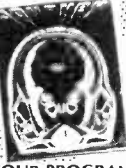
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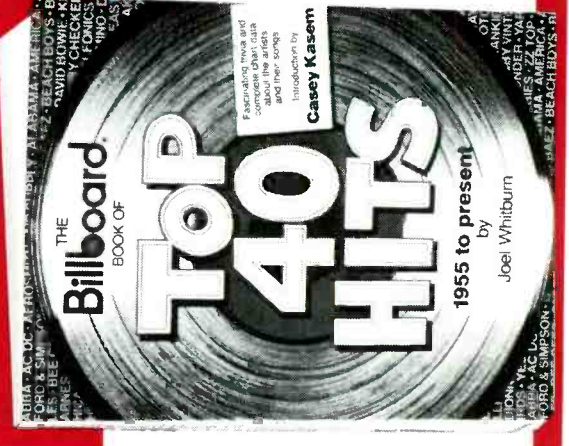
Rank	Artist	Label	Chart	Peak	Weeks	Genre	Notes
18	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	BLP 68	●	58	Rock	
19	DAVID BOWIE Let's Dance EMI-America ST-17093	CAP	BLP 64	▲	51	Rock	
20	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA			61	Rock	
21	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA			50	Rock	
22	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA			65	Rock	
23	LOVERBOY Keep It Up Columbia QC38703	CBS		▲	64	Rock	
24	SPANDAU BALLET True Chrysalis BGV 41403	CBS			54	Rock	
25	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	BLP 41	●	62	Rock	
26	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL			57	Rock	
27	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	BLP 18	●	31	Rock	
28	GAP BAND Gap Band V-Jammin' Local Experience LE-1-3004 (Polygram)	POL	BLP 2		52	Rock	
29	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL			67	Rock	
30	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	BLP 7		56	Rock	
31	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	BLP 8	▲	66	Rock	
32	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL			75	Rock	
33	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		▲	71	Rock	
34	JOURNEY Frontiers Columbia QC 38504	CBS			97	Rock	
35	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			4	Rock	
36	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP			58	Rock	
37	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		▲	51	Rock	
38	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	BLP 6	●	19	Rock	
39	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP			65	Rock	
40	DIO Holy Diver Warner Bros. 1-23836	WEA			17	Rock	
41	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA			9	Rock	
42	THE KINKS State Of Confusion Arista AL 8-8018	RCA			19	Rock	
43	CHEAP TRICK Next Position Please Epic FE-38794	CBS			6	Rock	
44	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA		▲	51	Rock	
45	U2 War Island 90067 (Atco)	WEA		●	31	Rock	
46	FASTWAY Fastway Columbia BFC 38662	CBS			21	Rock	
47	NAKED EYES Naked Eyes EMI-America ST 17089	CAP			27	Rock	
48	BETTE MIDLER No Frills Atlantic 80070	WEA			8	Rock	
49	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA			9	Rock	
50	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA			6	Rock	
51	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA		●	14	Rock	
52	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	BLP 5	●	22	Rock	
53	SOUNDTRACK Mike's Murder A&M SP-4931	RCA			4	Rock	
54	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP			58	Rock	
55	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		▲	51	Rock	
56	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	BLP 6	●	19	Rock	
57	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP			65	Rock	
58	DIO Holy Diver Warner Bros. 1-23836	WEA			17	Rock	
59	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA			9	Rock	
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64	FASTWAY Fastway Columbia BFC 38662	CBS			21	Rock	
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66	BETTE MIDLER No Frills Atlantic 80070	WEA			8	Rock	
67	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA			9	Rock	
68	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA			6	Rock	
69	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA		●	14	Rock	
70	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	BLP 5	●	22	Rock	
71	SOUNDTRACK Mike's Murder A&M SP-4931	RCA			4	Rock	
91	THE MOTELS Little Robbers Capitol ST-12288	CAP			78	Rock	
92	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		▲	31	Rock	
93	STYX Kilroy Was Here A&M SP 3734	RCA			99	Rock	
94	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			43	Rock	
95	STEVIE NICKS Bella Donna Modern Records MIR 38139 (Atco)	WEA		▲	114	Rock	
96	QUEENSRÛYCHE The Real Macaw EMI-America DLP-19006	CAP			101	Rock	
97	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA			173	Rock	
98	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS		●	73	Rock	
99	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			26	Rock	
100	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		●	84	Rock	
101	KROKUS Head Hunter Arista AL 8005	RCA			84	Rock	
102	SPYRO GYRA City Kids MCA 5431	MCA			10	Rock	
103	WHAM-U.K. Fantastic Columbia BFC 38911	CBS			9	Rock	
104	ALABAMA Mountain Music RCA AFL1-4229	RCA		▲	84	Rock	
105	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA			9	Rock	
106	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA		▲	52	Rock	
107	THE ISLEY BROTHERS Between The Sheets I-Neck FZ 38674 (Epic)	CBS		●	20	Rock	
108	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL			116	Rock	

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LIFE IN THE LETTUCE PATCH—KHTZ Los Angeles GM Bob Moore, left, and PD Ric Lippincott steal a moment with the city's Bunny Of The Year, Paula Bond, at the Playboy Mansion West there.

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Jennings On European Tour

NASHVILLE—Coinciding with the release of his latest album, "Waylon & Company," Waylon Jennings is on a month-long European tour, highlighted by a series of appearances in Germany sponsored by Philip Morris and Marlboro. Jennings taped a 45-minute television special in Hamburg, and will make other personal appearances in England, Norway and Ireland in addition to the extensive German dates.

Merchandising includes an advance package to overseas field representatives containing a poster, die-cut mobiles, one-by-one flats and in-store streamers for retail. A video tape featuring Jennings and Hank Williams Jr. performing "The Conversation," a story-in-song about the late Hank Williams, will also be used in conjunction with the European tour.

New Location For Lincoln Scenic Studios

NEW YORK—Lincoln Scenic Studios, a theatrical supplier specializing in set construction and scenic rentals, has moved to a new location at 560 W. 34th St., New York, N.Y. 10001. The company creates the sets for MTV.

The new facility, 52,000 square feet overall, includes more than 20,000 square feet for its combined carpentry, scenic, electric and metal shops. There is 6,500 square feet of space for offices and design purposes and 25,000 square feet for storage of scenery and props. The company employs more than 60 full-time staff members.

In recent months, Lincoln Scenic has created stage sets for several recording acts for their tours.

Continued from page 33  
 create its print capacity to nearly three million pages a day with two new printing presses, one four-color and one two-color.

With a new Michel Legrand publishing deal with Cherry Lane, dealers can expect next year an anthology of Legrand songs and his "Christmas Carol" musical with book and lyrics by Sheldon Harnick. The Legrand anthology will be published in a deluxe cloth edition as well as paperback (no price set yet) and will contain bio and other background material on the composer, as well as photos and documentation. Editorial supervision is by musicologist Nat Shapiro, a longtime Legrand associate.

News

Tippett 'Concerto' Wins British Classical Award

LONDON—Sir Michael Tippett's "Triple Concerto," recently recorded with the London Symphony Orchestra under Sir Colin Davis, with Gyorgy Pauk, Nobuko Imai and Ralph Kirshbaum (Philips), has been named record of the year in Gramophone magazine's 1983 record awards.

Some 25 critics on the magazine reviewing panel made it top choice. The Gramophone awards are widely regarded as the most prestigious classical awards in the U.K.

An integral feature of this year's prizes is the number which went to independent record companies or to imports. Operatic recordings normally steal the limelight in the awards, and this is the first time a concerto has taken top honors.

Other awards:  
 Chamber: Borodin, "String Quartets 1 & 2," by the Borodin Quartet (HMV).

Choral: Bach, "Mass in B Minor," with Judith Nelson, Julianne Baird, Jeffrey Dooley, Frank Hoffmeister, Jan Opalach/Bach Ensemble/Rifkin

(Nonesuch).  
 Concerto: Tippett "Triple Concerto."

Contemporary: Boulez, "Pli Selon Pli," Phyllis Bryn-Julson/BBC Symphony Orchestra/Boulez (Erato).

Early music (baroque): M-A. Charpentier, "Acteon," Dominique Visse, Agnes Mellon, Jill Feldman, Francoise Paut/Les Arts Florissants/Christie (Harmonia Mundi).

Early music (medieval and renaissance): "Hildegard of Bingen: Sequences & Hymns," Gothic Voices/Page (Hyperion).

Historical (non-vocal): "Bartok At The Piano, Vol. I," (Hungaraton).

Historical (vocal): Schubert, "Historical Recordings of Lieder, 1893-1952" (HMV).

Instrumental: Liszt, "Sonata In B Minor, Etc.," Alfred Brendel (Philips);

Operatic: Janacek, "The Cunning Little Vixen," Dalibor Jedlicka Lucia Popp/Vienna State Opera Chorus/Vienna Philharmonic/Charles Mackerras (Decca).

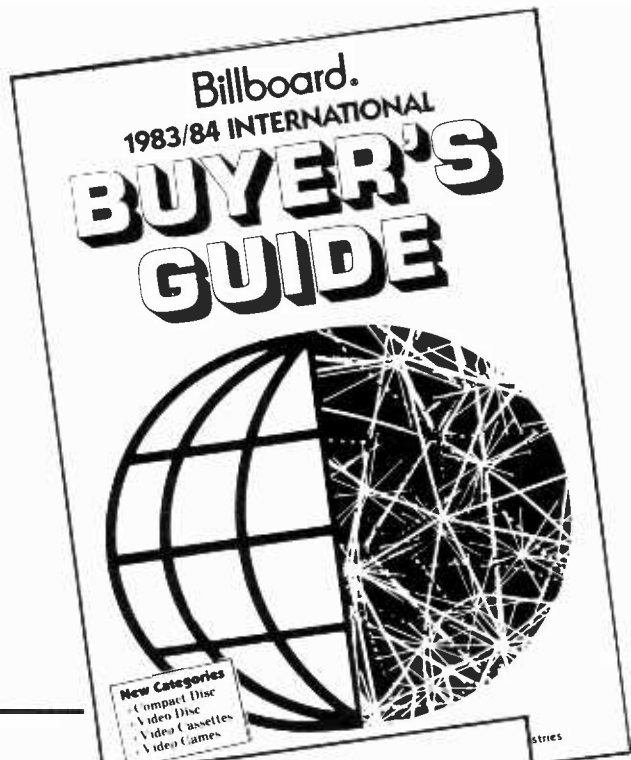
Best Selling  
 Survey For Week Ending 10/15/83  
**Inspirational LPs**

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	65	AGE TO AGE Amy Grant, Myrrh MSB 6697	22	22	25	SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040
2	2	17	MORE THAN WONDERFUL Sandi Patti, Benson R3818	23	23	9	THE WEDDING ALBUM Various Artists, Maranatha MM0102A
3	3	46	MORE POWER TO YA Petra Word SSR 0045	24	24	9	MORE Mylon LeFever and Broken Heart Word
4	4	17	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR 1066	25	25	33	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A
5	5	25	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 0002	26	26	37	CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807
6	6	9	WALLS OF GLASS Russ Taff, Myrrh MSB 6706	27	27	25	LOVE OVERFLOWING Sandi Patti, Impact R3742
7	7	17	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728	28	28	17	FOREVER Cynthia Clawson, Priority BJU 38633
8	8	9	LEGACY Michael Card, Milk & Honey MH 1045	29	29	57	I'LL NEVER STOP LOVING YOU Leon Patillo, Work MSB 6711
9	9	13	LEGACY Benny Hester, Myrrh MSB 6704	30	30	46	MAINSTREAM Michael and Storme Omartian, Sparrow SPR 1060
10	10	13	WHITEHEART Whitheart, Myrrh MSB 6735	31	31	61	LIFT UP THE LORD Sandi Patti, Impact R 3799
11	11	9	I EXALT THEE Phil Driscoll Sparrow SPR 1074	32	32	29	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
12	12	9	COUNT THE COST David Meece, Myrrh MSB 6744	33	33	17	AGELESS MEDLEY Amy Grant, Myrrh
13	13	17	PASSING THE FAITH ALONG New Gaither Vocal Band, Dayspring	34	34	50	COME AND SING PRAISES Praise Six Maranatha MM 0095
14	14	29	EQUATOR Randy Stonehill, Myrrh MSB 6742	35	35	89	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST 4025
15	15	57	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	36	36	33	FIRM BELIEVER Various Artists Word DST 4105
16	16	9	PSALMS ALIVE The Maranatha Singers, Maranatha MM0097A	37	37	33	SPIRIT WINGS Jon Eareckson, Word WSB 8878
17	17	9	PRESSIN' ON Joe English Myrrh MSB 6750	38	38	50	LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035
18	18	9	I PUT AWAY MY IDOLS Dion, Dayspring DST 4101	39	27	61	AEROBIC CELEBRATION Various Artists, Benson NP 33133
19	19	57	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	40	40	25	STEP OUT OF THE NIGHT Andrus, Blackwood and Co. Greentree R3942
20	20	25	EXERCISE FOR LIFE Storme Omartian, Sparrow SPR 1064				
21	21	50	STAND BY THE POWER The Imperials, Word DST 4100				

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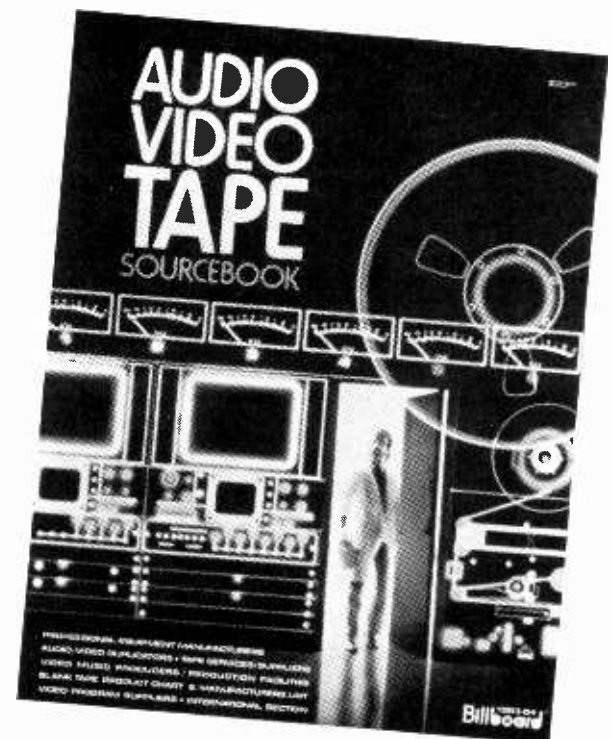


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# THE WORLD OF COUNTRY MUSIC

Billboard  
SPOTLIGHT

## Reflecting Subtle Shifts in Growth

By KIP KIRBY

To paraphrase Charles Dickens, if it wasn't the best of years, it wasn't the worst, either.

Country managed to hold the rudder steady during the continued rough sailing of the record industry, neither escalating noticeably nor decelerating. Its theme for 1983 could well be summarized by the Bee Gees' title: "Staying Alive."

The shifts were subtle. Suddenly there seemed to be room for new kinds of country; or more accurately, old kinds of country revisited. Led by the success of Ricky Skaggs and the Whites, bluegrass-flavored music resurged. So did old-fashioned traditional country, as evidenced by the music of Merle Haggard, George Jones, John Anderson, George Strait and others.

Of course, crossover's domination continued: crossover was responsible for pop airplay artists like Alabama, Ronnie Milsap, Juice Newton and Sylvania. (Willie Nelson, as usual, went his own way, defying categorization, and scored high in both country and pop.) But after several years of crossover holding country in its grip, now it appeared that avenues were opening up again at last for pure country artistry. Trends gave way to tastes. Lots of them.

How can you fault a year which saw a Lefty Frizzell styled singer mispronounce "swingin'" and end up with one of country's biggest all-time hits? (John Anderson.) Or a year in which a young artist with a debt to Bill Monroe and a bluegrass background pulled off a feat unprecedented in CBS Records Nashville history: earning two gold albums within the first two years of his signing—with no crossover success? (Ricky Skaggs.)

How can you fault a year in which the general axiom was "anything goes." Former rock band Exile came to Nashville and turned up in the studio with producer Buddy Killen cutting country. Former Exile singer Mark Gray signed with Epic and cracked the top 30 on country playlists with his debut single. Vern Gosdin, Reba McEntire, Earl Thomas Conley and Ronnie McDowell had the biggest years of their

careers. Johnny Rodriguez re-emerged and was accepted immediately by country radio as if he'd never been away. Jim Glaser went solo with an independently-distributed Atlanta-based label (Nobel Vision) and soared into the top portion of the charts. England Dan, half of former pop duo England Dan & John Ford Coley, went solo with his own name (Dan Seals) and saw instant popularity with country programmers. A nine-piece Atlanta band appropriately named Atlanta hit the top 10 with its first single release on independent MDJ Records. Dean Martin and Sissy Spacek were found on the country charts... and even Detroit rocker Bob Seger, an unlikely candidate for country airplay, smashed into the top 15 with his version of Rodney Crowell's "Shame On The Moon."

Yet there was plenty of room for the longtime stalwarts as well: Conway Twitty, Hank Williams Jr., Crystal Gayle, Dolly Parton, Waylon Jennings, the Oak Ridge Boys, Loretta Lynn, the Statler Brothers.

Unfortunately, as the list of artists turning out country records increased, playlists began to grow tighter and shorter again as 1983 moved along. Stations who had con-

(Continued on page WOCM-20)

# The view fr

*Just Imagine...*

*The house filled to overflowing.*

*The applause is deafening.*

*You laugh. You cry.*

*And behold the trophy in your hands  
through misty eyes.*

*The words don't come easy...*

*there are so many to thank.*

*A magic evening,*

*a moment to savor for a lifetime,*

*for you are standing*

*where few have stood*

*...at the top.*

*Tonight, we salute those*

*who will stand in this honored place.*

*Congratulations to our nominees.*

*Entertainer of the year*

*WILLIE NELSON*

*MERLE HAGGARD*

*RICKY SKAGGS*

*Single of the year*

*HEARTBROKE—RICKY SKAGGS*

*I ALWAYS GET LUCKY WITH YOU—GEORGE JONES*

*PANCHO AND LEFTY—MERLE HAGGARD/WILLIE NELSON*

*Album of the year*

*HIGHWAYS AND HEARTACHES—RICKY SKAGGS*

*IT AIN'T EASY—JANIE FRICKE*

*PANCHO AND LEFTY—MERLE HAGGARD/WILLIE NELSON*

*Song of the year*

*ALWAYS ON MY MIND—JOHNNY CHRISTOPHER/  
WAYNE THOMPSON/MARK JAMES*

*16TH AVENUE—THOMAS SCHUYLER*

*Female vocalist of the year*

*LACY J. DALTON*

*JANIE FRICKE*

*Male vocalist of the year*

*WILLIE NELSON*

*MERLE HAGGARD*

*RICKY SKAGGS*

*Vocal duo of the year*

*MERLE HAGGARD & GEORGE JONES*

*MERLE HAGGARD & WILLIE NELSON*

*Instrumental group of the year*

*CHARLIE DANIELS BAND*

*RICKY SKAGGS BAND*

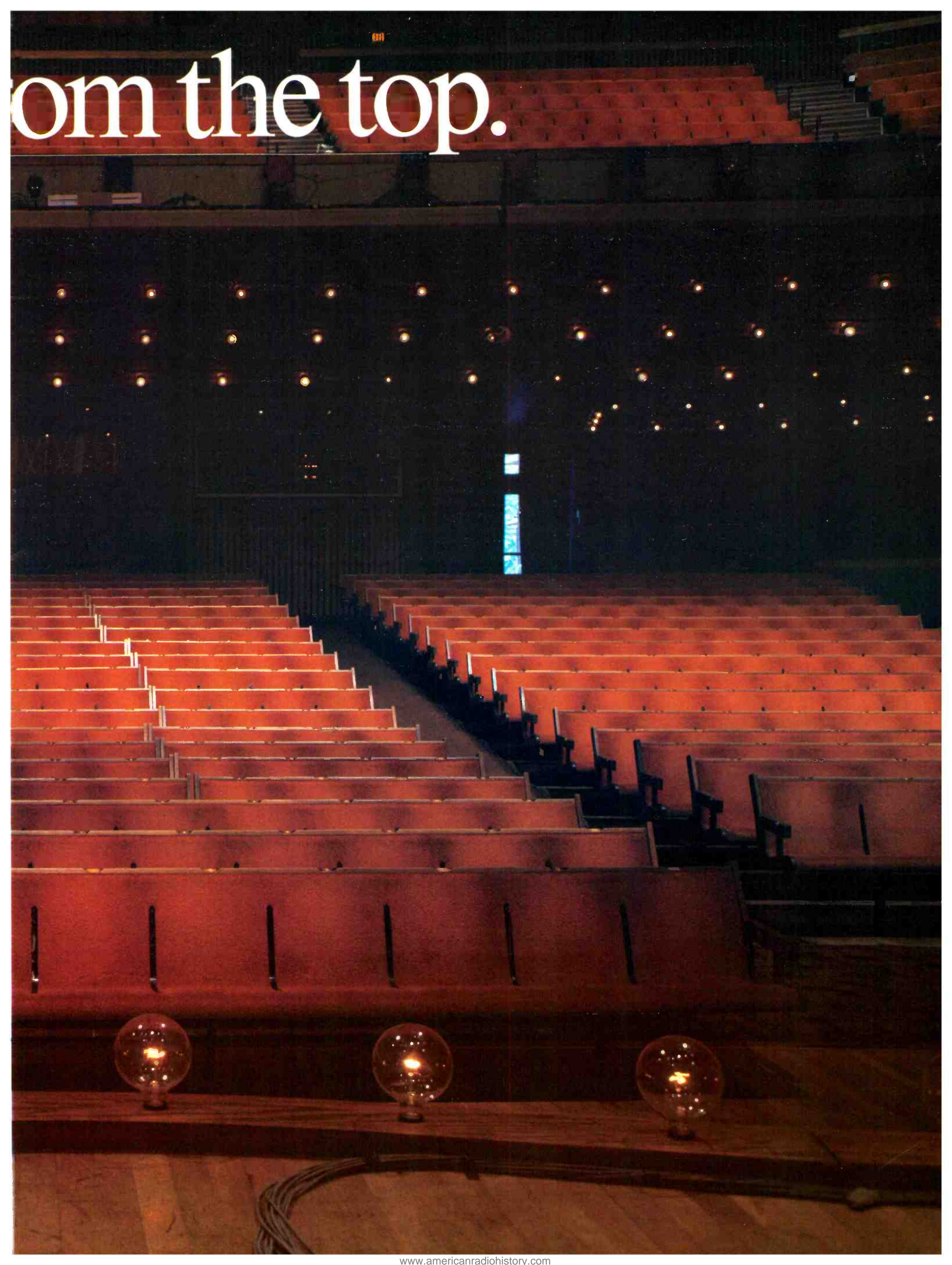
*Instrumentalist of the year*

*CHET ATKINS*

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# Country Gambles in the Video Clip Game



Earl Thomas Conley on Nashville Network's "Nashville After Hours."

By JAN SIMMONS

While most record companies have adopted a "wait and see" attitude toward producing country music video clips, the development of new and proposed outlets for the clips is beginning to draw a more positive label belief in the effectiveness of the video gamble.

Doubt still lingers as to whether or not country will reap the sales that rock has from exposure through video clips, but creative video exploitation by labels, venues and artists themselves has convinced local executives to play what Jerry Bailey, director of publicity and artist development at MCA, calls "the clip game."

"We're watching it closely while keeping a hand in the action," explains Bailey who adds that country videos are not

## JIM FOGLESONG, MCA Records

"I think in many ways that country music is going to be less slick. It takes on a lot of different forms. The George Stratts and Ricky Skaggs—it's totally wrong for them to make their records more slick. For a lot of the other artists with more of a cross-over potential, more of a pop type of treatment, they are probably going to get more slick, although a lot of them are so slick now that I don't know how they could become more so."

now selling "a significant number" of records to justify spending the estimated \$20-30,000 average cost per production. Yet, Bailey says MCA has made six "complimentary" clips over the past three months in conjunction with video programmers. Claiming that video clips are a rage, or fad, right now, Bailey echoes comments throughout the industry when he says "we still don't know if they sell any product for us."

"People say MTV has proven that video clips sell records. But, that's rock, and we're not sure it will be as effective with country. For one thing, the people on MTV are hardly ever on television. Country music artists are always on tv. So, the next 6 to 12 months is crucial because the new outlets are coming on and we'll be able to see the sales figures in a market after a clip has aired."

Nashville Network's new programming director C. Paul Corbin says plans are now underway for a half-hour clip show that would air each weekend beginning the first of the year to their projected 12 million cable subscribers. Corbin is optimistic about the show's ability to produce results in record sales because of what he says is the "direct opposition" of rock and country audiences.

"We feel that country music audiences identify with the artist first and the music second," says Corbin. "They're loyal fans and they want to see their favorite stars singing their new hit songs. With rock music, it seems that the song has the impact and the person or group may be secondary. They come and go so fast sometimes it's hard to keep up with them, but the songs are remembered."

If audience response to the new TNN (Turner News Network) clip show is good, Corbin says video clips could become the Nashville Network's overnight service when they go to 24 hour broadcasting (projected for March, 1984).

Other plans Corbin has include taping a concert series that would be produced in co-op with labels to promote album releases and to gain performance clips for possible use on the overnight programming as well as the clip show. "The advantage here would be that with the satellite we have simultaneous release so record labels could promote an artist's new single or album and have a video clip made at the same time."

The ambitious Country Music Television Network (CMTN,

Jan Simmons is a freelance writer based in Nashville.

## the WORLD of COUNTRY MUSIC



Top: Bobby Bare interviews Rosanne Cash on "Bobby Bare & Friends."

Left: Willie Nelson in "Pancho & Lefty" video.

Below: Louise Mandrell, center, and Janie Fricke laugh with Herve Villechaize during the tv taping of "Louise Mandrell—Diamonds, Gold & Platinum."



Sen. Edward Kennedy and Mooney Lynn chat during the CMA's 25th anniversary tv taping at Constitution Hall in Washington in March, 1983.



Barbara Mandrell on Dan Miller's "Miller & Co."

## INTRODUCTION TO THE 1983 W.O.C.M. CHARTS

The 1983 World Of Country Music (W.O.C.M.) charts are compiled by computer from Billboard's weekly Hot Country Singles and Hot Country LPs charts during the eligibility period of Sept. 11, 1982 through Sept. 3, 1983.

Final W.O.C.M. chart positioning is based upon a point system. Points for each record (single or album) are awarded equally to:

- the artist
- the producer
- the label
- the publisher (singles only)
- the record itself

Points are awarded based on the chart position of a record for every week it is on the chart. The points it accumulates are based on an inverse relationship between the chart position and the number 100. For example, if a record is at number 100, the artist, the producer, the label, the publisher and the record each receives 1 point. When a record reaches No. 1, it receives 100 points and also receives bonus points.

The W.O.C.M. charts represent the accumulation of all the points respective artists, labels, publishers, etc. have received for all their charted records during Sept. 11, 1982 through Sept. 3, 1983.

Congratulations to all of our 1983 winners!

recently changed from CMTV) already claims 24 hour programming of country music video clips since March, 1983. According to Kenny Kiper, executive assistant to the president there, CMTN is currently rotating about 90 clips and is

## BUDDY KILLEN, Tree International

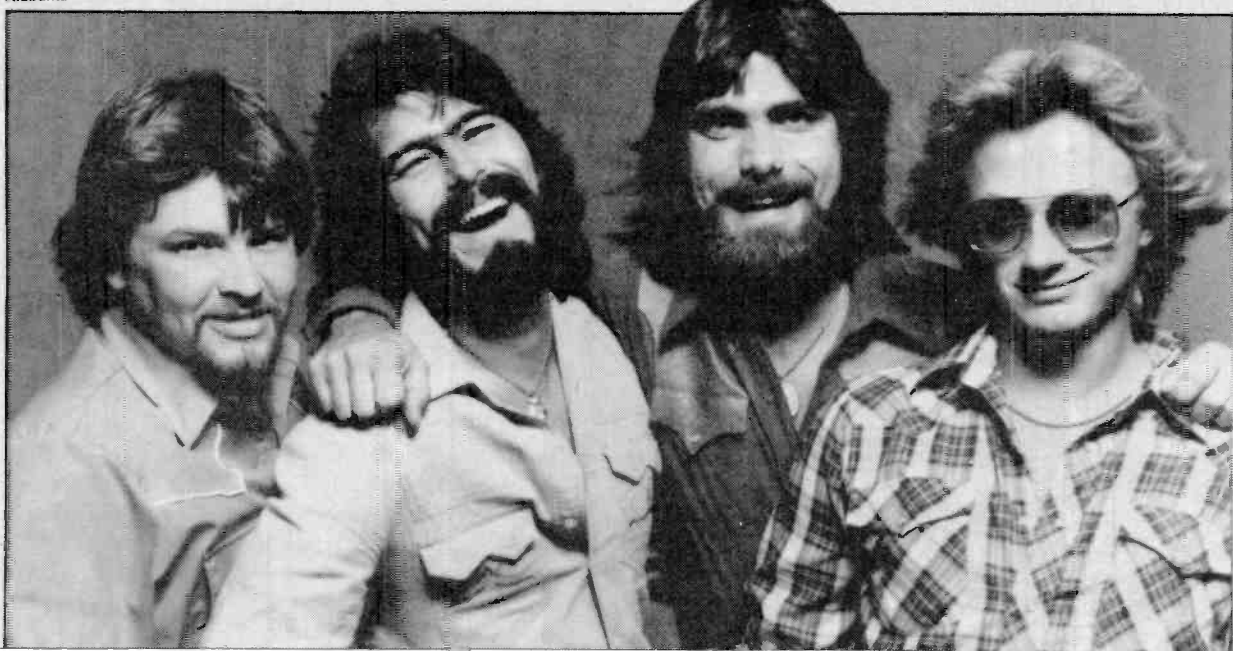
"Everything can't be apple pie. Everything can't be vanilla ice cream. Each song calls for a particular type of arrangement. If you try to use the same combination in every song that comes along, you are going to kill it for sure. Our society today is more musically educated. Country is big today because we have learned to grow—because we have let other influences become a part of our records."

now producing "at cost" clips to vary their rotation schedule. Recent CMTV productions have been completed for record companies on singles released by Brenda Lee, Gene Watson, George Strait, Earl Thomas Conley, and Johnny Lee, with more proposals being considered at each major label.

Going up this month are two new hour-long Sunday night country clip shows originating out of Atlanta. Beginning at 7:00 EST, the Atlanta Video Music Channel (VMC) will air a VJ-hosted country clip showcase with taped and live interview segments to a projected 10 million homes. VMC also rotates 8-10% country within their "universal" program-

(Continued on page WOCM-24)

Alabama



# the WORLD of COUNTRY MUSIC

## OVERALL TOP ARTISTS

(LPs & Singles)

(Males, Females, Duos/Groups)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. ALABAMA (9) RCA
2. WILLIE NELSON (8) Columbia (1) RCA
3. HANK WILLIAMS JR. (13) Elektra/Curb (1) Warner/Curb
4. RICKY SKAGGS (7) Epic (1) Rounder
5. CONWAY TWITTY (6) Elektra (3) MCA (2) Warner Bros.
6. THE BELLAMY BROTHERS (3) Elektra/Curb (5) Warner/Curb
7. THE OAK RIDGE BOYS (9) MCA
8. KENNY ROGERS (8) Liberty
9. MERLE HAGGARD (8) Epic (1) MCA
10. FONNIE MILSAP (7) RCA

## OVERALL TOP GROUPS

(LPs & Singles)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. ALABAMA (9) RCA
2. THE OAK RIDGE BOYS (9) MCA
3. THE STATLER BROTHERS (6) Mercury
4. THE WHITES (2) Elektra (3) Warner/Curb
5. LARRY GATLIN & THE GATLIN BROTHERS BAND (5) Columbia

## OVERALL TOP ALBUM ARTISTS

(Males, Females, Groups, Duos)

Pos. ARTIST

(No. of Charted LPs) Label

1. ALABAMA (4) RCA
2. WILLIE NELSON (4) Columbia (1) RCA
3. HANK WILLIAMS JR. (10) Elektra/Curb
4. RICKY SKAGGS (2) Epic (1) Rounder
5. CONWAY TWITTY (4) Elektra (2) MCA (1) Warner Bros.
6. THE BELLAMY BROTHERS (1) Elektra/Curb (2) Warner/Curb
7. KENNY ROGERS (4) Liberty
8. MERLE HAGGARD (4) Epic (1) MCA
9. THE OAK RIDGE BOYS (5) MCA
10. SYLVIA (2) RCA

Bellamy Brothers



## OVERALL TOP DUOS

(LPs & Singles)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. THE BELLAMY BROTHERS (3) Elektra/Curb (5) Warner/Curb
2. WILLIE NELSON & MERLE HAGGARD (3) Epic
3. MERLE HAGGARD & GEORGE JONES (3) Epic
4. WAYLON JENNINGS & WILLIE NELSON (1) Columbia (2) RCA
5. DAVID FRIZZELL & SHELLY WEST (6) Warner/Viva

Willie Nelson



Janie Fricke



Charley Pride



## OVERALL TOP MALE ARTISTS

(LPs & Singles)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. WILLIE NELSON (8) Columbia (1) RCA
2. HANK WILLIAMS JR. (13) Elektra/Curb (1) Warner/Curb
3. RICKY SKAGGS (7) Epic (1) Rounder
4. CONWAY TWITTY (6) Elektra (3) MCA (2) Warner Bros.
5. KENNY ROGERS (8) Liberty
6. MERLE HAGGARD (8) Epic (1) MCA
7. RONNIE MILSAP (7) RCA
8. EARL THOMAS CONLEY (7) RCA
9. LEE GREENWOOD (6) MCA
10. JOHN ANDERSON (4) Warner Eros.

## OVERALL TOP LABELS

(LPs & Singles)

Pos. LABEL

(No. of Charted LPs & Singles)

1. RCA (119)
2. EPIC (77)
3. COLUMBIA (69)
4. MCA (89)
5. WARNER BROS. (54)
6. ELEKTRA (32)
7. LIBERTY (31)
8. MERCURY (23)
9. WARNER/VIVA (20)
10. CAPITOL (21)

## OVERALL TOP FEMALE ARTISTS

(LPs & Singles)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. JANIE FRICKE (7) Columbia
2. SYLVIA (6) RCA
3. CRYSTAL GAYLE (2) Columbia (2) Elektra (2) Warner Bros.
4. DOLLY PARTON (7) RCA
5. REBA McENTRE (5) Mercury
6. EMILYLOU HARRIS (6) Warner Bros.
7. CHARLY McCAIN (6) Epic
8. SHELLY WEST (3) Warner/Viva
9. ROSANNE CASH (5) Columbia
10. LOUISE MANDRELL (5) RCA

## OVERALL TOP SINGLES ARTISTS

(Males, Females, Groups, Duos)

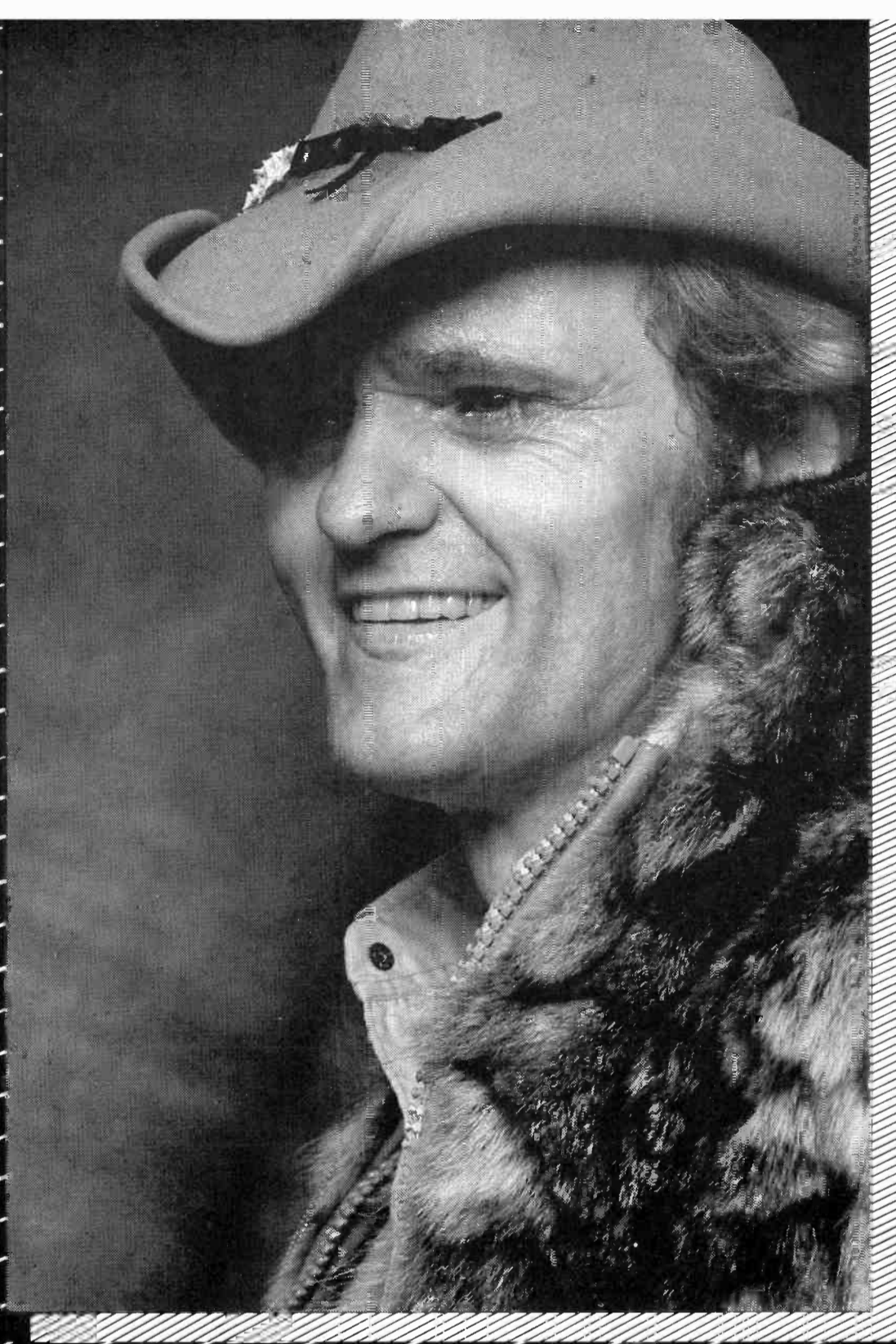
Pos. ARTIST

(No. of Charted Singles) Label

1. CHARLEY PRIDE (4) RCA
2. THE OAK RIDGE BOYS (4) MCA
3. RICKY SKAGGS (5) Epic
4. EARL THOMAS CONLEY (5) RCA
5. DON WILLIAMS (4) MCA
6. RONNIE MILSAP (4) RCA
7. CONWAY TWITTY (2) Elektra (1) MCA (1) Warner Bros.
8. WILLIE NELSON (4) Columbia
9. ALABAMA (5) RCA
10. CRYSTAL GAYLE (1) Columbia (1) Elektra (2) Warner Bros.

Chart awards appearing in this section are compiled over a 12-month research period beginning Sept. 11, 1982 and ending Sept. 3, 1983.





**“You  
sure make  
my world of music  
a great place to be.”  
Thanks Always,**

**WATCH FOR MY NEW SINGLE**

**I'M A  
SLAVE**

PB 13663

**JERRY REED**



Includes: Good Ole Boys/She's  
Ready/All American Redneck

**JERRY REED  
READY  
FOR**

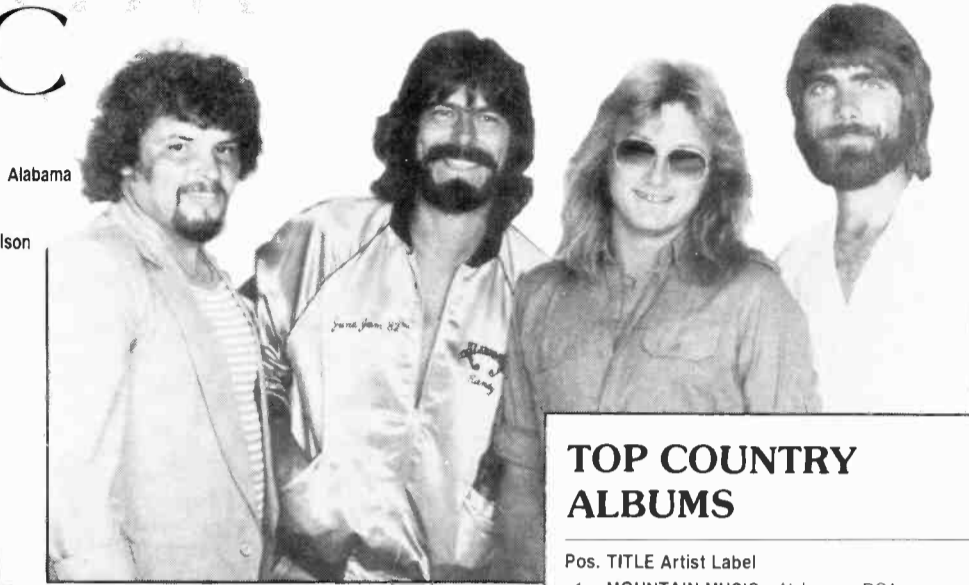
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**RCA**  
Records and Cassettes



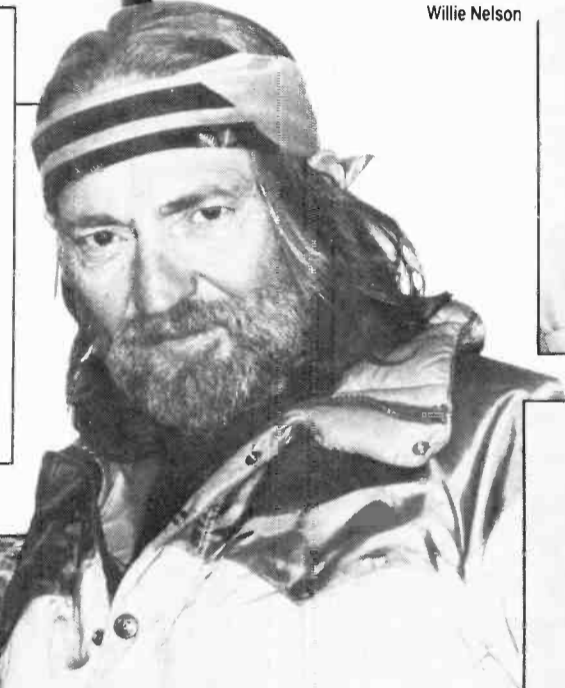
Sylvia

# the WORLD of COUNTRY MUSIC



Alabama

Willie Nelson



Crystal Gayle



## TOP FEMALE ALBUM ARTISTS

- | Pos. | ARTIST         | (No. of Charted LPs) | Label                   |
|------|----------------|----------------------|-------------------------|
| 1.   | SYLVIA         | (2)                  | RCA                     |
| 2.   | DOLLY PARTON   | (3)                  | RCA                     |
| 3.   | JANIE FRICKE   | (2)                  | Columbia                |
| 4.   | CRYSTAL GAYLE  | (1)                  | Columbia<br>(1) Elektra |
| 5.   | JUICE NEWTON   | (2)                  | Capitol                 |
| 6.   | ROSANNE CASH   | (2)                  | Columbia                |
| 7.   | SHELLY WEST    | (1)                  | Warner/Viva             |
| 8.   | CHARLY McCLAIN | (3)                  | Epic                    |
| 9.   | LACY J. DALTON | (2)                  | Columbia                |
| 10.  | REBA McENTIRE  | (1)                  | Mercury                 |

Shelly West



## TOP MALE ALBUM ARTISTS

- | Pos. | ARTIST            | (No. of Charted LPs) | Label                                  |
|------|-------------------|----------------------|--|
| 1.   | WILLIE NELSON     | (4)                  | Columbia<br>(1) RCA                    |
| 2.   | HANK WILLIAMS JR. | (10)                 | Elektra/Curb                           |
| 3.   | RICKY SKAGGS      | (2)                  | Epic<br>(1) Rounder                    |
| 4.   | CONWAY TWITTY     | (4)                  | Elektra<br>(2) MCA<br>(1) Warner Bros. |
| 5.   | KENNY ROGERS      | (4)                  | Liberty                                |
| 6.   | MERLE HAGGARD     | (4)                  | Epic<br>(1) MCA                        |
| 7.   | RONNIE MILSAP     | (3)                  | RCA                                    |
| 8.   | LEE GREENWOOD     | (2)                  | MCA                                    |
| 9.   | GEORGE JONES      | (4)                  | Epic                                   |
| 10.  | JOHN ANDERSON     | (1)                  | Warner Bros.                           |

Charley Pride



## TOP COUNTRY SINGLES

- | Pos. | TITLE   | Artist                        | Label                |
|------|---|-------------------------------|----------------------|
| 1.   | JOSE CUERVO                                       | Shelly West                   | Warner/Viva          |
| 2.   | WHATEVER HAPPENED TO OLD-FASHIONED LOVE           | B.J. Thomas                   | Cleveland Int'l/Epic |
| 3.   | PANCHO & LEFTY                                    | Willie Nelson & Merle Haggard | Epic                 |
| 4.   | CAN'T EVEN GET THE BLUES                          | Reba McEntire                 | Mercury              |
| 5.   | YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING  | Reba McEntire                 | Mercury              |
| 6.   | (LOST HIS LOVE) ON OUR LAST DATE                  | Emmylou Harris                | Warner Bros.         |
| 7.   | SWINGIN'  | John Anderson                 | Warner Bros.         |
| 8.   | WAR IS HELL (ON THE HOMEFRONT TOO)                | T.G. Sheppard                 | Warner/Curb          |
| 9.   | GOING WHERE THE LONELY GO                         | Merle Haggard                 | Epic                 |
| 10.  | I WOULDN'T CHANGE YOU IF I COULD                  | Ricky Skaggs                  | Epic                 |
| 11.  | FAKING LOVE                                       | T.G. Sheppard & Karen Brooks  | Warner Bros.         |
| 12.  | I ALWAYS GET LUCKY WITH YOU                       | George Jones                  | Epic                 |
| 13.  | COMMON MAN  | John Conlee                   | MCA                  |
| 14.  | YOU TAKE ME FOR GRANTED                           | Merle Haggard                 | Epic                 |
| 15.  | FOOL FOR YOUR LOVE                                | Mickey Gilley                 | Epic                 |
| 16.  | 'TIL I GAIN CONTROL AGAIN                         | Crystal Gayle                 | Elektra              |
| 17.  | IF HOLLYWOOD DON'T NEED YOU                       | Don Williams                  | MCA                  |
| 18.  | I HAVE LOVED YOU, GIRL (BUT NOT LIKE THIS BEFORE) | Earl Thomas Conley            | RCA                  |
| 19.  | LOVE IS ON A ROLL                                 | Don Williams                  | MCA                  |
| 20.  | YOUR LOVE'S ON THE LINE                           | Earl Thomas Conley            | RCA                  |
| 21.  | WHEN I'M AWAY FROM YOU                            | The Bellamy Brothers          | Elektra/Curb         |
| 22.  | THE ROSE  | Conway Twitty                 | Elektra              |
| 23.  | YOU CAN'T RUN FROM LOVE                           | Eddie Rabbitt                 | Warner Bros.         |
| 24.  | DIXIELAND DELIGHT                                 | Alabama                       | RCA                  |
| 25.  | HIGHWAY 40 BLUES                                  | Ricky Skaggs                  | Epic                 |

## TOP COUNTRY ALBUMS

- | Pos. | TITLE                             | Artist                        | Label        |
|------|-----------------------------------|-------------------------------|--------------|
| 1.   | MOUNTAIN MUSIC                    | Alabama                       | RCA          |
| 2.   | THE CLOSER YOU GET                | Alabama                       | RCA          |
| 3.   | ALWAYS ON MY MIND                 | Willie Nelson                 | Columbia     |
| 4.   | HIGHWAYS AND HEARTACHES           | Ricky Skaggs                  | Epic         |
| 5.   | FEELS SO RIGHT                    | Alabama                       | RCA          |
| 6.   | GREATEST HITS                     | The Bellamy Brothers          | Warner/Curb  |
| 7.   | HANK WILLIAMS JR.'S GREATEST HITS | Hank Williams Jr.             | Elektra/Curb |
| 8.   | JUST SYLVIA                       | Sylvia                        | RCA          |
| 9.   | GREATEST HITS                     | Willie Nelson                 | Columbia     |
| 10.  | PANCHO & LEFTY                    | Willie Nelson & Merle Haggard | Epic         |
| 11.  | WILD AND BLUE                     | John Anderson                 | Warner Bros. |
| 12.  | WAITIN' FOR THE SUN TO SHINE      | Ricky Skaggs                  | Epic         |
| 13.  | MY HOME'S IN ALABAMA              | Alabama                       | RCA          |
| 14.  | RADIO ROMANCE                     | Eddie Rabbitt                 | Elektra      |
| 15.  | A TASTE OF YESTERDAY'S WINE       | Merle Haggard & George Jones  | Epic         |
| 16.  | IT AIN'T EASY                     | Janie Fricke                  | Columbia     |
| 17.  | GOING WHERE THE LONELY GO         | Merle Haggard                 | Epic         |
| 18.  | SOMEWHERE BETWEEN RIGHT AND WRONG | Earl Thomas Conley            | RCA          |
| 19.  | GREATEST HITS                     | Kenny Rogers                  | Liberty      |
| 20.  | GREATEST HITS                     | Dolly Parton                  | RCA          |
| 21.  | DREAM MAKER                       | Conway Twitty                 | Elektra      |
| 22.  | AMERICAN MADE                     | The Oak Ridge Boys            | MCA          |
| 23.  | STRONG WEAKNESS                   | The Bellamy Brothers          | Elektra/Curb |
| 24.  | TRUE LOVE                         | Crystal Gayle                 | Elektra      |
| 25.  | BIG CITY                          | Merle Haggard                 | Epic         |

## TOP SINGLES FEMALE ARTISTS

- | Pos. | ARTIST           | (No. of Charted Singles) | Label                                       |
|------|------------------|--------------------------|---|
| 1.   | CRYSTAL GAYLE    | (1)                      | Columbia<br>(1) Elektra<br>(2) Warner Bros. |
| 2.   | JANIE FRICKE     | (5)                      | Columbia                                    |
| 3.   | REBA McENTIRE    | (4)                      | Mercury                                     |
| 4.   | SYLVIA           | (4)                      | RCA   |
| 5.   | EMMYLOU HARRIS   | (4)                      | Warner Bros.                                |
| 6.   | LOUISE MANDRELL  | (4)                      | RCA   |
| 7.   | DOLLY PARTON     | (4)                      | RCA   |
| 8.   | CHARLY McCLAIN   | (3)                      | Epic  |
| 9.   | BARBARA MANDRELL | (4)                      | MCA   |
| 10.  | SHELLY WEST      | (2)                      | Warner/Viva                                 |

## TOP SINGLES MALE ARTISTS

- | Pos. | ARTIST             | (No. of Charted Singles) | Label                                  |
|------|--------------------|--------------------------|--|
| 1.   | CHARLEY PRIDE      | (4)                      | RCA                                    |
| 2.   | RICKY SKAGGS       | (5)                      | Epic                                   |
| 3.   | EARL THOMAS CONLEY | (5)                      | RCA                                    |
| 4.   | DON WILLIAMS       | (4)                      | MCA                                    |
| 5.   | RONNIE MILSAP      | (4)                      | RCA                                    |
| 6.   | CONWAY TWITTY      | (2)                      | Elektra<br>(1) MCA<br>(1) Warner Bros. |
| 7.   | WILLIE NELSON      | (4)                      | Columbia                               |
| 8.   | GEORGE STRAIT      | (4)                      | MCA                                    |
| 9.   | VERN GOSDIN        | (3)                      | AMI<br>(2) Compleat                    |
| 10.  | JOHN CONLEE        | (4)                      | MCA                                    |



## TOP PUBLISHERS

- | Pos. | PUBLISHER             | (No. of Charted Singles) |
|------|-----------------------|--------------------------|
| 1.   | TREE, BMI             | (39)                     |
| 2.   | WARNER TAMERLANE, BMI | (27)                     |
| 3.   | HALL-CLEMENT, BMI     | (20)                     |
| 4.   | SHADE TREE, BMI       | (9)                      |
| 5.   | MUSIC CITY, ASCAP     | (11)                     |
| 6.   | OLD FRIENDS, BMI      | (9)                      |
| 7.   | TOM COLLINS, BMI      | (5)                      |
| 8.   | ACUFF-ROSE, BMI       | (8)                      |
| 9.   | BLACKWOOD, BMI        | (12)                     |
| 10.  | COMBINE, BMI          | (7)                      |

Chart awards appearing in this section are compiled over a 12-month research period beginning Sept. 11, 1982 and ending Sept. 3, 1983.





*Don Reid,*

*Jimmy Fortune,*

*Harold Reid,*

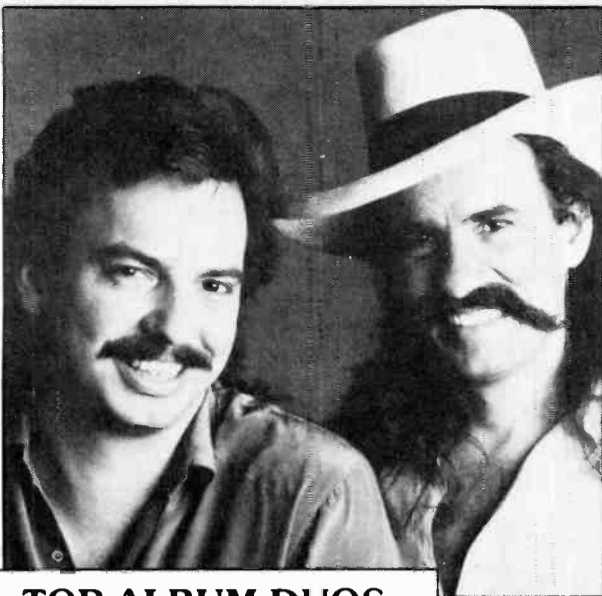
*Phil Balsley*

## **THE STATLER BROTHERS**

**THE ENTERTAINERS ON AND OFF THE RECORD**

*P.O. Box 2703, Staunton, VA 24401*

*MARSHALL GRANT, AGENT  
(601) 368-7124*



The Bellamy Brothers

# the WORLD of COUNTRY MUSIC



The Oak Ridge Boys

## TOP ALBUM DUOS

- Pos. ARTIST (No. of Charted LPs) Label
1. THE BELLAMY BROTHERS (1) Elektra/Curb (2) Warner/Curb
  2. WILLIE NELSON & MERLE HAGGARD (1) Epic
  3. WAYLON JENNINGS & WILLIE NELSON (1) Columbia (1) RCA
  4. MERLE HAGGARD & GEORGE JONES (1) Epic
  5. DAVID FRIZZELL & SHELLY WEST (3) Warner/Viva

Alabama



## TOP SINGLES DUOS

- Pos. ARTIST (No. of Charted Singles) Label
1. THE BELLAMY BROTHERS (2) Elektra/Curb (3) Warner/Curb
  2. WILLIE NELSON & MERLE HAGGARD (2) Epic
  3. MERLE HAGGARD & GEORGE JONES (2) Epic
  4. DAVID FRIZZELL & SHELLY WEST (3) Warner/Viva
  5. T.G. SHEPPARD & KAREN BROOKS (1) Warner Bros.

## TOP ALBUM GROUPS

- Pos. ARTIST (No. of Charted LPs) Label
1. ALABAMA (4) RCA
  2. THE OAK RIDGE BOYS (5) MCA
  3. THE STATLER BROTHERS (2) Mercury
  4. KFIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (1) Monument
  5. LARRY GATLIN & THE GATLIN BROTHERS BAND (2) Columbia

## TOP SINGLES GROUPS

- Pos. ARTIST (No. of Charted Singles) Label
1. THE OAK RIDGE BOYS (4) MCA
  2. ALABAMA (5) RCA
  3. THE WHITES (2) Elektra (2) Warner/Curb
  4. THE STATLER BROTHERS (4) Mercury
  5. LARRY GATLIN & THE GATLIN BROTHERS BAND (3) Columbia



## TOP ALBUM LABELS

- Pos. LABEL (No. of Charted LPs)
1. RCA (40)
  2. COLUMBIA (22)
  3. EPIC (28)
  4. MCA (27)
  5. ELEKTRA (15)
  6. WARNER BROS. (12)
  7. LIBERTY (10)
  8. WARNER/VIVA (7)
  9. ELEKTRA/CURB (11)
  10. MERCURY (5)

## TOP SINGLES LABELS

- Pos. LABEL (No. of Charted Singles)
1. RCA (79)
  2. MCA (62)
  3. EPIC (49)
  4. COLUMBIA (47)
  5. WARNER BROS. (42)
  6. LIBERTY (21)
  7. MERCURY (18)
  8. ELEKTRA (17)
  9. CAPITOL (16)
  10. WARNER/VIVA (13)

Chart awards appearing in this section are compiled over a 12-month research period beginning Sept. 11, 1982 and ending Sept. 3, 1983.

# SYLVIA

# THANKS FOR HELPING THE GIRL GET AROUND!

## BILLBOARD & CASHBOX Female Album Artist of the Year



### SNAPSHOT

Featuring The Hit Singles:  
Snapshot and The Boy Gets Around



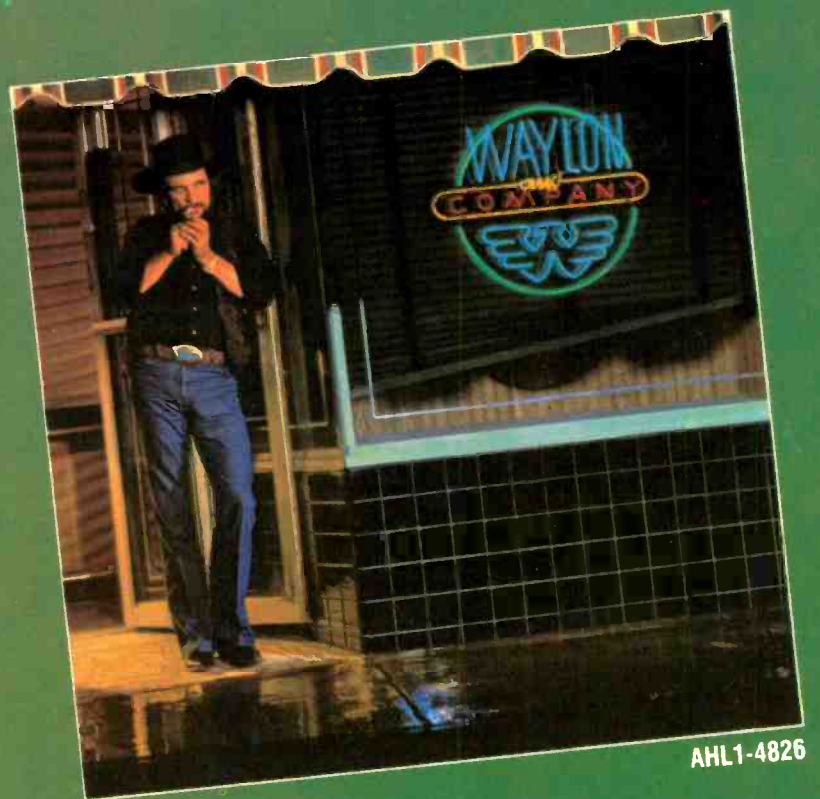
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# STILL THE MOST WANTED OUTLAW IN THE LAND!

**WAYLON** makes music history in Gold and Platinum ...with albums like "THE OUTLAWS", "WAYLON AND WILLIE", "WAYLON'S GREATEST HITS", "LEATHER AND LACE", "WWII" ...over 15 MILLION albums SOLD in the last five years ...and now, the most exciting compilation album of them all...

## "WAYLON AND COMPANY"



AHL1-4826

Waylon's "Company" on the album consists of some of his closest friends and music associates... Jerry Reed, Jessi Colter, Ernest Tubb and even his good friend, James Garner... to name but a few.

**AND, the album already includes THREE CURRENT HIT SINGLES...**

"Hold On, I'm Comin'", Top 10 Duet with Jerry Reed  
"Leave Them Boys Alone", Top 5 Single and the #1 Country Hit "Just To Satisfy You"...

**PLUS...** Waylon's brand new single release, "The Conversation", which is backed by an extraordinary video.

"WAYLON AND COMPANY" is supported by an all-out Advertising Campaign with...

- Syndicated Radio Specials with CBS Radio, Silver Eagle and others!
- A Major Christmas Television Advertising Campaign!
- Complete media coverage at Network TV and Consumer Press!
- Special Merchandising Contests, Radio Promotions and Sales Programs!

Insure your Christmas season's success with this blue chip product... "WAYLON AND COMPANY" means business!

**RCA**  
Records and Tapes

*Free International* ~~10~~ **11\***  
Years on  
top

\* According to *Billboard Publications*, 1983.



Buddy Killen, President and C.E.O.

Gus Hardin

## New Faces Set For Breakthrough

the  
WORLD of  
COUNTRY  
MUSIC

Above: Deborah Allen  
Right: Lane Brody



Left: Karen Brooks  
Far left: Bandana  
Above: Louise Mandrell



Right: Gary Morris  
Above: Steve Warner

The following eight artists have been selected as "New Faces To Watch," based on their talent, potential and track record thus far. These are artists still in the developing stages of their career and qualify as newcomers ready to break through within the coming year.

#### DEBORAH ALLEN (RCA)

Saucer-eyed Allen has a delicate vocal fragility that's reminiscent of Dolly Parton's high, pure soprano. But Allen can also handle crossover well, as shown in her most recent single, "Baby I Lied," cut in Los Angeles.

Newly signed to RCA, Allen isn't a stranger to this label: in 1979, her voice was overdubbed onto five songs previously recorded by the late Jim Reeves. Two of these, "Don't Let Me Cross Over" and "Oh How I Miss You Tonight," were top 10 hits under the Nipper logo.

While she was signed with Capitol Records, Allen was chosen to play the lead role opposite Willie Nelson in "Honeysuckle Rose." The decision was later changed when the movie's producers felt a name actress should handle the part for box office insurance; however, Allen did cut some of the tracks for Amy Irving on the soundtrack album.

As a songwriter, Allen is a proven hit: her tunes have been performed by Sheena Easton, Diana Ross, Rita Coolidge, Conway Twitty, Millie Jackson and John Conlee, among others. She often collaborates with husband and songwriting partner Rafe VanHoy.

She's a perfect example of today's contemporary country music newcomer; with her undeniable talent, this could be her year.

#### BANDANA (Warner Bros.)

A five-piece group with fine-tuned harmonies, strong stage presence and switch-off instrumental skills, Bandana is in the forefront of new country bands heading toward the top.

The members joined forces in 1981, after drummer Lon Wilson, bassist, Jerry Fox and keyboardist, Joe Van Dyke decided the time was right to give recording a shot. After catching the ear of producer Stan Cornelius through a

tape containing six of their original tunes, Bandana added Jerry Ray Johnston on drums and guitarist Tim Menzies, freeing Lon Wilson to front the group on lead vocals (and sometimes sitting in on drums). All five members share singing and harmonies.

Songs like "The Killin' Kind" and "I Can't Get Over You (Getting Over Me)" on Warner Bros. have helped establish this group with radio. On the strength of their songwriting and versatile live performances, Bandana seems poised to give country music another successful band.

#### LANE BRODY (Liberty)

One of the most striking faces to watch in country belongs to this determined newcomer who turned her back on a successful film and television career to concentrate solely on country music.

Brody's is a sweet, strong voice, evidenced most clearly on her top-15 single, "Over You," which she coproduced with singer/songwriter Tom Bresh. "Over You" was from the soundtrack album of "Tender Mercies" with actor Robert Duvall; Brody also sang tracks for CBS' made-for-tv film, "Country Gold," starring Loni Anderson. With Bresh, Brody composed the title theme for 20th Century Fox's movie, "Tough Enough," recorded by T.G. Sheppard.

Brody, who lives in Los Angeles, recently spent a number of weeks in Nashville working with producer Chips Moman on her debut LP. It was a special thrill, she says, to be able to sing with Moman's group of former Memphis session players.

This Wisconsin-born artist also writes, both for herself and for others: Anne Murray and Paul Anka are among those who've recorded her music. Brody's warmth and polish make her a natural for both pop and country.

#### KAREN BROOKS (Warner Bros.)

Brooks is definitely a high roller in the country sweepstakes. In just one debut album with producer Brian Aherm, this talented rangy Texan managed to set critics' ears aflame and establish her reputation as a newcomer to be watched closely. Her LP, "Walk On," spun off three distinctive singles, and she proved duets are no problem when "Fakin' Love" with T.G. Sheppard hit the top of the charts.

Brooks doesn't fit in a conventional mold: her performing style is laconic, coolly intense, with an offbeat twist to her phrasing. She's developed a sound which sets her apart from other female country singers: she's also a skillful songwriter responsible for Rosanne Cash's "Couldn't Do Nothing Right," Emmylou Harris' "Tennessee Rose," and her own "Walk On" title cut.

With her husky vocals, wry humor and lanky sensuality, Brooks shows every sign of staying power in country, with additional ability to score well in country-rock.

#### GUS HARDIN (RCA)

Hardin's sound might best be described as a perfect blend of Muscle Shoals and Nashville. The diminutive singer with the boy's name has already shown in a very short time that country/soul can succeed.

Hers is an earthy, lusty belt of a voice that has no trouble conveying the requisite amounts of passion and heartbreak. Some think she could be coun-

#### FRANCES PRESTON, BMI

"The popularity of country music is dependent upon the variety of forms it embraces. There are artists whose popularity is built upon what the industry sometimes refer to as 'slick' records. There are others whose careers are built upon what the industry refers to as 'song sense' or 'style.' There is room for, and the demand for, every approach."

try's answer to Aretha Franklin, a comparison her Muscle Shoals producer Rick Hall doesn't refute. (And he should know: he worked with the original.)

Though she spent years appearing in clubs around Oklahoma and was even, at one point, signed to Shelter Records, 1983 is the first year for Hardin to surface on a major label. Her debut LP was one of the first featured by RCA in its "Rising Star" mini-album series; her first single cracked the top 10.

With her gravelly, gutsy style and outgoing personality, Hardin has the capability to score well beyond the perimeters of country.

#### LOUISE MANDRELL (RCA)

"Show business is my life" has become a catch-all phrase that usually draws laughs--yet it's a legitimate claim for this performer, who grew up in the footsteps of sister Barbara.

Within the past year, Louise Mandrell has emerged from Barbara's shadow, however, claiming center state with confidence and showmanship. On her syndicated tv special several months ago, the brunette singer displayed dancing, comedy and entertaining skills which would, if she chose, probably give her a good chance on Broadway, and have already made her a hit in Las Vegas.

Yet, though she's incorporated her versatile talents into her live act, Louise insists recording remain first priority. Her delivery is warm, husky and torchy on ballads; driving and dynamic on high-energy numbers.

Her smoky beauty, drive and personality set her apart from her sister. With newfound direction and a more developed individuality, Mandrell is moving ahead toward the recognition she well deserves.

#### GARY MORRIS (Warner Bros.)

With his rich voice, soaring range, good looks and writing talent, this artist could just as easily have chosen rock'n'roll for his medium. But Morris' first love is country: it's why he moved to Nashville in 1980, first signed as a staff writer for Warner Bros. Music, next as an artist for the same label.

His is an energetic, diversified modern country, full of pop overtones, appealing ballads and fast-paced rockers with plenty of harmony. Morris' debut LP remained on the Billboard album chart for six months; his second album was recently released.

On stage, he excels. He's worked alone, but now with a hand-picked band of his own, he's able to handle a variety of dates, including several shows which he opened for the Little River Band this past summer.

His charisma and artistry in the crossover category make this artist a leading contender for country success.

#### STEVE WARINER (RCA)

Although Wariner isn't exactly new to country audiences, there's strong indication that this could be the year in which his career finally breaks loose.

Wariner has always seemed a favorite with programmers and fans. He's had consistent top 10 chart success, including a No. 1 single, "All Roads Lead To You." But he seemed mired in a middle-of-the-road image through ballads that sounded similar; and without his own band, was forced to work as a solo opening act for other acts.

Now things seem to be changing. There's a new excitement surrounding his performances. He's been using a band of musicians onstage as capable with rock numbers as with gentle signature ballads. There's a fresh energy and edge to Wariner's performances. He has a bus, a new stage show, and at last, his own album.

Wariner's good looks, personality and undeniable vocal and lightning-fingered guitar skills give him plenty of fuel to break out of the mid-ranks of promising new artists. With the right career direction and vigorous material, this young singer could emerge a big favorite for both country and pop fans.

KIP KIRBY

Below: John Anderson and  
George Jones  
Right: Reba McEntire

# Retailers Reap Benefits From Majors' Support



## the WORLD of COUNTRY MUSIC



By ANDREW ROBLIN

With the active support of the major record labels, retailers of country music have introduced some new techniques to their arsenal of practiced promotional methods in the past year. Proven merchandising campaigns utilizing contests and discounting continue to be the norm, but some dealers report greater use of newer devices, such as video clips, in their efforts to spur purchases of country product.

"We do a couple of large promotions per year," says Cathy Logan, advertising and promotional director for Fred Meyer/Music Mart, a Seattle-based chain of 63 stores that emphasizes the concept of one-stop shopping. She describes a chain-wide promotion with RCA on the theme "Everyone's Going Country" as the most successful program of the year in terms of sales. Videocassette recorders supplied by the label were given away as prizes in a contest geared to support Dolly Parton's "Burlap And Satin" album and Waylon Jennings' "It's Only Rock 'N' Roll" release. Aided by in-store displays, the contest attracted close to 5,000 entries, according to Logan.

Andrew Roblin is a freelance writer based in Nashville.

CBS' video clip of the title track to Merle Haggard and Willie Nelson's "Pancho And Lefty" collaboration played in a number of movie theaters in the Northwest, but Logan characterizes the results of that effort as "disappointing." The problem, as she sees it, was that the clip preceded movies aimed at a young audience. "If it had run in theaters showing movies skewed to an older demographic group, the clip could have done better," Logan laments. Diane Stewart, advertising merchandiser for National Record Mart, reports that although the major labels are all quite aggressive in marketing country product, PolyGram is particularly helpful. "They're really on the ball; they supply stuff to excess," she says, citing the ready availability of point-of-purchase materials, such as posters and browser bins, promoting PolyGram's artists.

WEA's discount program on both catalog and hit product earns special praise from Robert Diehl, manager for Music City Distributors, which operates Cat's record stores. Diehl also names Epic artist Steve Earle's performance at Cat's West Nashville location as a highly successful promotional endeavor. Cat's sponsored the Labor Day appearance, supplying sound reinforcement as well as lighting for the show, which attracted an estimated turnout of 1,800 people. Diehl sums up his merchandising philosophy with a cautionary

note: "An ad is only as good as the product it's pushing."

Vicki Lane, local promotion coordinator of Record Bar's Ad-Ventures division, believes that the major record labels have remained on an aggressive footing this year in market-

### CONNIE BRADLEY, ASCAP

*"The listening audience has accepted that sugar-coated country style of Eddy Arnold and Ray Price—with the strings and the voices—which at one time they probably would not have, as well as artists such as Ricky Skaggs, who is very traditional. The average country listener is more interested in the song content than how it's packaged."*

ing country music. She points to RCA's efforts on behalf of its artists, especially Alabama, as evidence. At the beginning of October, 39 Record Bar stores in the Southeast began running a contest offering a telephone call from a member of Alabama as a prize.

(Continued on page WOCM-20)



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# the WORLD of COUNTRY MUSIC



## THE BILL WILLIAMS ARTIST OF THE YEAR AWARD—RICKY SKAGGS

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## THE PIONEER AWARD—BILL MONROE

Given to acknowledge important and innovative accomplishments in country music, this year's Pioneer Award goes to "the father of bluegrass," Bill Monroe. Monroe's high, mournful vocals and hard-driving mandolin picking have enchanted, inspired and molded fans and followers since the 1930s; and the music he developed and named is enjoying renewed popularity today. Other recipients: Roy Acuff and Owen Bradley (1982), Ernest Tubbs (1981) and the Grand Ole Opry (1980).



## BREAKTHROUGH AWARD POP TO COUNTRY—RAY CHARLES

It's difficult to believe that this legendary genius who helped pioneer the country/r&b field through such early 1960s hits as "I Can't Stop Loving You," "You Don't Know Me" and "You Are My Sunshine," never actually scored country chart success until this year, when CBS Records in Nashville signed him as an artist. Charles has brought legions of fans from other musical genres into country through such classic recordings as "Your Cheating Heart," "Take These Chains From My Heart," "Busted," and "Cryin' Time." Yet his first country chart success came off his Columbia debut album this spring when "Born To Love Me" reached the top 20, followed by "3/4 Time" and "Ain't Your Memory Got No Pride At All." Through his appearance in March in Washington D.C. on the CMA's 25th Anniversary television special, and his own syndicated tv special entitled "Ray Charles: A Man and His Soul" this fall, Charles has proven himself a versatile entertainer whose talents are as pleasing to country fans as they've always been to those in r&b and pop.

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Below: Waylon Jennings and Jerry Reed appear on "Talkin' Country," broadcast live from the Country Radio Seminar. Right: Bandana at WFNC Fayetteville, N.C.

# URBAN COWBOY AFTERMATH Programmers Dig In After Dust Settles



## the WORLD of COUNTRY MUSIC



By THOMAS K. ARNOLD

Ever since the demise of the Urban Cowboy a few years ago, people in the radio industry have loved to predict the doom of country radio.

They point to the high number of radio stations that have since dropped their country formats as a sure sign that country radio is, indeed, in trouble.

And they say other little indications like the fact that the last three presidents of the Country Radio Broadcasters Assn. no longer have country stations only support this belief further.

But talk to country programmers and you're likely to get an entirely different perspective. Sure, the number of country stations on the air today is a lot less than it was in 1981.

But nearly all the stations that have discarded their country formats are the ones that hopped aboard the country bandwagon right after John Travolta did.

And in most major markets, actual listenership—as determined by the percentage of Arbitron shares allotted to country—is down only minimally, if at all.

"I don't consider country to be any weaker today than it was before," says longtime country consultant Bill Taylor, who started his Country Consultants firm in 1966. "The peo-

Thomas K. Arnold is Billboard's San Diego correspondent.

ple who are changing formats now are the same ones who never should have gone country in the first place.

"These people were the opportunists; if all of a sudden

### RICK BLACKBURN, CBS Records

*"As far as radio goes, country music probably has peaked. As far as the consumer, I don't think it has. We still see that in the new discoverer category—ages 30, 31, 32—every year there's more coming in, and I don't see any dropping out.*

*"The strength of country music lies in the fact that it is traditional, but it is also 'slick.' It's a broad spectrum and I think that that really is the strength of country music."*

Chinese music were the rage, they'd jump on that, too. They had no understanding of the country audience and no respect for the country listener.

"It took a lot of hype to keep them going, and once the hype was over, they were gone."

"When the Urban Cowboy hit, people all over the nation

were saying 'Country is easy, let's go with it,' " adds Jim Ray, general manager of KOKE in Austin, Tex., and president of the Country Radio Broadcasters Assn. "So a lot of stations jumped on it and found out it wasn't that easy. And these are the stations who couldn't make it after the fad ended. You don't see KIKK in Houston going away, you don't see WBAP in Dallas/Fort Worth or KPLX, also in Dallas/Fort Worth, going away.

"They're all good, strong country radio stations; they've been country for a long time and they're going to remain country for a long time."

Ironically, Ray's station recently switched from country to AC (Billboard, Sept. 3), not due to his disbelief in the format but for competitive reasons since Austin has five country stations that show up in Arbitron.

One station that went country two years ago with everybody else and has just switched to a solid gold format is WFIL in Philadelphia.

"We found we were unable to strike a balance between programming for mass appeal and programming for hard-core country," says general manager Bruce Holberg. "This was a market that had very little exposure to country before the Urban Cowboy, so there was not very much familiarity with country oldies.

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• Continued from page WOCM-1

verted to country during the first flush of Urban Cowboy excitement abandoned the format and started looking elsewhere for the next Great Ratings Saver. In other markets, as many as four different country stations battled it out side by side; competition for listener shares was heated.

The battle at retail also heated up. For the first time in country music, the number of independent marketing people on a record become as critical to its success as the number of independent promotion people it employed. The words "store reports" and "negative promotion" were terms heard as often around Nashville executive offices as "radio airplay."

There was nothing in country music to compare with the New Music explosion in pop. There weren't any out-of-the-box new stars created in country, no Men At Work or Duran Durans or Culture Clubs. On the other hand, caution has always been a key element in country: it may take twice as long to get there, but once established, the incredible country loyalty factor almost always ensures a lengthy career.

The Nashville Network debuted in the spring, and splashed country across the nation. By the end of the year, it anticipated its programming would be seen in 12 million U.S. homes. Other video outlets opened up, causing labels and managers to re-evaluate favorably the value of country video and increase its production for promotional and programming use.

The year wasn't without its losses: Marty Robbins, Doyle Wilburn, Rex Gosdin, longtime booking agent Bob Neal, and legendary Nashville publisher "Colonel" Bill Hall. Their individual contributions to the growth of country music live on in their absence.

In these pages, we take a closer look at some of the key areas of country's impact: radio, retail, video, new talent, record companies. We've asked key industry figures to share their observations on country's impact within the year ahead.

But one thing's certain: country's growing pains are over. As an art form, it has matured and settled and integrated. In short: country has come of age.

Kip Kirby is Billboard's Nashville Bureau Chief and Country Music Editor.

# the WORLD of COUNTRY MUSIC

## Retailers Reap

• Continued from page WOCM-14

Record Bar, too, is aggressive. "We're offering sale prices on 15 to 20 pieces of top product," she explains, "and we're supporting the campaign with nationwide radio and print advertising." New product from John Anderson, Reba McEntire and Ricky Skaggs are included in the sale.

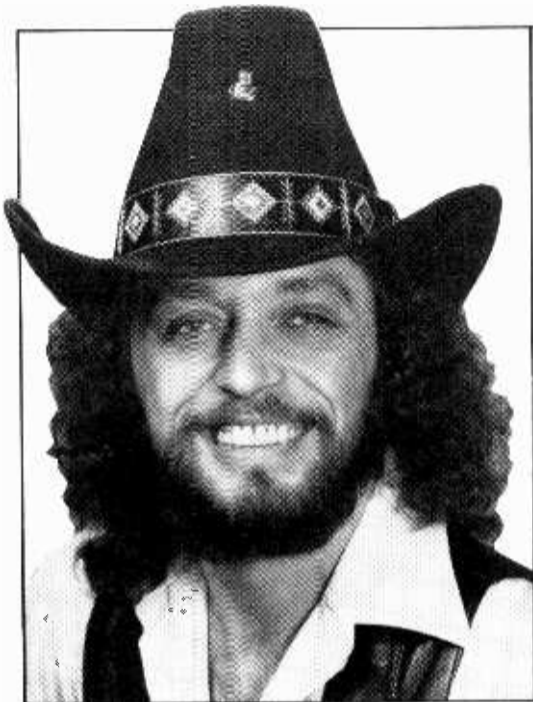
Jeff Klem, advertising director for Budget, tells of a "mondo advertising" program his organization has undertaken in conjunction with MCA, boosting artist Lee Greenwood. Promotional devices supplied by the label and extensive airplay from local radio heralded the promotion, which started in October.

Unlike some of his peers, Klem feels the labels have not been as conscientious in marketing country music this year as in the past. Says Klem, "Country sells well, but the label support could be better." By way of illustration, Klem indicates that co-op advertising budgets for crossover artists like Kenny Rogers all too often go to the urban, Top 40 stations at the expense of their country competitors. He further states that the problem is particularly severe at country stations serving rural markets. "The record companies are resting on their laurels," Klem says regretfully. "When they quit promotional support, there's a danger people will forget about them."

Klem finds that RCA and MCA are "about the best as far as supplying promotional material," but he notes that the displays used to merchandise country music are often general, promoting the whole format, not the individual artists. Klem cites CBS' "Spotlight On Country Music" campaign and MCA's "Country Music Fever" program as examples.

A Billboard Spotlight

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*—Ronnie Milsap*

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# Independent Labels: Country's Unsung Heroes

By KIP KIRBY

Independent labels: underbudgeted, understaffed, underappreciated, they are the unsung heroes of the record business. Nowhere is this more evident than in country music.

The list of superstars who have graduated into the major leagues from indie label farm teams is endless—in fact, it's difficult finding artists who *haven't* gotten their start supported by the faith of an independent label. Without the benefit of secure financing, major distribution ties or large professional staffs, indies have had to resort to less-costly promotional campaigns and less expensive recording costs to stay afloat. Still they persist, buoyed by the common dream of launching tomorrow's superstars today.

As 1983 draws to a close, country indies seem cheerful in their projections, especially in the area of distribution. Since Arista and Motown, two lifeblood labels for independent distributors, switched allegiance to the majors, the picture has changed. Small labels say they are suddenly seeing more cooperation, more courteous treatment—and more prompt payment.

Payment, of course, is a crucial element. Money for indies is always tight. "We're only as good to distributors as our last hit record in their pipeline," says Dan Tolle, president of Atlanta's Noble Vision Records, which has done well this year

## JO WALKER-MEADOR, CMA

*"Country music's been growing for a lot of years and it might reach a plateau from time to time. It levels off, and you go along for a while and something occurs that gives it new momentum and it picks up again. It's been doing this now for a number of years. A lot of country music artists are continuing their strength, as will new ones coming on. Willie Nelson is no less popular today than he was three or four years ago. Merle Haggard has six (CMA) nominations this year. I saw Barbara Mandrell perform at the NAB conference in San Francisco before about 2,000 hard-nosed broadcasters, and they went wild over her."*

with Jim Glaser, its only artist. "We have to keep delivering hit records as incentive. Nobody wants to miss out if they think you're coming up with hits."

When well-known Nashville producer/publisher Bob Montgomery decided to open his own B.T.B. label venture to back artist Freddy Weller's career last month, he admitted that a key factor in the decision was the favorable indie distribution climate. "I think the timing's very good right now for small



Merle Haggard and Leona Williams

labels," says Montgomery. "The distributors don't have a lot of their biggest accounts, they'd better start paying attention to the little guys again."

Indie labels freely concede that their biggest obstacles haven't changed: they must brave the stigma attached to being independent in a major-dominated field, and they must compete for radio airplay on tight playlists with limited resources.

Yet they appear undaunted by the uphill challenge. Labels such as Noble Vision, Team Records in Philadelphia (whose only country act on the roster is Big Al Downing), AMI, Mesa, Primero, Door Knob, Southern Tracks in Atlanta, Avion, F&L, NSD, Moon Shine and Union Station have all charted records without benefit of major label distribution. MDJ Records, former label of supergroup Alabama before it signed with RCA in 1980, was reactivated this year by its flamboyant president Larry McBride, relocated from Dallas to Atlanta, and hit

the top 10 with its very first release.

Other record companies chose to ally themselves with major label distribution from the outset: among these indies are Compleat (PolyGram), Viva (Warner Bros.), Permian (MCA) and Main Street (which shifted from Capitol to MCA).

Cutbacks on the roster by the five major country record companies have given indies a chance to sign already-recognized talent, too, with the built-in opportunity for faster adds by radio. Ray Price went with Viva, Lynn Anderson signed with Permian in Dallas, Vern Gosdin left AMI Records to ink with Compleat, Jim Glaser chose Noble Vision for his solo recording, and Moon Shine has just picked up Rex Allen Jr. and Margo Smith.

With or without major distribution, the indies travel a rocky path. But they remain optimistic that with the right artist and the right record, they can still break through to get airplay and sales. Although indies are generally viewed as no more than a starting home for acts on their way up, the labels themselves prefer not to think of themselves as mere launching pads or farm clubs. They like the control and freedom their independence allows them. They enjoy building talent from the ground up and working closely with only two or three acts.

They realize, naturally, that their success may well be their loss: that launching an artist's career often results in losing that artist to a major label. But they also realize that they play an important and crucial role in the ongoing development process of country music. Without indies, the industry would be much the poorer.

## JIMMY BOWEN, Warner Bros. Records

*"When you look at the fact that the record industry itself has gone through a depression with sales off tremendously, and at the same time over the last four or five years you look at country music, whose sales have increased in the teeth of a depression, it's hard for me to think that it's peaked. I think it's got the same problems as all other music, but I don't think it's peaked."*

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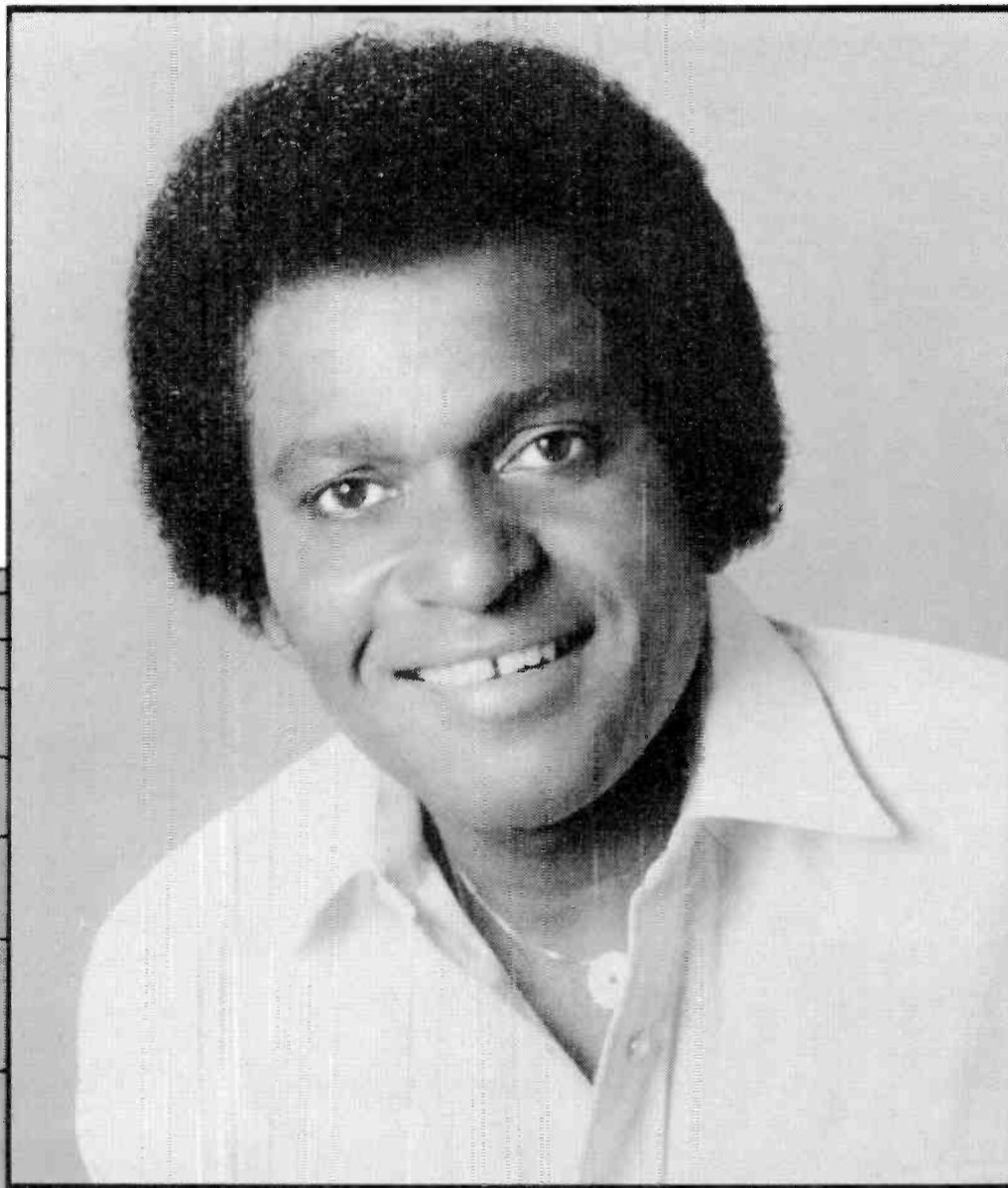
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# Video Clip Game

• Continued from page WOCM-5

ming format the rest of the day. According to Cathy Roszell, VMC program director, they are eagerly searching for more quality country video to increase that percent. Sundays at 8:09 EST, country flips to Ted Turner's WTBS where "Nashville Alive" has been replaced with "American Music Tracks." Reasons for changing to clips from the previous live interview/performance format include financial feasibility as well as a desire to provide "a more sophisticated, more exciting" format that is "tailored to people sitting in their living room," says Scott Sassa, executive in charge of production at WTBS.

Multimedia will premier "Music City USA" October 22 as a half-hour mini-special for one or two artists who will combine performances with existing video clips promoting upcoming albums. Also, "This Week In Country Music," produced by Jim Owens Entertainment, is a half-hour magazine news format that features at least one video clip per week incorporated into stories about artists who may not be available for interview. The show's 10-day advance production schedule also adds immediacy to the video clip's promotion power. Both of these new shows are syndicated and satellite-fed to regular tv stations so they reach audiences who do not have cable.

"Colorsounds," educational programming broadcast directly into some elementary and junior high schools as well as homes through PBS and educational access stations, uses video clips to teach reading skills by dubbing song lyrics onto the video. Depending upon the affiliate, placement can be wedged between "Sesame Street" or another children's show. Dr. Michael Bell, executive director of "ColorSounds" says country is especially appropriate for this service because of its general mass appeal. "Rather than bicycling 3/4



The Kendalls

sampler tapes around to all the PBS stations," Bell says, "labels can send one tape to us and before the end of the year we hope to be able to put it up on the PBS satellite. Then all the stations can use the clips in whatever programming they want whether it's between shows in the evening or during a time the school system is scheduled to be watching."

Perhaps the biggest hit in country video this year was CBS' impressive "Pancho And Lefty" clip and accompanying promotional tie-ins. Originally shot on 35mm film then dubbed for distribution to 48 theaters in Nashville, Dallas, Houston, and Seattle, this Willie Nelson/Merle Haggard project was more of a movie short that became a video. Appearing before major-release films like "Breathless," "Blue Thunder," and "Return Of The Jedi," "Pancho And Lefty" was then serviced for prime programming on HBO's "Video Jukebox," USA's "Radio 1990," "Night Flight," and "FM/TV," WTBS' "Night Tracks"; as well as interstitial programming on Atlanta's Video Music Channel, CMTN, HBO, Showtime, Cinemax; and regional programming with placement on 65 local shows including a heavy rotation schedule on the Los Angeles version of "On TV."

CBS claims similar cable placement success with video clips of Ricky Skaggs' "Heartbroke," Rosanne Cash's "I Wonder," and Merle Haggard's "Are The Good Times Really Over" (which won the American Video Award's "Best Country Video Of 1982" award). RCA reports similar success with Alabama's "Mountain Music," Dolly Parton's "Potential New Boyfriend," and Ronnie Milsap's "Stranger In My House."

In the last quarter of this year, RCA plans to purchase advertising time in mall movie theaters to showcase Alabama's "Dixieland Delight" and "The Closer You Get" video clips before featured movies. The clip will advance live concert appearances for the group while tying-in with local retail marketing plans.

Warner Bros. Records reports in-store use of their videos in some markets while MCA claims to be sending out between 30 and 40 clips per week to local programmers and tv clubs like B.J.'s Star-Studded Honkey Tonk in Little Rock, Ark., the Charlie Horse in Denver, Colo., and the Wrangler in Atlanta, Ga.

While artists like Johnny Cash, Kenny Rogers, and Bill Anderson have incorporated audio/visual techniques into their live shows, this year Jerry Reed used video cameras to project up-close performance shots onto two 9' x 12' screens onstage. Audience response was so good that Reed edited segments from the movie "Smokey And The Bandit" into a video clip to project onto the screens while he performs

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WORLD of  
COUNTRY  
MUSIC

"East Bound And Down" in the show. Recently, in conjunction with Celebration Productions, Reed completed his own video clip of "I'm A Slave," a cut from his latest album, for his live show. Additional clips are likely to follow for Reed with other artists also beginning to take artistic control of their own video projects.

Other popular production companies being used to develop country music video clips are Scene Three (Ray Charles, "3/4 Time" and Ricky Skaggs, "Heartbroke,") David Hogan Productions (Ronnie Milsap, "Stranger In My House") and Lighthouse Productions (Dolly Parton, "Potential New Boyfriend").

## JERRY CRUTCHFIELD, MCA Music

*"Being slick is a detriment to any kind of music, whether you're talking about pop, rock music or whatever. My personal feeling is that interpretations of music should never be slick. On the other hand, I think we can continue to be very progressive in our attitude and progressive with the technology that we develop and continue to always improve."*



Vern Gosdin, center, signs with Compeat. Looking on are Charles Fach, left, and Robert John Jones.

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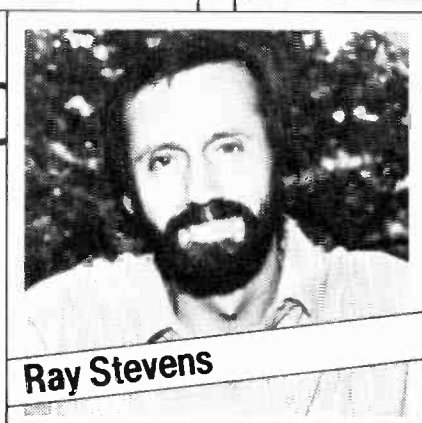
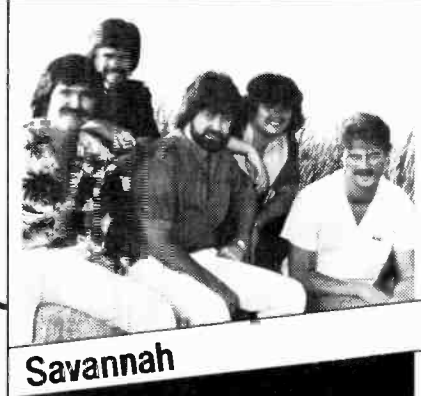
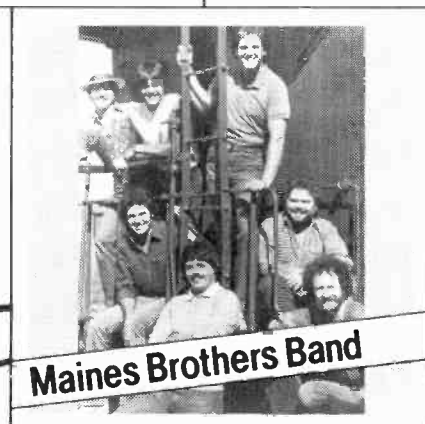
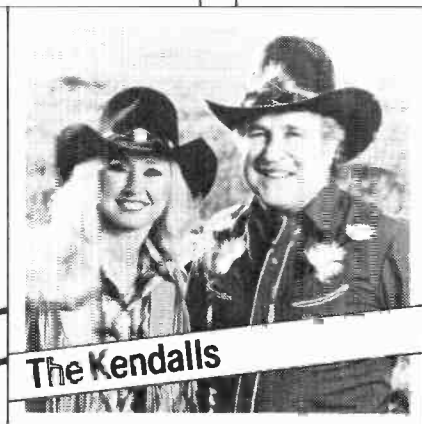
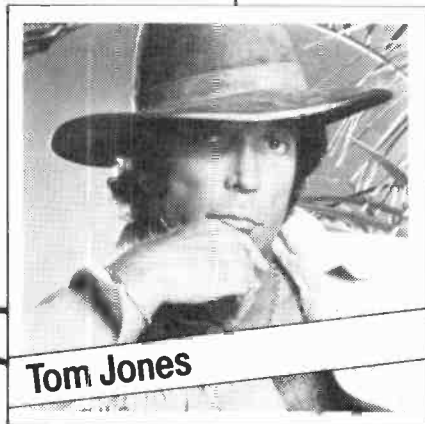
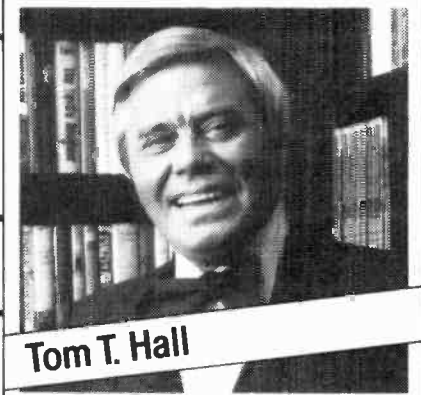
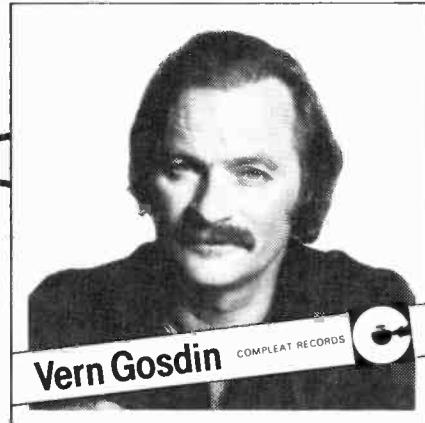
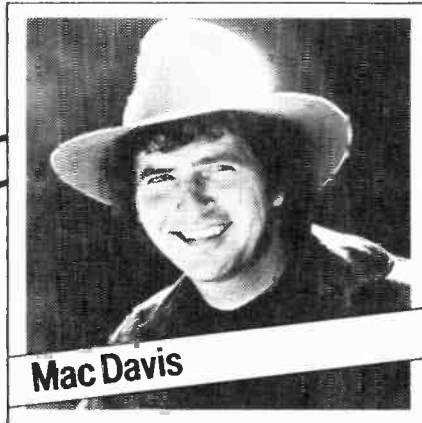
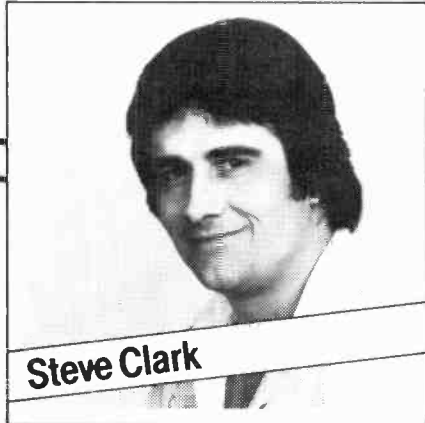
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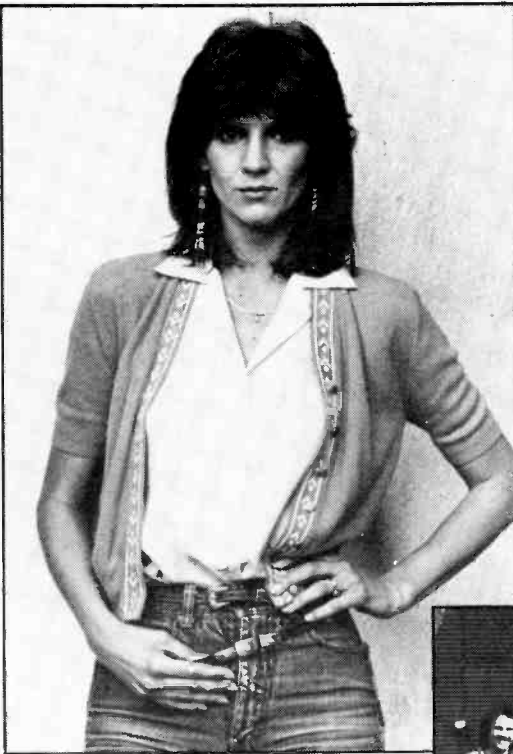
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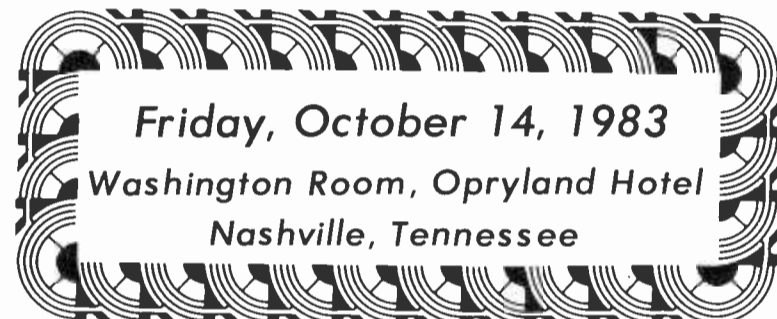
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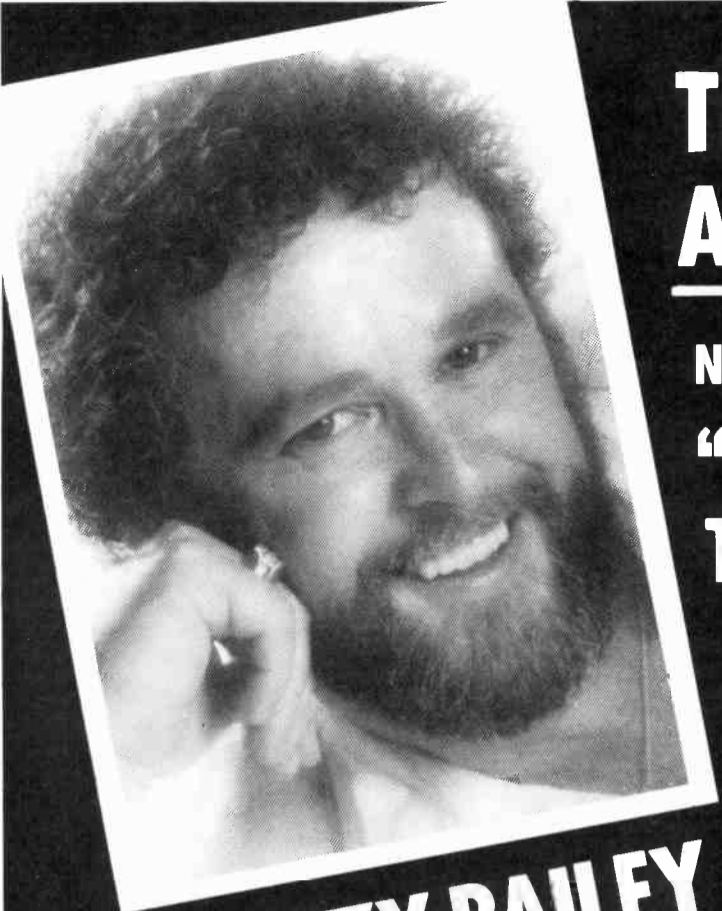
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## Programmers Dig In

• Continued from page WOCM-18

But while everyone might bad-rap the Urban Cowboy as a fad or trend that many people overreacted to, country programmers hasten to add that in the long run, the trend has helped the state of country radio.

"I think it did a lot of good," says the CRBA's Ray. "It really legitimized country radio in a lot of markets outside the South and the Southwest. It finished off the myth that people who listen to country are a bunch of rednecks who don't make any money."

"In truth, the people who listen to country are some of the best people you could hope to have listen to your radio station: guys who have big bucks, drive expensive automobiles, and live in nice neighborhoods. The Urban Cowboy focused attention on that, and that did a lot of good."

"It made a lot of people able to leave their radios turned up at intersections without people wondering why the hell they were listening to that," consultant Taylor adds. "It really legitimized country music in the eyes of the public."

Taylor adds, however, that reports about the demise of the country radio may already be undermining this newfound sense of legitimacy.

"Now that people are telling agencies that country's dead, some of them are starting to go back to their old ways," Taylor asserts. "And with everyone ballyhooing the switch away from the country format by key stations that didn't make it because of their own ineptitude, that unjust belief is growing—whereas all they're really doing is throwing dirt on a very live body."

WFIL's Holberg agrees. "There is still an unfair bias on the part of some advertising agencies," he states. "And while the

### FRANK JONES, PolyGram Records

"If we were to look at some of the cross-overs, I believe we would see that they are emanating really from the mainstream of country music. As always, the key to our industry's success is continuing the development of new and exciting artists. I think that we are also aware that we are looking at a new generation of country music listeners. The demographics show that we are getting younger people. We must be aware of the musical taste and be prepared to maintain those demands in whatever form they shape up to be. Traditional country, however, will be with us as it has been in the past. However, we must be aware of the additional forms of music."

Urban Cowboy made country respectable, now that it's over a lot of people are going back to their old-fashioned beliefs that country is something very regional, confined to the South and the Southwest, and that the people who listen to country music have an undesirable socioeconomic profile, which is just not the case."

Holberg's fears are not unfounded. After all, it was just over a decade ago that country radio, like black radio in the 1940s and '50s, was considered almost an ethnic buy.

Salesmen spent as much time selling advertisers on the fact that their listeners didn't spend all their time in cow pastures as they did on their stations' numbers—if, indeed, there were any numbers.

As the 1970s progressed, however, all this began to change, and consultant Taylor says a broadening of country station's playlists—and in the definition of what was "country" music—was responsible.

"Stations wanted to broaden their appeal as much as possible," Taylor says. "And one of the main reasons this happened was when out-of-work rock'n'roll DJs started finding work at country stations, which really provided the only outlet for personalities, and started leaning more toward pop cuts."

"That's also one of the key factors in the explosion of country music: this infusion into country of people from Top 40 radio who had a better idea of the basics involved. They brought with them a better system for doing things—most notably, the tight, more pop-oriented playlists and a heavy reliance on research."

Then the Urban Cowboy hit, and all of a sudden country was all over the radio dial, Taylor says.

Now that the boom is over, most country programmers feel they have to adhere to the age-old maxim, "Change or die."

"I think the identity of country is fading," says Woody Woodard, general manager of KOMA in Oklahoma City, traditionally one of country's strongest markets.

"The music that's getting played is a lot more mass-appeal than it ever was. I don't think it will be quick, but I see a continued mellowing of the music, which is the trend begun in the 1970s."

"What we used to term MOR seems to have totally disappeared off the scene. And if there is an MOR music today, it is country."

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Quote Box Editorial, Erin Morris; Cover photo of Christie Mullen by Kats Smith; Art & Design, Anne Richardson; Charts under the direction of Marty Feely, Associate Publisher/Director of Research.

B.J. Thomas  
Two Car Garage  
Pete Drake

Joe Stampley  
Hot Women Cold Beer  
Lobo/Joe Stampley

Eddie Rabbitt  
You Put The Beat  
In My Heart  
David Malloy

Charly McClain  
Rock Away A Heartache  
Chucko

Charley Pride  
Ev'ry Heart Should  
Have One  
Norro Wilson

David Wills  
Eyes Of A Stranger  
Blake Mevis

Engelbert Humperdinck  
Two Lovers  
Even Stevens

Charley Pride  
Lovin' It Up  
Livin' It Down  
Norro Wilson

David Wills  
Miss Understanding  
Blake Mevis

Charly McClain  
His Love Is  
Out Of My Hands  
Chucko

Crystal Gayle  
Crystal Gayle's Greatest Hits  
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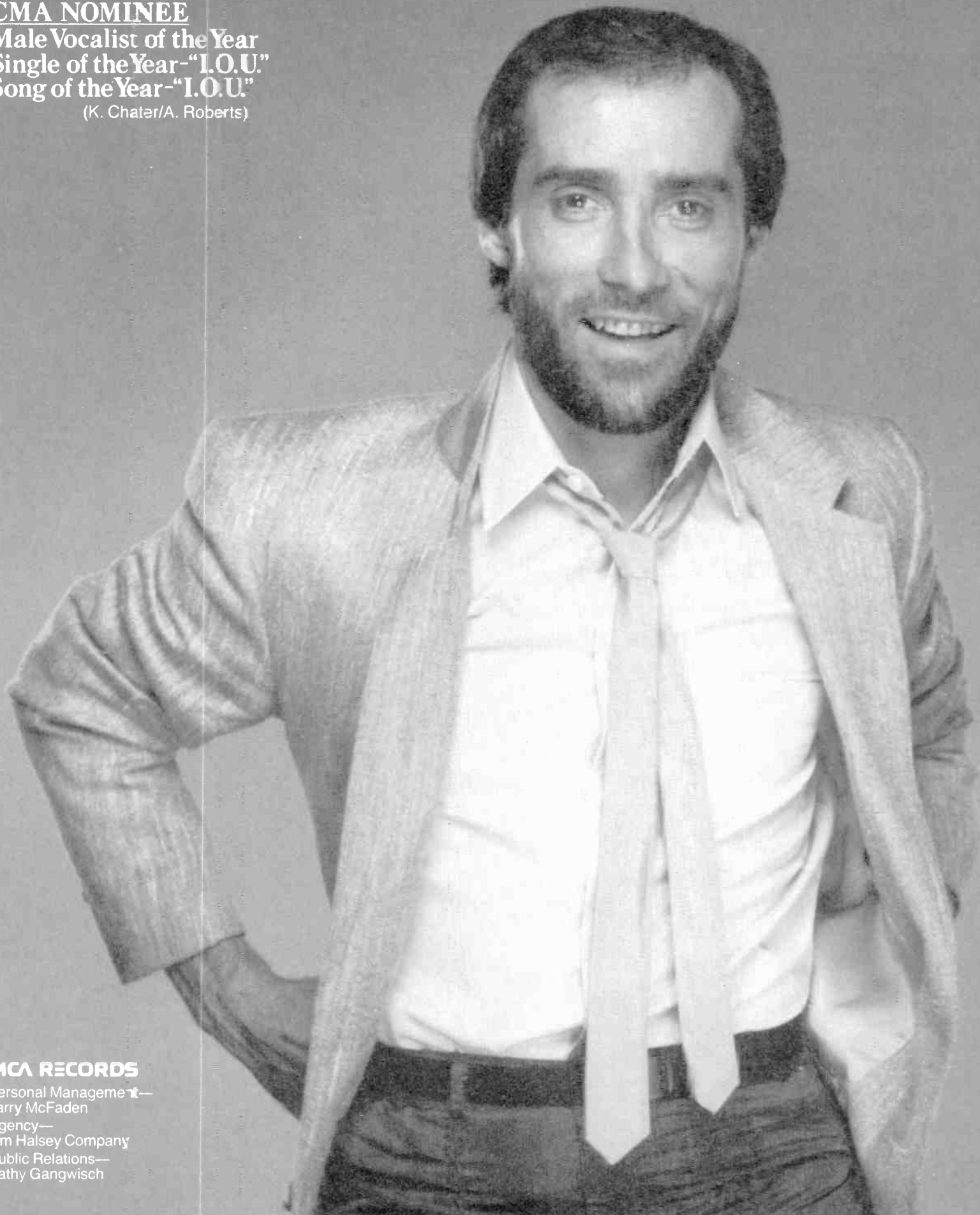
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*Lee Greenwood*

Produced By

JERRY CRUTCHFIELD FOR PANORAMA RECORDS /

**MCA MUSIC**

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# Independent Record Company Directory

Following is a list of independent record companies which had at least one album or two singles on Billboard's country chart during the eligibility period of Sept. 11, 1982 - Sept. 3, 1983. Record companies with major branch distribution are not listed.

**AMI Records**, 111 Freehill Rd., Hendersonville, Tenn. 37075. Tel.: (615) 822-6786.

**Audiograph Records & Tapes**, 20 Music Square W., Nashville, Tenn. 37203. Tel.: (615) 255-2866.

**Dimension Records**, P.O. Box

17087, Nashville, Tenn. 37217. Tel.: (615) 754-9400.

**Doc Knob Records** (Gene Kennedy Ent.), 2125 Eighth Ave. S., Nashville, Tenn. 37204. Tel.: (615) 383-6002.

**EMH Music**, 38 Music Square E., Suite 111, Nashville, Tenn. 37203.

Tel.: (615) 255-3009.

**Evergreen** (Dimitri Music Co.), 7859 Bastille Pl., Severn, Md. 21144. Tel.: (301) 551-7761.

**F&L** (Fischer & Lucas Inc.), United Artists Tower, Suite 902, Nashville, Tenn. 37203. Tel.: (615) 329-2278.

**Gervasi Records & Publishing Co.**, P.O. Box 4547, Redding, Calif. 96099. Tel.: (916) 275-3900.

**Grand Prix Records**, 2158 Union Ave., Memphis, Tenn. 38134. Tel.: (901) 278-4901.

**Jamex Records**, Sherman Oaks Galleria, Garden Office Complex, 15301 Ventura Blvd., Suite 320, Sherman Oaks, Calif. 91403. Tel.: (213) 906-3131.

**Jeremiah Records**, P.O. Box 1077, Hendersonville, Tenn. 37075.

**Lifesong Records**, 94 Grand Ave., Englewood, N.J. 07631. Tel.: (201) 568-3996.

**MDJ Records**, P.O. Box 7340, Atlanta, Ga. 30357. (404) 892-5559.

**Mesa Records**, P.O. Box 25066, Nashville, Tenn. 37202. Tel.: (615) 269-0593.

**Moon Shine Records**, 20 Music Square W., Nashville, Tenn. 37203. Tel.: (615) 244-5900.

**Mr. Music Records**, 847 Springfield Highway, Goodlettsville, Tenn. 37072.

**Musicom Records**, (Address and telephone number unavailable).

**Myrtle Records**, Tel.: (615) 885-3235 (Address unavailable).

**Noble Vision Records**, 3109 Maple Dr. NE., Suite 300, Atlanta, Ga. 30305. Tel.: (404) 266-0177.

**Nationwide Sound Distributors (NSD)**, P.O. Box 23262, Nashville, Tenn. 37202. Tel.: (615) 385-2704.

**Picap Records**, P.O. Box 60365, Nashville, Tenn. 37206.

**Primero Records**, 4414 Center-view, Suite 415, San Antonio, Tex. 78228. Tel.: (512) 734-7785.

**Ranger Records**, 5004 W. Francis Rd., Clio, Mich. 48420. Tel.: (313) 686-0189.

**Rounder Records**, 1 Camp St., Cambridge, Mass. 02140. Tel.: (617) 354-0700.

**Soundwaves Records**, 1204 Elmwood, Nashville, Tenn. 37212. Tel.: (615) 385-0900.

**Southern Tracks Records** (Lowery Music Group), 3051 Clairmont Rd. NE, Atlanta, Ga. 30329. Tel.: (404) 325-0832.

**Team Records**, 2146 Green St., Philadelphia, Pa. 19130. Tel.: (215) 569-1400.

**Union Station Records & Tapes**, P.O. Box 121213, Nashville, Tenn. 37212. Tel.: (615) 327-8778.



*Bobby Bare and Friends*  
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**"The Nashville Network's best program.."**  
Martha Hume, *Chicago Sun Times*

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Ed Levine, *Video Review*

"...a homespun success...one of the most agreeably relaxed shows on television."  
Robert DiMatteo, *Cablevision*

"...the class act of cable's rapidly spreading new Nashville Network."  
Alan Ripp, *TV-Cable Week*



Joe Bonsall of the Oak Ridge Boys presents Bob Seger with membership to the CMA, with thanks for cutting Rodney Crowell's "Shame On The Moon."

WATCH "Bobby Bare and Friends: Songwriter Showcase" on the Nashville Network SATURDAY 2 P.M. 10 P.M. 2 A.M. ET.

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- OCT 22 ED & PATSY BRUCE, WAYLAND HOLYFIELD, JIMMY JOHNSON
- OCT 29 DAVID ALLEN COE, GARY GENTRY, STEVE YOUNG
- NOV 5 BUDDY CANNON, JIMMY DARRELL, DANNY DILL, MEL TILLIS
- NOV 12 DAVID CLAYTON-THOMAS, EARL THOMAS CONLEY, RANDY SCRUGGS
- NOV 19 RAY WYLLIE HUBBARD, BILLY JOE SHAVER, TOWNES VAN ZANDT
- NOV 26 GUY CLARK, RODNEY CROWELL
- DEC 3 PAUL CRAIG, STEVE GOODMAN, DON SCHLITZ
- DEC 10 LACY J. DALTON, FRED KOLLER, TROY SEALS
- DEC 17 DALLAS FRAZIER, VERN GOSDIN, EDDY RAVEN

- DEC 24 DICKEY BETTS, MARSHALL CHAPMAN, BILLY RAY REYNOLDS
- DEC 31 WILLIE NELSON
- JAN 7 JACK CLEMENT, ROGER COOK, SANDY MASON
- JAN 14 MAC GAYDEN, JOHN D. LOUDERMILK, TONY JOE WHITE
- JAN 21 COLLEEN PETERSON, JOHN SEBASTIAN, IAN TYSON
- JAN 28 CALAMITY, SONNY CURTIS, ALEX HARVEY
- FEB 4 CHARLIE DANIELS, DOBIE GRAY, JOE SULLIVAN
- FEB 11 HARLAN HOWARD, MICKY NEWBURY
- FEB 18 FELICE & BOUDLEAUX BRYANT, BILL AND SHARON RICE
- FEB 25 JOE SOUTH, CHARLIE WILLIAMS, SHEB WOOLEY
- MAR 3 RON HAFKINE, DENNIS LOCORRIERE, RAY SAWYER, SHELL SILVERSTEIN

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## BOB BECKHAM, Combining Music

"I don't think being slicker or unslick is the answer for country music to strengthen its popularity. I think it's always been the song and the interpretation of the artist. I think the song dictates the treatment. The consistency of the quality is what matters."



**LONE STARS**—Jeannie and Royce Kendall perform at the Lone Star Cafe in Manhattan during a recent promotional visit to New York in support of the Kendalls' new "Movin' Train" LP and single.

## 'Special' Magazine Plugs RCA's Nashville Roster

NASHVILLE—RCA Records' Nashville division and the fan magazine Country News have jointly produced a 24-page tabloid touting the label's country acts. It will be used both as a promotional piece by the label and as a newsstand item for sale to the public from now through December.

RCA will be using the tabloid primarily in press kits, as bag stuffers in record stores and as mailers to country DJs.

Although subsidized by RCA and featuring its artists exclusively, the publication is not marked as an advertising piece. Rather, it is designated a "Country News Special" and carries a newsstand price of \$1.75. The piece has the same design and departments as the regular monthly issues of the magazine, as well as the same page size. An inside note says that other such specials on other themes or labels will be issued quarterly.

### Seven Nominated For FICAP DJ Honors

NASHVILLE—Seven present and former DJs have been nominated for induction into the Country Music Disc Jockey Hall of Fame. Winners will be announced at the annual banquet of the Federation of International Country Air Personalities Friday (14).

Nominees in the living category are Uncle Len Ellis, Joe Rumore, Ramblin' Lou Scriver and Tex Justice. The dead nominees are Happy Wilson, Happy Wainwright and Tom Brennan.

## Weller Back Via New Label

NASHVILLE—Freddie Weller is returning to the recording scene through the formation of B.T.B. Records, a new label launched by well-known producer/publisher Bob Montgomery. Montgomery admits he's starting the label expressly for Weller, and initially plans to keep B.T.B.—which stands for "Back To Basics"—a one-artist label.

Montgomery's decision to head an independent label comes, he says, on the strength of Weller's talent and the fact that the four major Nashville record companies are operating with full rosters at this point.

Country News publisher Bruce Hurt says he thinks the joint effort "indicates a trend among major labels to go directly to the consumer" to pitch new artists and products. Except for a two-page advertising center spread that shows current RCA country albums, the publication is given over to RCA-oriented feature stories, reviews and columns.

The ad spread carries an order blank to enable readers to order records directly from RCA. Prices are \$5.98 for mini-albums and \$7.98 for regular ones. There is also a \$2 mailing fee required.

Most of the features were written by Nashville area freelancers who were picked and paid directly by the label.

Of the 70,000 copies printed, at least a third have been earmarked for use by RCA. Most of these will be sent to radio stations and to retail chains and individual record stores for use as bag stuffers. Others will be used in RCA's international operation to help publicize European appearances by Ronnie Milsap, Waylon Jennings, Leon Everette and Charley Pride. Copies are also being distributed to the employees of RCA's manufacturing plant in Indianapolis.

According to Hurt, Country News has a monthly circulation of 165,000. The RCA special will not be sent to subscribers but will be available to them by mail for \$2 each. The special will be advertised in regular issues of the magazine. Explaining that his magazine had been looking for an angle to hang the special on, Hurt adds, "We went with RCA because we needed all the support we could get."

EDWARD MORRIS

B.T.B.'s debut will be "Wild Streak," written by Weller and Buzz Cason. Weller will remain the sole act on B.T.B., Montgomery says, until he feels the label has been successful with charting his songs. Weller has signed with I.C.S. in Nashville for bookings and with Doc Fields in Atlanta for management.

Montgomery will continue to head Bob Montgomery Music through his arrangement with Warner Bros. Music, which purchased the producer's successful independent House Of Gold Music late last year. The label will use independent distributors and national promotion.

# Country

## Attendance, Label Participation Holding Steady At CMA Week

NASHVILLE—Except for the new names on the Country Music Assn. Awards, this year's Country Music Week is shaping up as basically a carbon copy of those of the past several seasons. Overall attendance is holding steady, and the same few record labels are presenting showcases as did last year. The Country Radio Seminar and Fan Fair have combined to reduce the size and significance of what was once the stellar event of the industry.

Terry Clements, director of tourism for the Nashville Chamber of Commerce, estimates that the series of events will attract 3,000 people who will spend about \$1,200,000, a sum he describes as "minuscule" compared to the numbers generated by Fan Fair. "But what outweighs the spending," Clements contends, "is that the DJs will talk about Nashville for the next 12 months."

He adds that attendance has hovered at "right around 3,000 for a number of years." If the projected income is up, Clements says, it will only be commensurate with inflation.

Of the six major labels with offices in Nashville, only RCA, CBS and MCA are presenting showcases. "We originally pulled out as a label-sponsored show two years ago," reports Capitol's Lynn Shults. "It became less important to us as the Country Radio Seminar grew and became the most significant event. We found we were spending a lot of money to play half-houses, and the acts weren't getting any benefit out of it." Shults says

### Cristy Lane's Biography Subject of Major Push

NASHVILLE—LS Records has launched a television and print advertising campaign on behalf of recording artist Cristy Lane's recently published biography, "One Day At A Time."

The two-minute tv spots, produced by Lane's manager and biographer, Lee Stoller, are currently being tested on 12 stations in Kentucky, Kansas, Washington, Iowa, Florida, Tennessee, Oklahoma, Indiana, Illinois and Oregon. Consisting of reader endorsements and teaser lines about the book, the spots solicit direct mail orders for the book alone at \$7.99 and for the book both in print and on four 85-minute audio cassettes for \$19.95. The cassette/book package also contains a fifth cassette of music.

Stoller says the biography is now being sold through Christian bookstores via Windy Distributors, Kansas City, Mo., and Spring Arbor Distributors, Ann Arbor, Mich.

Although he has yet to make his radio pitch, Stoller says he will offer the recorded version of the book to stations free, with permission to broadcast it in return for advertising time. He says he will also permit stations to keep \$5 of each \$19.95 package sold.

Print ads have already been placed in Music City News, Today's Christian, Grit, Singing News and Homemakers and are being readied for the major national tabloid weeklies, Stoller says. The test printing was for 5,000 copies of the book, he adds.

Air personality Chris Lane read the book into cassettes and is the announcing voice for the tv spots. The spots were edited at Scene Three, Nashville.

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also that the Talent Buyers Seminar has developed into a better venue for artists to showcase.

Joe Polidor at Mercury/PolyGram, agrees: "There is no reason to spend the money to attract 300 or 400 fans and not the influential people in the industry." Like Capitol and PolyGram/Warner Bros. has long since quit having showcases.

MCA's Nashville president Jim Foglesong estimates that the cost to a label for showcasing is around \$10,000. The acts are not paid for their performances, and the bands play for scale. Sound and lights are thus the main costs.

If there is a demonstrable decline in the importance of what was once called "DJ Week," it is probably because DJs are less important in the scheme of things than they were when they could decide which records were and were not played. "We sense more program directors may be coming into Nashville this year than before, but we know that the growth of the Country Radio Seminar has taken some of the punch out of October" Foglesong says.

Asserting that the attendance for her organization "has not diminished at all," Georgia Twitty, executive director of the Federation of Interna-

tional Country Air Personalities, estimates that this year's seminar, artist tapings and banquets will draw 500 to 600.

"I think what record companies have done is seek out management in radio," Twitty speculates. "They're courting the top. The Country Radio Seminar routinely draws management-level personnel.

Balancing this factor, though, according to Twitty, is the great popularity of the artist taping sessions. "It doesn't make any difference whether the record companies are there or not—the artists are."

Noting that FICAP was founded for "the little man" in radio, Twitty asserts that she is "completely satisfied" with what the annual event has become. She adds that it's not only the record companies' turn to management of radio that has cut down on their participation but also the fact that their profits are down.

As with other events scheduled for CMA Week, the Talent Buyers Seminar has held to a steady enrollment—about 400, according to Judy Ayers of the CMA.

A CMA committee has been set up to recommend how the week can maintain or increase its historic importance.

## MCA Adding To Roster Via Curb, Churchill Deals

NASHVILLE—MCA Records is entering into separate agreements with Curb Records in Los Angeles and Churchill Records in Tulsa.


Through the Curb deal, a new MCA/Curb logo will bring four new acts to the label's Nashville division, according to president Jim Foglesong. The acts are the Burrito Brothers, produced by Brent Maher; Stephanie Winslow, produced by Ray Ruff; Diana Rae, produced by Bud Reneau and Dain Eric; and Craig Dillingham, produced by Mark Sherrill. MCA has already picked up Winslow's current single on the Oak label, "Kiss Me Darling."

"This isn't a joint venture," says Foglesong, "and it doesn't affect Curb's deals with any other major labels. We will handle the distribution, marketing and promotion for MCA/Curb artists, and Curb will pay for the production of the individual projects." This marks the first time MCA and Curb have worked together in the country field.

At the same time, negotiations are also under way for a joint venture between MCA Records and Churchill Records, the Tulsa-based independent label which MCA has distributed since last year. Churchill's majority stockholder is Jim Halsey, chairman of the Jim Halsey Co., with both artist Roy Clark and label founder Tommy Martin also owning shares of stock.

If finalized, the MCA/Churchill deal would bring country artists Ronnie Dunn and Roy Clark to Foglesong's division, as well as bringing pop artists James Brown and Debbie Campbell into the MCA fold. The business association between MCA's Foglesong and Halsey is long-standing. The Jim Halsey Agency currently books a number of artists on MCA's country roster, including the Oak Ridge Boys, Terri Gibbs and Lee Greenwood. Both Halsey and Foglesong declined to speculate on future plans for the MCA/Churchill venture until the deal is finalized.

Kip Kirby



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## Nashville Scene

## Let Us Now Praise Unsung Heroes

by KIP KIRBY

Now, ladies and gentlemen, the moment you've all been waiting for: the fifth annual "Nashville Scene Tribute Awards!"

Yes, that's right, CMA Week is upon us once again—that exhausting week-long round of festivities that sends the glitterati of country music rushing to their closets for tuxes and to their medicine cabinets for No-Doz.

This is the moment when we pause to honor some of the unsung industry leaders whose names aren't often found in this column, but whose behind-the-scenes antics keep these pages lively nonetheless. We also honor a few artists, too, for their contributions to the ongoing pursuit of life, liberty and radio airplay.

There are those, no doubt, who will marvel at the fact that we have managed to keep these annual light-hearted awards going for a fifth straight year. To them, we can only say that what goes on *out* of the public eye (and print) is often as interesting as what goes on *in* it. And who can resist these one-of-a-kind "Nashville Scene" trophies, gold-plated and tarnish-free? They occupy no space, they match all decors, and they never need dusting.

Winners mentioned in this year's "Nashville Scene Tribute Awards" column will receive their invisible

trophies handsomely boxed in festive corrugated cardboard gift wrap and delivered by UPS truck. To commemorate the awards' fifth year of existence, we have added a small rhinestone bar-code symbol to the bottom of the award with the inscription, "Give The Gift Of Music."

It's our wish that those honored herewith will display their statuettes proudly and continue the tradition for which they won them. For those whose names do not appear in print this time around, well, there's always next year. And now, on with the awards...

To MCA producer Ron Chancey, a four-wheeled limited edition model of Scene's "Lee Iococca Award" for proving that it is *too* possible to find a house with 10 garages if you just take the time. This trophy comes with two cases of Turtle Paste Wax and a carton of buffing cloths.

To publisher/producer Blake Mevis of the Pride Music Group, our own well-worn copy of "Steve Martin's Executive One-Liners For All Occasions," to be used whenever feasible at his numerous board and committee meetings through 1984.

To Fred Foster and Bob Fead, Scene's "Roller Coaster Award" for the shortest ride on the Monument Express. With this award, Fred and Bob each receive leatherbound editions of the Hunt Brothers' "Creative Financing I Have Known," plus an order for 25,000 more "Best Of Roy Orbison" LPs.

To Cynthia Spencer, RCA's press and publicity manager, Scene pre-

sents an RIAA-certified platinum pair of skis, authentic Nipper goggles and our "Nashville Scene Jean-Claude Killy Downhill Racing Award" for her legendary exploits on two slats and some snow.

To Rob Parrish of the Country Music Assn., Scene snidely toasts his new optical accoutrement with our "John Conlee Rose Colored Glasses Award." This award arrives in an unmarked flesh-toned wrapper with tiny attachable windshield wipers for the rainy season... And to the CMA's publicity director Cathy Gurvey, a gold-plated "Nashville Scene Wheelie" to celebrate her first anniversary in Nashville after leaving the Wheeling, W. Va. Jamboree U.S.A. Cathy will receive an autographed motorcycle helmet from Evel Knievel with a built-in Sony Walkman so she can listen to her favorite country records while practicing "wheelies" along Music Row.

To Jim Fogleson, president of MCA Records in Nashville, we stand up and salute with our "Legendary Longevity Award" for proving that you can survive any changes in regime if you're doing a great job. Also at MCA, national country promotion vice president Erv Woolsey is hereby awarded a hot-off-the-presses copy of "Everything You've Ever Wanted To Know About Dieting Without Losing A Pound" for his determined pursuit of decreasing avoirdupois. With this trophy, Erv receives a scale preset 10 pounds light, a shopping bag of diet gum, and a to-go order of Low-Cal Krystal burgers to take to Tony Tam-



TAKE FIVE—Ronnie McDowell and Reba McEntire take a short break during the taping of "Music City USA" with Dick Thrall, center, co-producer of the new half-hour syndicated Multimedia Entertainment tv show. The program will air via satellite and will combine live performances by top country artists with two country videos per week.

burrano's DJ Week bash.

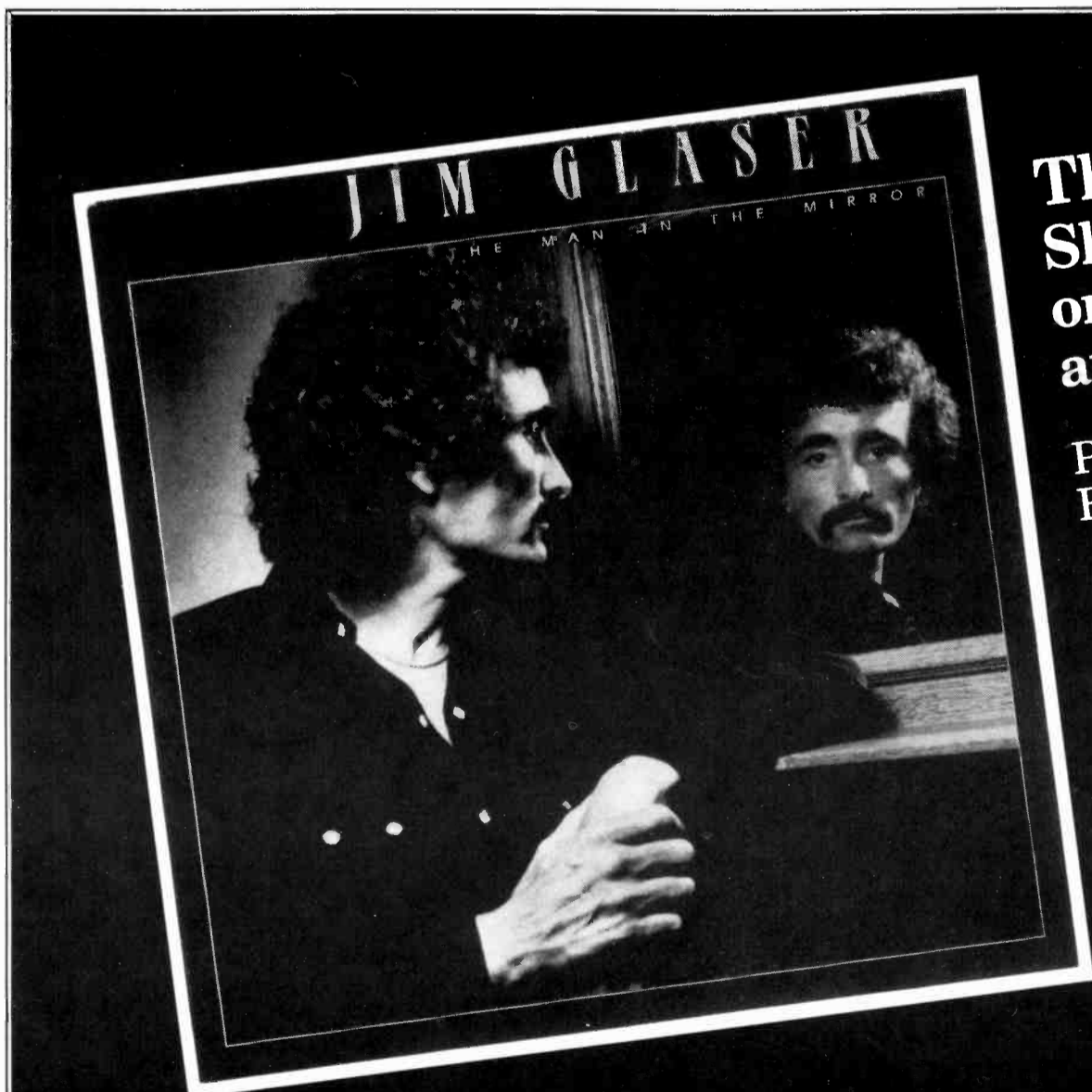
To Dallas-based promotion man Wayne Edwards, we are Federal Expressing a Funk & Wagnall's Dictionary for his newsletter, plus a giant edition of "Words Frequently Misspelled" and a magnifying glass to read it. To wife Johanna Edwards, our sympathies and five new Aggie jokes.

To Nashville publicist Woody Bowles and wife Elaine Ganick of tv's "Entertainment Tonight," we present our Crayola-colored "Nashville Scene Double Your Pleasure, Double Your Fun Diaper Pin Award" on the imminent arrival of their expected twins. This award comes boxed with two of everything,

including babysitters.

To Welk Music's Bob Kirsch, we have embossed a customized volume of the "The Physicians' Desk Reference," along with a standing appointment at any barber shop of his choosing (tips included... And to Welk's Doyle Brown, Scene slyly slips in a pink sequined jumpsuit and matching boa for those big nights out on the town as "Pink Lloyd." (Who was that masked man??)

To Lou Ann Bardash of the Nashville Music Assn., we offer our heartfelt gratitude for following along so ably in the hard-to-follow footsteps of Dale Franklin Cornelius. With her award, Lou Ann will also be gifted  
(Continued on page 78)



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Roy Acuff and Charlie Daniels,  
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# Country

## Nashville Scene

Continued from page 76

with a paperback edition of the new best-seller, "Making Committees A Way Of Life." (We'd present the same book to Dale, except that we suspect she's the author!)

To artist John Anderson, we present our "Bob & Carol & Ted & Alice Award" for proving that "Swingin'" doesn't *have* to mean something that goes on at Plato's Retreat... To Ricky Skaggs goes our "Frank Sinatra I-Did-It-My-Way Award" for refusing to listen when everyone told him bluegrass was dead and crossover was the *only* way to get airplay.

To countless country radio programmers across the nation who have successfully rewritten Paul Simon's big hit to read "50 Ways To Cut Your Playlists," we present our miniaturized "Nashville Scene Invisible Shrinking Music Award," which has gotten even shorter just since we started this paragraph.

To Epic publicist Debbie Banks, we proudly shine up our "Stars, Bars

& Stripes Award" brass pin to be presented by Johnny Rodriguez and Richie Albright, along with an official certificate to "The Sarge" signed by the entire roster. With her award, Debbie receives a complimentary trip down the Cumberland River in December.

To Janice Azrak of Warner Bros. Records, we have ordered a pair of 1950s red plastic Rodeo Drive shades to go with her trophy as "Nashville Scene's Favorite Hollywood Transplant." With this comes a bottle of Tahitian Bronze suntan oil and a publicists' edition of "What To Do When Your Label Merges & Your Boss Becomes Bigger Media Copy Than Your Artists."

To Jimmy Bowen, senior VP of Warner Bros., our first "Nashville Scene Erroll Flynn Of The Year Award," constructed in the shape of a record player and wired to play crackly renditions of "Warm Up To Me Baby" on the Roulette label. We've also enrolled Bowen in our selected executives' "Maalox Of The

Month Club" for the remainder of 1983.

To Cindy Leu of Columbia Records, we award a contract with the Wilhelmina Agency plus a guest spot on the David Letterman show discussing the controversial topic, "Who Says Models Can't Be Short?"

To Katie Gillon at MCA Records, a metal-flake "Cy Young Sports Award" for her ongoing dedication to the athletic prowess of Music Row. Along with her invisible softball-bat trophy, Katie receives a floral arrangement nurtured in the Nashville Scene hothouse and the popular horticultural best-seller, "Five Days To Greener Thumbs."

To CBS senior vice president Rick Blackburn on the occasion of his marriage earlier this year, we present our limited-edition Velcro "Charles Lindbergh Flight Bag" for proving that "Fly the friendly skies" can mean uniting without meaning United!

To Earl Thomas Conley's manager Georgeann Galante, our "Risque Rique & Roxy" award-winning wardrobe for disproving the theory that new wave fashion and country music can't work in Nashville. (Just not at Ernest Tubb's Record Shop.)

To independent MDJ Records in Atlanta, we have created a new "Nashville Scene Question Mark Award." This award is laser-crafted in the shape of a huge interrogation symbol and asks the question: "What begins with an A and ends with an A?" The answer, of course, is: "Any group signed by Larry McBride." This award comes boxed with its own personally-inscribed videocassette.

To Top Billing International's glamorous Tandy Rice, Scene's "Look Out Miss America Award" for nearly outdazzling the contestants in Atlantic City when he appeared recently as a celebrity judge in the televised beauty pageant.

To David Allan Coe goes our never-before "Mae West Wigs I Have Worn" collection of hair pieces for his always intriguing array of coiffures. He's the only country artist giving Dolly Parton competition in this area.

And finally, in closing, one final award: to artist Deborah Allen and her producer/writer/husband Rafe VanHoy, a sterling silver heart-shaped "Nashville Scene Favorite Couple Award" for captivating country music romantically, along with Rodney Crowell and Rosanne Cash, as equal halves of a talented whole.

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Billboard®

# Hot Country LPs™

Survey For Week Ending 10/15/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	30	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663	38	29	29	SHELLY WEST West By West, Warner/Viva 23775
2	5	4	KENNY ROGERS Eyes That See In The Dark, RCA-AFL1 4697	39	42	4	MARTY ROBBINS A Lifetime Of Song 1951- 1982, Columbia C2-38870
3	2	37	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958	40	33	51	JOHN ANDERSON Wild And Blue, Warner Bros. 23721
4	4	29	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	41	44	4	MOE BANDY Devoted To Your Memory, Columbia FC- 38726
5	3	25	RONNIE MILSAP Keyed Up, RCA AHL1-4670	42	32	33	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223
6	6	20	T.G.SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841	43	52	3	TERRI GIBBS Over Easy, RCA 5443
7	7	13	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713	44	54	3	GEORGE STRAIT Strait From The Heart, MCA 5320
8	9	22	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535	45	53	3	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100
9	11	7	BARBARA MANDRELL Spun Gold, MCA 5377	46	48	108	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542
10	15	5	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815	47	45	16	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869
11	12	59	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	48	37	16	THE WHITES Old Familiar Feeling, Warner/Curb 23872
12	8	22	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562	49	38	25	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1-4673
13	16	27	B.J. THOMAS New Looks, Cleveland International FC 38561	50	50	175	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644
14	14	18	DOLLY PARTON Burlap & Satin, RCA AHL1-4691	51	49	46	CRYSTAL GAYLE True Love, Elektra 60200
15	10	17	SYLVIA Snapshot, RCA AHL1-4672	52	43	13	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795
16	35	2	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925	53	41	28	RONNIE MCDOWELL Personally, Epic FE 38514
17	13	52	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	54	62	4	THE KENDALLS Movin' Train, Mercury 812-779-1
18	24	24	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406	55	58	156	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
19	19	54	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	56	55	4	LEE GREENWOOD Inside Out, MCA 5304
20	22	19	THE STATLER BROTHERS Today, Mercury 812-184-1	57	59	102	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193
21	17	83	ALABAMA ▲ Mountain Music, RCA AHL1-4229	58	51	30	WILLIE NELSON Tougher Than Leather, Columbia QC 38248
22	25	4	JOHN CONLEE In My Eyes, MCA 5434	59	57	23	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004
23	18	24	GEORGE JONES Shine On, Epic FE 38406	60	64	32	KENNY ROGERS ● We've Got Tonight, Liberty LO 51143
24	26	6	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803	61	65	47	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092
25	20	52	JANIE FRICKE It Ain't Easy, Columbia FC 38214	62	66	284	WILLIE NELSON ▲ Stardust, Columbia JC 35305
26	31	24	DON WILLIAMS Yellow Moon, MCA 5407	63	60	26	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA 5384
27	21	14	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889	64	NEW ENTRY	ANNE MURRAY A Little Good News, Capitol ST12301	
28	30	3	JUICE NEWTON Dirty Looks, Capital ST- 12294	65	68	43	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210
29	40	2	GARY MORRIS Why Lady Why, Warner Bros. 23738	66	69	56	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348
30	23	32	THE OAK RIDGE BOYS ● American Made, MCA 5390	67	70	24	MICKEY GILLEY Pool For Your Love, Epic FE 38583
31	27	135	ALABAMA ▲ Feels So Right, RCA AHL1-3930	68	63	20	ED BRUCE You're Not Leaving Here Tonight, MCA 5416
32	46	3	CHARLEY PRIDE Night Games, RCA AHL1-4820	69	56	18	GUS HARDIN Gus Hardin, RCA HL1-8603
33	47	3	LOUISE MANDRELL Too Hot To Sleep, RCA AHL1-4820	70	73	34	LOUISE MANDRELL Close-Up, RCA MHL 1-8601
34	28	82	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	71	61	7	LYNN ANDERSON Back, Permian PR-8205
35	34	16	LACY J. DALTON Dream Baby, Columbia FC 38604	72	67	154	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
36	36	23	CHARLY McCLAIN Paradise, Epic FE 38584	73	72	14	DAVID FRIZZELL On My Own Again, Viva 23868
37	39	4	JOHNNY RODRIGUEZ For Every Rose, Epic FE- 38806	74	74	13	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146
				75	75	54	TOM JONES Tom Jones Country, Mercury SRM-1-4062

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Video

## WIDE VARIETY OF BACKGROUNDS

### Clip Directors Not In It For The Money

By ROB PATTERSON

NEW YORK—As promotional video clips become a hot programming item on tv and in clubs, the medium is also becoming a highly popular field for novice and experienced directors from a variety of backgrounds.

Many of the pioneer directors in the youthful promo clip field came from middle-level technical spots in tv and film or from a film school background. But there are other sources. Commercial and film directors are testing the music video waters and other fields are also proving to be training grounds.

Limelight Film Video's Steve Bar-

ron worked in production services and as a cameraman on feature films, while the firm's Peter Sinclair was also a cameraman. Russell Mulcahy, now directing his first feature film, was an editor for tv news in Australia. Popular directors Julien Temple and Graeme Whiffler are both film school graduates.

For many, music videos were a chance to graduate to directing in a short-form, fairly inexpensive medium. An additional attraction for some, of course, was the chance to work with the music and artists they admired. But the original openness of the field also attracted those not expressly in professional film or tv.

Limelight's Don Letts was a club DJ whose 8mm films of the bands he knew were initially done for his own enjoyment, but later led to professional filmmaking with "The Punk Rock Movie" and "Rude Boy," which in turn led him to making videos. The company's Chris Gabrin was a part-time photographer and film buff who worked at London's Roundhouse venue. After his friend Hugh Cornwell of the Stranglers kept meeting Gabrin at the same art films, Cornwell invited him to direct the Stranglers' "White Room" video.

But as clip budgets grow, record labels, artists and programmers are placing greater emphasis on the professionalism of promos. Now, dozens of directors from the high-paying commercial field, as well as a few feature film directors, are making music videos—following the lead of adman Bob Giraldi ("Beat It").

Says director Jay Dubin, "Everyone I used to know in the commercial business is now calling me trying to find out how to get into making videos." They are also pitching their demo reels to record companies and artist managers, with positive results, he says.

Peter Israelson, who has directed commercials which have earned him over 100 Clio awards, notes, "A lot of commercial directors find them-

selves successful and making money, but watching everything go by creatively. For us, it's a chance to realize our own visual dreams and be more creative."

Unlike the committee nature of commercial making, "Videos also offer the freedom for a commercial director to create and realize original ideas as much as possible," Israelson says. "I'm the author, where with commercials, it's a group effort."

Israelson, who has directed clips for Burning Rome and .38 Special, believes record companies are anxious to use commercial directors for video clips because "We are used to

working in specific time and financial frames, and used to making dazzling images that are memorable." Almost all commercial directors making videos say they make no money on the projects. As Israelson says, "I can't boast any profits, but they have been a pleasure."

Director Ed Vorkapich, known primarily in the commercial field for his fashion and beauty work, sees possible profit centers for directors other than just the work on the shoot, a lesson he learned after making Southside Johnny's "Trash It Up"

(Continued on page 84)



**SIMPLY DIVINE**—Bette Midler gets down to basics during her "No Frills" video, which was produced by Bob Meyrowitz and Peter Kauff of DIR Broadcasting and will air Oct. 14 on HBO.

## Urban Shows: List Goes On

NEW YORK—There's more to urban video shows than meets the eye. A story in the Oct. 1 Billboard inadvertently neglected to mention several major national and local programs airing video clips by black and urban contemporary artists.

"Hit City" is a syndicated show based in Colorado. It is produced by the same company that produces "America Rocks," a rock video program.

"New York Hot Tracks," on WABC-TV, is proving that, at least on a local level, there is sometimes more of a market for urban video than rock. The show, produced by Kevin Wendle, consistently beats NBC's "Friday Night Videos" in the ratings battle. Beginning this week it will be simulcast on WKTU, whose on-air personality Carlos De Jesus serves as host.

Other shows include: "Soul Beat" and "Video Visions" (San Francisco), "Feedback" (Ft. Lauderdale), "Music Beat" and "New Music Plus" (New York), "The Soul Of Atlanta," and "On The Street" (Indianapolis).

## CED Players Are A Potent Pop/P-O-P Tool

By KEN WINSLOW

Retailers selling or considering some of today's growing pop (popular) video music catalog and other kinds of recorded video programming should give serious thought to making RCA's new random access SJT400 CED videodisk player a center piece of their own in-store p-o-p/ (point of purchase) demonstrator.

With many of the latest releases starting to appear concurrently on both tape and CED disk, such as Paramount's "Delirious" for November, featuring Eddie Murphy in a standup comedy concert, and Warner's "National Lampoon's Vacation" for November, using the CED disk version coupled with the various selective access capabilities of the 400 player backed by good sound reproduction will let you run your own knock-em-dead in-store promotions for sales in both tape and disk formats.

And while Paramount, MGM/UA, Embassy and other leading home video labels, including RCA VideoDiscs, are now supplying preview (trailer) clips of current and coming releases in increasing quantity and variety, it still comes down to someone else deciding what's going to work with your specific customers at any particular time.

But to really hit the pop/p-o-p nail on the head, your sales staff ideally should be able to randomly pick, sequence and run your own in-store previews. This becomes ridiculous

(Continued on page 84)

## ITA Certifies More Gold In U.S., Canada

NEW YORK—The International Tape/Disc Assn. has certified six videocassettes for its Golden Videocassette Award in the U.S. and three for the award in Canada.

In the U.S., awards were given to "Clash Of the Titans," "The Compleat Beatles," "My Favorite Year" and "Victor/Victoria," all from MGM/UA Home Video, as well as "Bladerunner" from Embassy Home Entertainment and "Fast Times At Ridgemont High" from MCA Home Video. The three Canadian awards were given to "Mad Max" from Vestron Video and Orion Pictures, and "Poltergeist" and "Victor/Victoria" from MGM/UA.

The standard for the award in the U.S. is a minimum gross label revenue of \$1 million from sale and/or rental. The standard in Canada is a minimum gross label revenue of \$150,000 (Canadian).

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# Billboard Videocassette Top 40

Survey For Week Ending 10/15/83

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
<b>1</b>	1	4	<b>FLASHDANCE</b>	Paramount Pictures Paramount Home Video 1139	Jennifer Beals	1983	R	VHS Beta	\$39.95
<b>2</b>	3	17	<b>48 HOURS</b>	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
<b>3</b>	2	75	<b>JANE FONDA'S WORKOUT</b> ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
<b>4</b>	4	35	<b>AN OFFICER AND A GENTLEMAN</b> ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
<b>5</b>	6	6	<b>THE OUTSIDERS</b>	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
<b>6</b>	8	3	<b>DR. DETROIT</b>	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
<b>7</b>	7	10	<b>PORKY'S</b>	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
<b>8</b>	10	14	<b>DURAN DURAN</b>	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.95
<b>9</b>	9	6	<b>BAD BOYS</b>	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
<b>10</b>	13	2	<b>THE YEAR OF LIVING DANGEROUSLY</b>	MGM/UA Home Video 800243	Mel Gibson Sioqournev Weaver	1983	PG	VHS Beta	79.95
<b>11</b>	<b>NEW ENTRY</b>		<b>THE MAN FROM SNOWY RIVER</b>	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
<b>12</b>	5	17	<b>HIGH ROAD TO CHINA</b>	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
<b>13</b>	21	18	<b>ALICE IN WONDERLAND</b> (ITA)	Walt Disney Home Video 36	Animated	1951	G	VHS Beta	39.95
<b>14</b>	18	2	<b>TENDER MERCIES</b>	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
<b>15</b>	<b>NEW ENTRY</b>		<b>GIRL GROUPS</b>	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
<b>16</b>	16	8	<b>YOU ONLY LIVE TWICE</b>	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
<b>17</b>	33	25	<b>AIRPLANE II: THE SEQUEL</b> ●	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
<b>18</b>	25	10	<b>PLAYBOY VIDEO VOLUME 3</b>	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
<b>19</b>	27	14	<b>WINNIE THE POOH</b>	Walt Disney Home Video 025	Animated	1977	G	VHS Beta	39.95
<b>20</b>	23	7	<b>THE BEASTMASTER</b>	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta	79.95
<b>21</b>	26	24	<b>FIRST BLOOD</b> ● (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
<b>22</b>	15	2	<b>POLICE AROUND THE WORLD</b>	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
<b>23</b>	29	14	<b>PLAYBOY'S PLAYMATE REVIEW</b>	CBS-Fox Video 6255	Various	1983	NR	VHS Beta	59.98
<b>24</b>	17	24	<b>GREASE</b> ● (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
<b>25</b>	30	3	<b>THE KING OF COMEDY</b>	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta	79.95
<b>26</b>	14	15	<b>MAD MAX</b>	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
<b>27</b>	20	21	<b>AIRPLANE!</b> ▲ (ITA)	Paramount Pictures 1305 Paramount Home Video	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
<b>28</b>	22	8	<b>STILL SMOKIN'</b>	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS Beta	39.95
<b>29</b>	12	14	<b>THE VERDICT</b>	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
<b>30</b>	19	48	<b>STAR TREK II—THE WRATH OF KHAN</b> (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
<b>31</b>	32	20	<b>THE TOY</b> (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
<b>32</b>	38	7	<b>SIX WEEKS</b>	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta	79.95
<b>33</b>	<b>NEW ENTRY</b>		<b>TABLE FOR FIVE</b>	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta	59.98
<b>34</b>	24	3	<b>VALLEY GIRL</b>	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta	No listing
<b>35</b>	28	10	<b>DISNEY'S STORYBOOK CLASSICS</b>	Walt Disney Home Video 121	Animated	1946	G	VHS Beta	39.95
<b>36</b>	11	33	<b>BLADE RUNNER</b> ▲ (ITA)	Embassy Home Entertainment	Harrison Ford	1982	R	VHS Beta	39.95
<b>37</b>	34	13	<b>THIS IS ELVIS</b>	Warner Brothers Pictures Warner Home Video 11173	Various	1981	PG	VHS Beta	69.95
<b>38</b>	<b>NEW ENTRY</b>		<b>SOUTHERN COMFORT</b>	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta	59.95
<b>39</b>	35	35	<b>ROAD WARRIOR</b> ●	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta	69.95
<b>40</b>	37	23	<b>STAR TREK: THE MOTION PICTURE</b> ▲ (ITA)	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	39.95

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

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**SERIOUS BUSINESS**—Yogi Bear and Scooby-Doo are elated to announce Worldvision's line of videos for the holiday season.

## Punk Documentary To Get Unusual 'Theatrical' Debut

LOS ANGELES—A new long-form music video chronicling two Los Angeles punk bands as they toured the U.S. and Canada in a broken-down school bus has caught some attention here, as it will be marketed differently than any other music video. The video's directors plan to showcase the documentary at a nationwide network of "video theaters" they plan to create.

Says the video's 23-year-old director, Peter Stuart, "There's no reason why all videos should be confined to television viewing. Before we went to cable tv, we wanted the theatrical experience: the big screen, the quality sound and, most importantly, the energy that comes from a group of people watching a movie together." Entitled "Another State Of Mind," the documentary was recently showcased at an International Documentary Assn. seminar. Clips from the video coupled with interviews with both Stuart and co-director Adam Small will appear on MTV's "The Cutting Edge" Oct. 29.

The first "video theatre" set up is planned for Nov. 5 at a Hollywood sound stage. The stage will be transformed into a do-it-yourself theater complete with a 15-foot video screen and several hundred fold-out chairs. If this screening proves successful, they will be setting up do-it-yourself video theaters in other cities.

The documentary was made with a

non-punk audience in mind, say Stuart and Small. The two followed the two bands, Social Distortion and Youth Brigade, for six weeks. They documented slam dancing, stage diving and even a prayer meeting in a Christian punk community.

Says Stuart, "This is not a concert film. We were concerned with the people who make up the punk scene. We wanted to show how they live and what they feel—the music is only one aspect of their lifestyle."

Stuart and Small say that this film captures an aspect of the punk scene not already chronicled. Beyond the concert footage, they discovered a rich collection of characters. "What struck us was the diversity within the scene, from the religious themes to periodic police harassments to the living conditions of the crew and bands," Stuart notes.



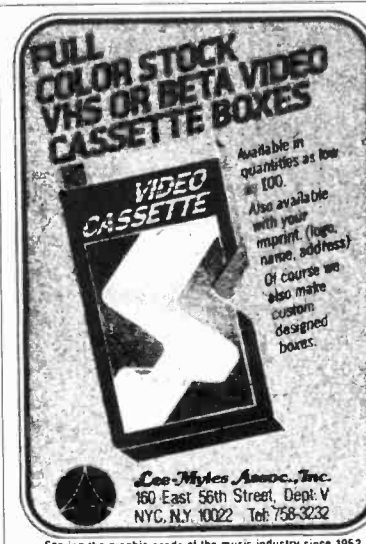
**VIDEO THEATRE**—Adam Small, left, and Peter Stuart lens Mike Ness, a punk-rock musician, during Ness' recent tour of North America. The music video documentary will be showcased at a network of specially constructed "video theatres."

## 'Fraggle Rock' Compilation Due

LOS ANGELES—Music video for children is the idea behind the latest release from Muppet Home Video, "Fraggle Songs." The hour-long compilation, taken from episodes of the Home Box Office series "Fraggle Rock," will be released in time for Christmas.

Muppet Home Video, distributed by Walt Disney Home Video, will also release a "video single," according to Richard Fried, marketing manager for Disney. The single will run about 15 minutes and list for \$19.95; "Fraggle Songs" lists for \$49.95 on videocassette and \$24.95 on videodisk. All formats are available in stereo.

Fried hints that Disney will be entering the video music field via titles of its own by the spring, although the titles "won't be positioned as video music." He adds, "If you take the songs from 'Cinderella,' for example, and package them separately, they're still 'Cinderella' more than they're video music."



NOVEMBER 15, 1983, BILLBOARD

# New Video Releases

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

- ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE**  
Beta & VHS MCA Home Video. \$ 39.95
- AEROBIC DANCING . . . ENCORE**  
Jacki Sorensen  
Beta & VHS MCA Home Video. \$ 39.95
- ALPHA BETA**  
Albert Finney, Rachel Roberts  
Beta & VHS Cinema Concepts. \$ 49.95
- ANGEL & BATMAN**  
John Wayne, Gail Russell  
Beta & VHS Cinema Concepts. \$ 39.95
- ATOR THE FIGHTING EAGLE**  
Beta & VHS Thorn EMI Video
- BATTLE BEYOND THE STARS**  
Richard Thomas, Robert Vaughn, George Peppard  
CED Vestron Video VC4044
- BELLS OF SAN ANGELO**  
Roy Rogers, Dale Evans  
Beta & VHS Discount Video  
Tapes 1250. \$ 34.95
- BENJI'S VERY OWN CHRISTMAS STORY**  
Beta Children's Video  
Library CB2500. \$ 29.95  
VHS CA 2500. \$ 29.95
- THE BEST OF POPEYE**  
Beta & VHS MGM/UA Home Video
- THE BEST OF TERRYTOONS**  
Beta Children's Video  
Library. CB1501. \$ 29.95  
VHS CA 1505. \$ 29.95  
CED CC 1505. \$ 29.95
- BEYOND FEAR**  
Michael Bouquet  
Beta & VHS Cinema Concepts. \$ 49.95
- BEYOND THE DOOR II**  
Beta & VHS Media Home  
Entertainment M251. \$ 59.95
- BLACKSTAR**  
Beta & VHS MGM/UA Home Video
- BILLY THE KID TRAPPED**  
Buster Crabbe  
Beta & VHS Discount Video  
Tapes 1233. \$ 34.95
- BIRTH OF A NATION**  
D.W. Griffith  
Beta & VHS Cinema Concepts. \$ 39.95
- BODY AND SOUL**  
Muhammad Ali, Leon Issac Kennedy, Jayne Kennedy  
Beta & VHS MGM/UA Home Video
- BOOT HILL BANDITS**  
Beta & VHS Discount Video  
Tapes 1234. \$ 34.95
- BRIMSTONE AND TREACLE**  
Sting  
Beta & VHS MGM/UA Home Video
- CARLIN AT CARNEGIE**  
George Carlin  
Beta Vestron Video VB 2017  
VHS VA 2017
- CASPER AND THE ANGELS II**  
Beta & VHS Worldvision Home Video
- THE CHARLIE CHAPLIN FESTIVAL**  
Beta & VHS Discount Video  
Tapes 1245. \$ 34.95
- THE DARK CRYSTAL**  
Beta & VHS Thorn EMI Video
- DEAR DEAD DELILAH**  
Agnes Moorhead, Will Geer  
Beta & VHS Cinema Concepts. \$ 49.95
- DELIRIUM**  
Beta & VHS Caravan Video
- DESERT GOLD**  
Buster Crabbe, Tom Keene  
Beta & VHS Discount Video  
Tapes 1239. \$ 34.95
- DIABOLIQUE**  
Simone Signoret  
Beta & VHS Cinema Concepts. \$ 39.95
- DINNER AT THE RITZ**  
David Niven, Paul Lukas  
Beta & VHS Cinema Concepts. \$ 39.95
- DON'T GO IN THE WOODS**  
Beta Vestron Video VB3017  
VHS VA3017
- THE EVICTORS**  
Vic Morrow, Michael Parks, Jessica Harper  
Beta Vestron Video VB3046  
VHS VA3046
- FAIRY TALE CLASSICS**  
Beta Children's Video  
Library CV 1500. \$ 29.95  
VHS CA 1500. \$ 29.95  
CED CC 1500. \$ 29.95
- THE FAR FRONTIER**  
Roy Rogers  
Beta & VHS Discount Video  
Tapes 1238. \$ 34.94
- FAREWELL TO ARMS**  
Gary Cooper, Helen Hayes  
Beta & VHS Concept Cinema. \$ 39.95
- FLASH GORDON CONQUERS THE UNIVERSE**  
Buster Crabbe  
Beta & VHS Cinema Concepts. \$ 39.95
- FIESTA**  
Beta & VHS Discount Video  
Tapes 1251. \$ 34.95
- THE FIFTH FLOOR**  
Beta & VHS Media Home  
Entertainment M255. \$ 59.95
- FORLORN RIVER**  
Buster Crabbe  
Beta & VHS Discount Video  
Tapes 1241. \$ 34.95

- FREE TO BE . . . YOU AND ME**  
Beta Children's Video Library  
CB 1503. \$ 29.95  
VHS CA 1503. \$ 29.95
- THE GODSEND**  
Beta Vestron Video VB3043  
VHS VA3043
- THE GOLDEN AGE OF HAROLD LLOYD**  
Beta & VHS Discount Video  
Tapes 1248. \$ 34.95

- GRAND ILLUSION**  
Jean Gabin, Erich Von Stroheim  
Beta & VHS Cinema Concepts. \$ 39.95
- GUNG HO**  
Randolph Scott, Robert Mitchum  
Beta & VHS Concept Cinema. \$ 39.95
- HIGH CRIME**  
Beta & VHS Nostalgia  
Merchant. \$ 59.95
- HIS GIRL FRIDAY**  
Cary Grant, Rosalind Russell  
Beta & VHS Cinema Concepts. \$ 39.95

- THE HISTORY OF PRO FOOTBALL**  
Beta & VHS NFL Films Video. \$ 59.95
- HOLOCAUST**  
Meryl Streep, Michael Moriarty  
Beta & VHS Worldvision Home Video
- HOSPITAL MASSACRE**  
Barbi Benton  
Beta & VHS MGM/UA Home Video
- IT'S A WONDERFUL LIFE**  
James Stewart, Donna Reed  
Beta & VHS Cinema Concepts. \$ 39.95

- JFK**  
Beta & VHS Media Home  
Entertainment M4C2. \$ 39.95
- JOHNNY & THE GANT KILLER**  
Beta & VHS Caravan Video  
CA-004
- JOURNEY BACK TO OZ**  
Beta & VHS MGM/UA Home Video
- JUNGLE BOOK**  
Beta & VHS Cinema Concepts. \$ 39.95

(Continued on page 82)

## The Story of Man's Inhumanity to Man

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**The Gathering**

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**THE FUGITIVE**

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# New Video Releases

• Continued from page 81

## KELLY'S HEROES

Clint Eastwood, Telly Savalas,  
Donald Sutherland  
Beta & VHS MGM/UA Home  
Video

## THE KIDS FROM FAME LIVE AT THE ROYAL ALBERT HALL

Beta & VHS MGM/UA Home  
Video

## THE KID'S LAST RIDE

Beta & VHS Discount Video  
Tapes 1235 ..... \$ 34.95

## KIPPERBANG

Michael Apted  
Beta & VHS MGM/UA Home  
Video

## LADY OF BURLESQUE

Barbara Stanwyck  
Beta & VHS Cinema Concept... \$ 39.95

## THE LADY VANISHES

Michael Redgrave, Paul Lukas  
Beta & VHS Cinema Concepts \$ 39.95

## LASSIE'S RESCUE RANGERS

Beta & VHS MGM/UA Home  
Video

## LE MAGNIFIQUE

Jean-Louis Trintignant,  
Phillippe Noiret  
Beta & VHS Cinema Concepts \$ 49.95

## LE SECRET

Jean-Louis Trintignant,  
Phillippe Noiret  
Beta & VHS Cinema Concepts \$ 49.95

## LET'S JAZZERCISE

Judi Sheppard Missett  
Beta & VHS MCA Home Video

## LIFE WITH FATHER

William Powell, Irene Dunne  
Beta & VHS Cinema Concepts \$ 39.95

## LITTLE WOMEN

Beta Children's Video Library  
CB 1502 ..... \$ 29.95  
VHS CA 1502 ..... \$ 29.95  
CED CC 1502 ..... \$ 29.95

## THE LONE RANGER

Beta & VHS MGM/UA Home Video

## LONE WOLF McQUADE

Chuck Norris  
Beta Vestron Video VB6008  
VHS VA 6008

## "M"

Peter Lorre  
Beta & VHS Cinema Concepts \$ 39.95

## THE MAN FROM GUNTOWN

Tim McCoy  
Beta & VHS Discount Video  
Tapes 1242 ..... \$ 34.95

## MAN WHO KNEW TOO MUCH

Peter Lorre  
Beta & VHS Cinema Concepts \$ 39.95

## MEET JOHN DOE

Gary Cooper, Barbara Stanwyck  
Beta & VHS Cinema Concepts \$ 39.95

## MIDNIGHT

Henry Hull, Humphrey Bogart  
Beta & VHS Cinema Concepts \$ 39.95

## THE MONSTER WALKS

Misha Auer  
Beta & VHS Discount Video Tapes  
1244 ..... \$ 34.95

## MOON OF THE WOLF

David Janssen, Barbara Rush,  
John Berardino  
Beta & VHS Worldvision Home  
Video

## MOTHER LODE

Charlton Heston, Nick Mancuso  
CED Vestron Video VC4070

## MY FAVORITE BRUNETTE

Bob Hope, Dorothy Lamour  
Beta & VHS Cinema Concepts \$ 39.95

## MIGHTY MOUSE IN THE GREAT

SPACE CHASE  
Beta CB 2501 Children's  
Home Video Library ..... \$ 39.95  
VHS CA 2501 ..... \$ 39.95  
CED CC 2501 ..... \$ 29.95

## MONTY PYTHON'S

THE MEANING OF LIFE  
Beta & VHS MCA Home Video \$ 59.95

## THE NEW ADVENTURES OF ZORRO

Beta & VHS MGM/UA Home  
Video

## THE NFL FOLLIES GO HOLLYWOOD

Beta & VHS NFL Films Video... \$ 39.95

## NO PROBLEM

Miou-Miou  
Beta & VHS Cinema Concepts \$ 49.95

## OF HUMAN BONDAGE

Bette Davis, Leslie Howard  
Beta & VHS ..... \$ 39.95

## PINK MOTEL

Phyllis Diller, Slim Pickens  
Beta & VHS Thorn EMI Video

## PHANTOM OF THE OPERA

Lon Chaney  
Beta & VHS Cinema Concepts \$ 39.95

## POWER PLAY

Beta & VHS Nostalgia  
Merchant ..... \$ 59.95

## PREHISTORIC WOMEN

Joan Shawlee, Allan Nixon  
Beta & VHS Caravan Video  
CA-003

## PRIVATE LIFE OF HENRY VIII

Charles Laughton, Robert Donat  
Beta & VHS Cinema Concepts \$ 29.95

## PRIVATE POPSICLE

Beta & VHS MGM/UA Home  
Video

## PSYCHO II

Anthony Perkins, Vera Miles,  
Meggy Tilly  
Beta & VHS MCA Home Video \$ 79.95

## RAWHIDE

Lou Gehrig, Smith Ballew  
Beta & VHS Discount Video  
Tapes 1247 ..... \$ 34.95

## RETURN OF THE TALL BLOND

MAN WITH ONE BLACK SHOE  
Pierre Richard  
Beta & VHS Cinema Concepts \$ 49.95

## RIDERS OF THE LAW

Jack Hoxie  
Beta & VHS Discount Video  
Tapes 1230 ..... \$ 34.95

## ROCKETSHIP

Buster Crabbe  
Beta & VHS Cinema Concepts \$ 39.95

## SCOU MOUNE

Jean-Paul Belmondo,  
Claudia Cardinale  
Beta & VHS Cinema Concepts \$ 49.95

## SEARCH AND DESTROY

Perry King, George Kennedy,  
Tisa Farrow  
CED Vestron Video VC4040

## SECOND CHORUS

Fred Astaire, Paulette Goddard  
Beta & VHS Cinema Concepts \$ 39.95

## THE SECRET OF YOLANDA

Beta & VHS MGM/UA Home  
Video

## SEVEN ALONE

Beta Children's Video Library  
CB 2508 ..... \$ 39.95  
VHS CA 2508 ..... \$ 39.95

## SHAZAM

Beta & VHS MGM/UA Home  
Video

## THE SHIRLEY TEMPLE FESTIVAL

Beta & VHS Discount Video  
Tapes 1231 ..... \$ 34.95

## SILK AND SADDLES

Toby Wing, Bruce Bennett  
Beta & VHS Discount Video  
Tapes 1243 ..... \$ 34.95

## STAR IS BORN

Fredric March, Janet Gaynor  
Beta & VHS Cinema Concepts \$ 39.95

## START TO FINISH

The Grand Prix  
Beta & VHS MGM/UA Home  
Video

## STONE COLD DEAD

Richard Crenna  
Beta & VHS Media Home  
Entertainment M254 ..... \$ 59.95

# VIDEO TAPES AND CASSETTES

BY MAGNETIC MEDIA

Magnetic Media introduces  
its 1/2" video bulk tapes to load  
in VHS and Beta shells—  
and its loaded VHS video  
cassettes.

**MAGNETIC MEDIA**  
Magnetic Media Corporation, 500 Eastern Parkway, Farmingdale, NY 11735 • (516) 293-1010



# Video



**MEAN QUEENS**—EMI America recording artists Queensryche strike a tough pose during the shooting of their anthem "Queen Of The Reich." Pictured from left are set designer George Mitchell, director Cort Falkenberg, production assistant Kim Bellman and group members Chris DeGarmo, Eddie Jackson, Geoff Tate, Michael Wilton and Scott Rockenfield.

## Music Monitor

• **Menudo Mania:** The Spanish-language theatrical hit "Una Aventura Llamada Menudo," starring Puerto Rican singing group Menudo, will be released in the U.S. Oct. 31, six days before the group begins its concert tour debut here and in Canada. The Menudo videocassette being released by Embassy Home Entertainment will retail for \$39.95, says **Robert Cook**, vice president of sales and marketing for the company. It will be released in its original Spanish-language version.

• **Midler on cable:** Four music videos from **Bette Midler's** "No Frills" album, as well as in-concert footage and an interview with the singer/actress, comes to **Cinemax** Oct. 14. The half-hour original music special was announced by **Bridget Potter**, vice president of original programming for **HBO** and **David Meister**, senior vice president, **Cinemax** and **HBO Enterprises**. Potter notes that the show features Midler's new, straightforward rock'n'roll format. Her album includes such songs as "Is It Love?" and "Beast Of Burden."

• **Coming soon:** Look for guest appearances by **Peter Frampton**, **E Street Band** drummer **Max Weinberg** and former New York Doll **David Johansen** in the upcoming "Walk Don't Run," a 60-minute video featuring rock'n'roll instrumental groups. "Walk Don't Run" was recorded live at National Video Cen-

ter/Recording Studio. It will be distributed for cable and broadcast syndication this month.

• **Sleuth theme:** **Randy Fredrix's** newest promotional video clip details classic detective themes. It takes place in a turn-of-the-century bar with a Sam Spade-like ambiance. Entitled "The Hunter," it was shot in New York City on 35mm film and then transferred to one-inch video for editing at **Rockamerica's** post-production studio. Directed by **Bob Fiore** and scripted by **Linda Merrin-off**, the clip was produced by **Soft Focus Productions' Ed Steinberg** for **Salsoul/RCA** recording artist **Fredrix**.

• **It's a girl:** **Karen Taylor-Good's** music video clip shows a very pregnant Taylor-Good wondering if her unborn will be a boy or a girl. Twelve days after the video shoot, she had a healthy girl. Produced by **Taylor Sparks**, the music is a gentle lullaby with cello and viola accompaniment. It was filmed in Nashville by **Bill Balsley**, owner of **Thirty's** production house.

• **Slow boat to Japan:** As part of the "Asia In Asia" telecast on Dec. 6, **MTV** launched a contest Oct. 1 whereby five winners will win a five-day trip to Tokyo and attend Asia's concert at the **Budokan**. The contest ends Oct. 22. One hundred runners-up will receive **MTV/Levi's** jean jackets and an "Alpha" album.

## Dowdle Moves Up From Editor to Clip Director

By **FAY ZUCKERMAN**

**LOS ANGELES**—Doug Dowdle, a self-described musician/filmmaker, comes to the music video promotional clip field with some 16 years of filmmaking experience. He was one of the original editors to work on clips made for **Elektra/Asylum** and **A&M** nearly 12 years ago, he says.

Now, at 32, he has completed directing **Rick Springfield's** newest promotional video, "Souls." It is the third **Springfield** video he has worked on.

"I started as a film editor at age 16. I originally made videos for myself as a performer," Dowdle notes. Other videos to his credit include, **Fleetwood Mac's** "Gypsy" and **Billy Joel's** "Pressure" and "Allentown."

But those videos he edited. He started directing promotional clips about two years ago. "I bring to the clips, I think, a sensitivity because of my editing and musical background," he says.

"Souls" was filmed over a two-day period with a budget of about \$75,000. Dowdle, who also scripted the video, says he attempts to make the visuals go along with the music.

In the video, **Springfield** sports two looks—one, a scruffy **William Holden**-type appearance, and the other a cleanly dressed **American gigolo** type. The clip takes place in an art gallery and essentially shows two souls searching for each other.

Beyond relating visuals to a song, Dowdle says he feels a sense of social obligation to video viewers. "I have children of my own. I see that they watch musical clips on television, so I want the clips to have some kind of social value."

Dowdle adds, "The (promotional) videos recently have improved. It used to be that songs were taken literally. The videos were lacking any kind of meaning. Then it seemed like effects were just thrown in and there was total disregard for the song.

# Billboard Videocassette Top 40

Survey For Week Ending 10/15/83

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	16	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
3	3	10	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
4	4	5	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
5	6	6	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
6	7	3	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
7	5	14	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
8	10	4	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
9	8	16	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
10	9	18	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
11	NEW ENTRY		TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
12	11	23	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
13	13	4	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
14	14	9	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
15	15	19	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
16	25	2	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
17	12	34	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
18	NEW ENTRY		THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
19	19	6	STILL SMOKIN'	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS BETA
20	23	3	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
21	26	2	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
22	18	24	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
23	21	13	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
24	16	9	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
25	20	3	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta
26	22	20	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
27	NEW ENTRY		SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
28	17	18	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
29	NEW ENTRY		REDD FOX: VIDEO IN A PLAIN BROWN WRAPPER	Vestron V-2008	Redd Foxx	1983	NR	VHS Beta
30	24	21	BEST FRIENDS	Warner Brothers Pictures Warner Home Video 11265	Burt Reynolds Goldie Hawn	1982	PG	VHS Beta
31	36	5	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1982	R	VHS Beta
32	32	34	ROAD WARRIOR ●	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
33	28	7	THE FINAL COUNTDOWN	Vestron V-4047	Kirk Douglas Martin Sheen	1981	PG	VHS Beta
34	30	20	THE LORDS OF DISCIPLINE	Paramount Pictures Paramount Home Video 1433	David Keith Robert Prosky	1983	R	VHS Beta
35	27	37	NIGHT SHIFT	The Ladd Co. Warner Home Video 20006	Henry Winkler Michael Keaton	1982	R	VHS Beta
36	33	14	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
37	29	7	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta
38	37	19	CLASS OF '84	Vestron V-5022	Perry King	1982	R	VHS Beta
39	39	29	CREEPSHOW	Laurel Show Inc./Warner Bros. Pictures Warner Home Video 11306	Hal Holbrook Fritz Weaver	1982	R	VHS Beta
40	31	8	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta

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## VINTAGE PROGRAMMING STOREHOUSE

## Dick Clark Media Archives Bows

By ETHLIE ANN VARE

LOS ANGELES—Dick Clark has formed a new company, Dick Clark Media Archives Inc., which will serve as both a storehouse for vintage television programming and an agency for licensing the use of classic clips in new productions.

"The emphasis will be on music," says director of acquisitions Don Barrett, who comes to Clark from the Nostalgia Satellite Network. "But we will also keep kinescopes from the golden age of television."

The purpose of the archives is threefold: to collect the 6,000-odd Dick Clark pop music productions, to document Clark's career in other shows, and to collect as large a library as possible of early music television (especially first appearances by today's major rock stars).

"At this time, we have probably the largest collection in the world of music clips," says Barrett. "When you consider all the 'Bandstands' and all the stars, everybody you can name has, at one time or another, appeared on a show with Dick. And we're try-

ing to expand that collection to include other shows, some of them local and some of them network, that went out during the '50s and '60s that featured musical talent."

These older kinescopes, which are rapidly deteriorating, are transferred by Barrett onto one-inch videotape masters and stored at Pacific Title & Archives. The files are kept in a computer so that clips can be quickly located.

"Often, the quality of these kinescopes is terrible and the sound is crackly and you couldn't get away with putting it next to a modern product," says Barrett. "But they can be electronically enhanced the same way that NASA pictures coming back from Jupiter are enhanced, and there are techniques available to us to enhance the sound."

Unlike the Museum of Broadcasting in New York or the UCLA archives, the new Clark company will be a profit-making venture, allowing it to make an investment in preserving and enhancing these tapes. The transfer machine alone costs \$80,000; and the cost of saving one hour of

tape runs as high as \$200.

"Instead of just sorting the product, we want to make it available to producers who can take that product and recast it in the form of a show precisely so that more people can enjoy it later on," says Barrett.

Accordingly, each time a clip is unearthed—some of them from storage in garages or the trunks of cars for 25 years and more—the copyright owner is contacted and a licensing agreement arranged. Independent producers can then utilize a cleared copy of the performance for an artist retrospective, a nostalgia show, or even an "oldies" rotation on a rock video program. The new enhancement and storage techniques now available make these fragile kinescopes into a tape that can be preserved for 50 years.

"I think Dick has a personal concern that there should still be copies of 1950s shows around in the year 2020 for people to enjoy and for scholars to study," says Barrett. Clark has spoken of bequeathing the entire collection to a major university after his death.

## Fast Forward

• Continued from page 79

with videotape, which, because of its fixed linear ribbon form, is only practical for playing predetermined p-o-p trailers to your store traffic.

But do-it-yourself p-o-p becomes a snap with a programmable videodisk player, which comes equipped with a multi-function wireless remote controller that lets you start, stop, rapidly recue and program your own continuously repeating segments for as long as you wish. And because the remote controller is wireless, you can run your own pop/p-o-p from behind your register or from any point on your sales floor. Securely mount one remote controller for customer use, keep a second unit handy to override it whenever you want to.

Of course, a disk player used for pop/p-o-p requires plenty of software to draw from. While only RCA Videodisks at the moment is issuing preview clips on CED disks, every Hollywood major, plus a growing number of independents such as Vestron, Embassy and others, are now custom releasing on CED.

RCA's own active catalog now lists some 600 titles, with 400 more reported available under other labels. This is expected to grow to 1,200 different selections by the end of the year, with emphasis on the newest video titles featured at retail.

The technical requirements for both the LV and CED videodisk systems call for constant measurement of elapsed time in order to ensure their proper operation. In the case of the CED system, a complex 77-bit Digital Auxiliary Information (DAXI) code placed on line 17 in the vertical blanking interval of every field scan of video (two for every frame scan or 60 per second) is used as a continuous reference on which all of the player's programmable random access functions are based.

Three secondary or "band" references have always been placed on all issued CED disks as pre-marked points indicating the start of playback signals prior to the start of program information (band 0), the beginning of program audio/video (band 1) and the end of the program side (band 63).

In anticipation of this fall's sale of the SJT400, RCA began adding extended band information values falling between the end of band two and the start of band 63 for music video and certain other CED program releases whose material lends itself to logical segmentation.

Because of the unique DAXI code

placed in each field interval, the capability has always existed in every one of the 1,000 CED disk titles issued for a user to precisely locate any elapsed time point on a side in terms of minutes and seconds. When a band mark is placed at any one of the total of 63 possible different elapsed time points on a side, the player can be commanded either manually by the user or as an integral part of the pre-recorded program data (such as in RCA's first interactive video game, "A Week At The Races") to go either forward or backward to any designated band point and then play, stop playing, pause or show a still picture.

Although these "time" and "band" references have always been part of the CED format, the SJT400 player is the first of a new family of random access players to be able to act upon this time and band information according to what you want it to do in terms of program playback.

Confused at this point? Don't be. The SJT400 will prompt you almost every step of the way.

Load any CED title into an SJT400 and press the "display" key on the remote controller and you'll see the current elapsed time (and band number if the disc carries band encoding) stripped across the bottom of your screen.

Hit the "program" key and the screen will ask you, "time or band?" Press "time" and the screen then asks you digit by digit to first enter the start time and then the end time points. After doing this, press "seek," sit back, and let the player do the rest.

From now on, all selections on RCA's CED music releases will carry individual band numbers which will be identified in the liner notes. You can preprogram up to five different bands from any place on the side to play in any order you wish.

Among the other features which you will find useful for pop/p-o-p is "memory," which will let you precisely mark any point during the playing sequence so that you can go back to it at any time and again start playing from that point by just pressing "seek."

The best of all is "repeat." Press this key at any time, and whatever you have programmed in as a time or band segment(s) which you are playing will be repeated automatically and continuously until turned off.

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

## Directors Of Promo Clips Not In It For The Money

• Continued from page 79

for \$30,000. "As videos grow more important to a record's success, perhaps the producer and director of the video might get a small piece of the record while doing the promo at a loss," he suggests.

Dubin, who has made commercials, worked in tv news and videotaped such concerts as Billy Joel's Home Box Office special, points out

## 'Flash'-y New Vestron Title

NEW YORK—The hit movie "Flashdance" has inspired an original made-for-video production, marketed by Vestron Video and created and produced by Niles Siegel. "Ultraflash!" to be released in November at \$39.95, is a series of conceptual

dance pieces set to music from independent labels.

Songs on "Ultraflash!" include "Get Wet" by C-Bank and "Mr. T" by Iris. Says Siegel, "In effect, we're supplying each act with a promotional video they otherwise wouldn't have gotten done."

OCTOBER 15, 1983, BILLBOARD

**Billboard Videodisk Top 20**

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Survey For Week Ending 10/15/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	4	2	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	1	2	48 HRS.	Paramount Pictures RCA Video Discs 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
3	2	2	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
4	5	2	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
5	13	2	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
6	10	2	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
7	6	2	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
8	8	2	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17008	Burt Reynolds Dolly Parton	1982	R	CED	34.98
9	3	2	JAWS	Home Video RCA Home Video 03301	Roy Scheider Robert Shaw	1976	PG	CED	29.98
10	NEW ENTRY		THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	CED	39.98
11	NEW ENTRY		THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98
12	NEW ENTRY		THE GOOD, THE BAD THE UGLY	RCA Video Disc	Clint Eastwood Lee Van Cleef	1966	NR	CED	34.98
13	14	2	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
14	11	2	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22095	Jane Fonda	1982	NR	CED	29.98
15	18	2	OLIVIA IN CONCERT	Universal Pictures, MCA 4574021	Olivia Newton-John	1982	NR	CED	29.98
16	9	2	AN OFFICER AND A GENTLEMAN	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
17	17	2	STAR TREK II THE WRATH OF KHAN	Paramount Pictures RCA Video Disc 13605	William Shatner Leonard Nimoy	1982	PG	CED	29.98
18	19	2	PRIVATE LESSONS	Universal Pictures, MCA 4516027	Sylvia Kristel Howard Hesseman	1983	R	CED	29.98
19	12	2	STING II	Universal City Studios MCA Home Video 11017	Mac Davis Jackie Gleason	1983	PG	CED	29.98
20	7	2	JAWS II	Universal City Studios MCA Home Video 12010	Roy Scheider	1978	PG	CED	29.98

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# Billboard®

## Billboard's Fifth International Video Music Conference November 17-19, 1983/Huntington Sheraton Hotel/Pasadena, California

### A G E N D A

#### THURSDAY, NOVEMBER 17th


9:00am - 5:00pm Registration

2:00pm - 2:30pm **KEYNOTE ADDRESS**  
ROBERT W. PITTMAN, Warner Amex  
Satellite Entertainment Corp.

2:30pm - 3:00pm **"HISTORY OF VISUAL MUSIC"**  
DR. WILLIAM MORITZ, Visual Music  
Art Historian & Filmmaker

3:00pm - 6:00pm **"LET'S GET IT ON: THE HOWS & WHYS OF PROGRAMMING"**  
Programmers discuss philosophies and programming  
decisions and show samples of the most current  
music-oriented television and cable programs.

8:00pm - 10:00pm VIDEO MUSIC SHOWCASES

10:00pm - 12:00am  **MTV's OPENING NIGHT VIDEO BASH!**  
Featuring surprise guest performance,  
video taping and lots more. This is  
one party you don't want to miss!!

#### FRIDAY, NOVEMBER 18th

9:00am - 5:00pm Registration

9:30am - 10:00am Continental Breakfast

10:00am - 10:30am **SURPRISE GUEST SPEAKER**

10:30am - 12:00pm **"PARTS OF THE WHOLE: LIGHTING, ART DIRECTION & CHOREOGRAPHY"**  
Moderator: JEFFERSON GRAHAM, The Hollywood Reporter  
Panelists: ALAN ADELMAN, Imero Fiorentino Associates  
JEFFREY HORNADAY, Choreographer of  
"Flashdance"  
SAM NICHOLSON, Xenon  
ANTONY PAYNE, Gotham Entertainment

12:00pm - 1:30pm **"THE COMPUTER AGE: GRAPHICS & ANIMATION"**  
Moderator: JIM McCULLAUGH, Software Merchandising  
Panelists: ROBERT ABEL, Robert Abel & Associates  
MARK ALLEN, Pilot Video  
REBECCA ALLEN, NY Institute of Technology  
DAVID E. CATZEL, Catzel Thomas & Associates  
PETER CONN, Homer & Associates  
MIKE COTTON, The Tubes  
BRIAN ROSS, Image West

1:30pm - 3:00pm Buffet Luncheon

3:00pm - 4:30pm **"FIX IT IN THE MIX: AUDIO & VIDEO PRE- & POST- PRODUCTION TECHNIQUES"**  
Moderator: DAVID SCHWARTZ, Mix Magazine  
Panelists: CHARLES BENANTY, Soundworks Studio  
TIM BOYLE, Record Plant  
LOU CASABIANCA, Speed of Light Communications  
KEN EHRLICH, Ken Ehrlich Productions  
MATT KAPLOWITZ, Onomatopoeia  
JIM LAUTZ, Positive Video  
SCOTT ROSS, One Pass Film & Video

4:30pm - 6:00pm **"A UNIQUE VISION: ARTISTS & DIRECTORS"**  
Moderator: LAURA FOTI, Video Music Conference Director  
Panelists: MERRILL ALDIGHIERI, Co-Directions Inc.  
MARTIN BRILEY  
GERALD V. CASALE, Devo  
JOE DEA, Director  
SIMON FIELDS, Limelight Productions  
JEFF PORCARO, Toto  
SYLVESTER

6:00pm - 8:00pm VIDEO EXHIBITS & HOSPITALITY SUITES

8:00pm - 10:00pm VIDEO MUSIC AWARDS SHOW (taping will be at A&M Studios)

#### SATURDAY, NOVEMBER 19th

9:00am - 5:00pm Registration

9:30am - 10:00am Continental Breakfast

10:00am - 11:30am **"AN HOUR OR MORE: THE FUTURE OF LONG-FORM PROGRAMMING"**  
Moderator: BRUCE APAR, Home Viewer  
Panelists: JEFF ABELSON, Parallax Communications  
BETTY BITTERMAN, Home Box Office  
BILL GALLAGHER, MCM/UA Home Video  
CHUCK MITCHELL, RCA Videodiscs  
JOHN PIKE, Paramount Video  
BARRY SHERECK, Pioneer Video

11:30am - 1:30pm **"ON THE BEAM: SATELLITE DELIVERY"**  
Moderator: VICKI LYNN, Special Events Producer  
Panelists: JACK CALMES, World Show Vision Network  
PETER GERWE, Unuson Corporation  
KEVIN HAMBURGER, Warner Amex Cable  
NYHL HENSON, Nyhl Henson Enterprises  
PHIL MURPHY, Paramount Pictures  
DR. JOSEPH PELTON, INTELSAT  
ROBIN ROTHMAN, Geffen Records  
RICHARD WOLFE, 20th Century Fox  
Telecommunications  
GARY WORTH, Wold Communications

1:30pm - 3:00pm Buffet Luncheon

3:00pm - 4:30pm **"SELLING THE ARTIST: VIDEO AS PROMOTION"**  
Moderator: ADAM WHITE, Billboard Magazine  
Panelists: PERRY COOPER, Atlantic Records  
LEN EPAND, PolyGram Records  
ROGER ERICKSON, CBS Records  
BILL GERBER, Lookout Management  
MIKE GREENE, Atlanta's Video Music Channel  
KEN KRAGEN, Kragen & Company  
PAT MORROW, Nocturne Inc.  
MICHELLE PEACOCK, Capitol Records  
JOHN SYKES, MTV Music Television

4:30pm - 6:00pm **"MAKING THE SCENE: CLUBS & CAMPUSES"**  
Moderator: FAYE ZUCKERMAN, Billboard Magazine  
Panelists: MARIA DE PAUL, Rockworld  
ED KING, Sound Unlimited Systems  
DAVE HERSHENSON, The Red Onion  
JACK MILLMAN, Video Music International  
SVEN RISOM, Sony Communications  
STEPHANIE SHEPHERD, Telegenics  
ED STEINBERG, Rockamerica  
TIMA SURMELIOGLU, Sound & Vision

6:00pm - 8:00pm VIDEO EXHIBITS & HOSPITALITY SUITES

8:00pm - 10:00pm VIDEO MUSIC SHOWCASES

For details on showcase submissions and exhibit space contact: Laura Foti (212) 764-7300, New York ▼ Kris Sofley (213) 273-7040, Los Angeles

#### REGISTRATION FORM

**BE PART OF THE MOST  
COMPREHENSIVE VIDEO  
MUSIC CONFERENCE  
— REGISTER NOW!**

**Billboard's  
Fifth International  
Video Music Conference  
November 17-19, 1983  
Huntington Sheraton Hotel  
Pasadena, California**

**REGISTRATION FEES:  
\$275 - BEFORE OCTOBER 3, 1983  
\$325 - AFTER OCTOBER 3, 1983  
\$175 - Student/Military/Panelists**

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after October 21, 1983. Cancellations before October 21, 1983 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$ \_\_\_\_\_

I wish to charge my registration to:  
 American Express  Diners Club  
 BankAmericard/Visa  MasterCard

CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

**MAIL COMPLETED FORM TO:  
Billboard's Fifth International Video Music Conference  
9107 Wilshire Boulevard, Suite 700, Beverly Hills, California 90210 U.S.A.  
Telephone (213) 273-7040**

LAST NAME	FIRST NAME	INITIAL
<input type="text"/>	<input type="text"/>	<input type="text"/>
TITLE	FIRST NAME OR NICKNAME FOR BADGE	
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**Billboard.**

## RETURNING TO TEACHING

## Meisel To Step Down As Head Of CRTC

OTTAWA—John Meisel, the academic-turned-bureaucrat, will vacate his post as chairman of the Canadian Radio-Television & Telecommunications Commission Nov. 15 to return to teaching.

The 59-year-old Austrian-born head of the federal broadcast regulator, who says he is more of a scholar than a public servant, will become the Sir Edward Peacock professor of political science at Queen's Univ. in Kingston, Ontario. The coveted chair will mark a return to Queen's for the controversial Meisel, who taught there from 1949 until his appoint-

## New LPs From Established Acts Due This Quarter

TORONTO—Established artists Anne Murray, April Wine, Frank Mills and Rough Trade highlight an active selection of Canadian content releases scheduled in the fourth quarter of 1983.

Capitol plans at least six releases. Apart from Murray, April Wine and Mills, the label will issue debut mini-albums by Sherry Keap, Rational Youth and Bob Schneider.

CBS, which unveiled fast-selling product by Aldo Nova and Orphan in September, released the fourth album from platinum-selling Rough Trade, "Weapons," early this month. Also slated is the debut from Platinum Blonde, a mini-album produced by David Tickle (Split Enz).

Quality will distribute the third disk by the Spoons, produced by Nile Rodgers (Chic, David Bowie). RCA has a second disk due from Pretty Rough.

WEA has four albums scheduled in time for Christmas, including the label's first from Eddie Schwartz, the Juno-winning composer formerly with A&M in Canada. Debut disks on the label are forthcoming from Images In Vogue, Darkroom and Cherie Camp.

## Maple Briefs

Bachman-Turner Overdrive has joined the long list of groups reforming in 1983. Leaders Randy Bachman and Fred Turner are preparing BTO's comeback album for imminent release. The Canadian band's return is being marketed by Aaronson Powers Weir & Associates, the Toronto firm headed by three former CBS executives. Colleen Irwin recently joined the firm as publicist.

★ ★ ★

FM sister stations of AM licensees will be allowed to increase weekly commercial time to 150 minutes from 120 minutes under a proposed regulatory change by the Canadian Radio-Television & Telecommunications Commission.

WEA Music of Canada will manufacture and distribute Duke Street Records, the Toronto-based subsidiary of Manta Sound Co. Initial releases are Hagood Hardy's "Chasing A Dream" and an a capella disk from the Misteltones.

★ ★ ★

A typographical error cited

ment to the CRTC in late 1979.

No replacement has yet been named for Meisel at the CRTC, but Communications Minister Francis Fox says Prime Minister Trudeau will make one before Meisel steps down. Many candidates are rumored for the post, including current deputy communications minister Alain Gourd, deputy science and technology minister de Montigny Marchand, former broadcast executive Ed Prevost, lawyer Anne Laberge and two CRTC officials, vice chairman John Lawrence and commissioner Jean-Pierre Mongeau.

Meisel never made any secret about his desire to leave the post long before his seven-year term was due to end in 1986. But many believed he would wait until mid-1984, after a federal election that is expected to restore the Conservatives to power.

Meisel is one of the few Tory appointments made during the short-lived Joe Clark government. While he professes political neutrality, his thinking is more in line with the Conservatives. Giving the Liberals a chance to make an appointment before the election is likely to swing the broadcast regulator to the left.

And while Meisel recently professed dislike for the cabinet's powers to overturn CRTC decisions, his decision to step down as chairman now gives the Liberals a chance to appoint someone they can better direct and more easily overrule.

Meisel told a news conference Sept. 29 that he was leaving only because the Queen's Univ. appointment dictated so. He played down any possibility that political interference or frustrations in the job had led to a hasty decision.

"I always said I would never stay the full seven years," he said. "My reasons for leaving at this time are entirely personal, not professional or political."

Ernest Steele, president of the Canadian Assn. of Broadcasters, praised Meisel as a great conciliator who did much to heal the long-standing wounds between the CRTC and the broadcasting community.

CHRW as the Winnipeg AM station that recently converted to stereo. It was, in fact, CFRW. Add CHUM Toronto to the growing list of AMs to make the stereo switch, with several others in the wings, including CJSB Ottawa.

Federal officials admit copyright revision is not likely before the next election. If a change of power occurs, expect a back-to-the-drawing board order, conservative strategists say.

Joe Thornley, executive assistant to Communications Minister Francis Fox, moves to the private sector shortly. No replacement yet named.

Stephen Tennant moves to MCA as Chrysalis marketing manager. He was with Quality Records. Also over to MCA in its rebuilding are Daniel Laxton as Quebec promo rep, Doug Spence as Ontario sales rep and Dave Watt as Ontario promo rep.

Maple Briefs contains short items on the Canadian music industry and is published every two weeks. Items should be submitted to Kirk LaPointe, 107-420 Gloucester St., Ottawa, Ontario, Canada, K1R 7T7.

Russell Derides Trade Pessimism  
Excitement Needed, Executive Tells CBS U.K. Meet

LONDON—Constant record industry pessimism over new developments, be they in technology or marketing ploys like 12-inch singles or "freebies," is totally misplaced in a business which has to be exciting, stimulating and competitive if it is to survive. So said Paul Russell, managing director of CBS Records U.K., in his speech to sales conference delegates.

On the advent of cable and satellite broadcasting, Russell said he couldn't understand why "so many music industry pundits are looking at the coming of the new technology with their knees knocking like castanets."

"If we use the medium rather than let the medium exploit us, we've nothing to fear and everything to gain. If many cable stations become, as has been the U.S. experience, radio with pictures, then to complain about cable is like a tire manufacturer complaining that the motor car might become more important than the bicycle," he continued.

On the popularity of 12-inch singles, Russell said: "This is one of the gripes which really mystifies me. We see a growing market of 12-inch singles, not just in Britain but worldwide, so the public is saying it likes them and wants to buy them."

"For an industry which is sometimes unfairly criticized as being good at creating a demand where none existed, to deride and undermine a market which clearly is there and increasing just doesn't make sense."

And of the "freebies" marketing

ploy, Russell said: "They're part of any fast-moving consumer business. While some of them are obviously directed at trying to influence the singles chart, they're also a product of the music industry understanding that to compete with other forms of home entertainment it has to be exciting, stimulating and competitive."

"If our business is going to stand still in its marketing techniques, then it'll be staid and boring. And we'll lose out in the competition for consumers' money to those industries which generate more excitement at retail level."

"Of course, the music should sell itself. It always will do so. But surely none of us are naive enough to think that a free T-shirt or a poster will sell a record which people really don't want to buy. Other consumer businesses use special offers, cross-merchandising, including using our records, so I don't see why our industry breaks out into a collective boil when we're simply doing the same."

Maurice Oberstein, chairman of CBS Records U.K., acknowledged that the record business faces enormous pressures these days. "It's not coming from other record companies but from all the new technological developments that are competing for peoples' leisure time," he said. "We've got cable, satellites, video, video games, computer games and all the rest, all in competition with recorded music."

"It's easy to say the record industry is in the same position the horse harness found itself when Henry Ford invented the Model T. But

that's not so. People are interested in the music we make and the artists we develop. Specially with the advent of stereo televisions and stereo VHS equipment, people will want our music to go with the pictures."

"As, years ago, soundtracks were added to the silent movies," Oberstein concluded, "so now we, as a music company, can provide the sound to go with the pictures."

## 170,000 See Iglesias Shows

• Continued from page 9

The final shows, however, set new audience records in the history of pop promotions here by Spanish entertainers. Opera singer Placido Domingo attracted one open-air audience assessed at 400,000, but that was a free concert. Tickets for the Iglesias shows ranged from \$6 for standing room to nearly \$30 for the best seats.

It is the huge earning potential of the Spanish singer that prompted the Portuguese government to ban his performances in Lisbon (Billboard, Oct. 1), where he was expected to attract 30,000 to the Restelo Stadium. The government said it was not prepared to allow Iglesias to take some \$300,000 in local currency out of the country.

However, the singer's management team insists that decision was politically motivated in that it asserts the amount of escudos Iglesias was said to be collecting in Portugal was in fact deposited in advance in a London bank.

## OUTLET FOR U.S. SPECIALIST LABELS

## Distributor Makes Waves In U.K.

By TONY WORTH

LONDON—In the three years since its inception, Making Waves Record Distribution here has established itself as a leading outlet for the distribution of U.S. specialist labels, steadily increasing both annual turnover and number of retail outlets served. Dave Lawrence, founder and managing director, describes the operation as "a specialist distributor

which is an umbrella for specialist music, in which personal tastes are frequently the criteria for the records handled." He goes on: "We only sell product that we feel is good, although, obviously, we still get behind items for which there is a demand. We want our retailers to think of us as a distributor involved in excellence of product, not just a faceless organization. It's a matter of building image through personal interest in the product." With Lawrence's personal tastes running to synthesizer and meditational music, and fellow director Barry Martin leaning to blues and country, Making Waves has built a substantial and wide-ranging catalog, which also takes in jazz, adult rock, western swing and gospel. The company currently handles more than 150 U.S. specialist labels, including Rounder, Flying Fish, Sugar Hill, Kaleidoscope, Arhoolie, Hannibal, Kicking Mule, Adelphi, Everest, Celestial Harmonies, Solid Smoke and Stash. The company works on the premise that specialist music, handled in a specialist way, presents considerable trading potential. It was launched by Lawrence in September, 1980 as a one-man operation, with a capital fund of \$45,000 from independent film producer Clive Davison, who today is the company's chairman. Says Lawrence: "It was a Phoenix job at the start. I was working from a garage in West London, selecting product from catalogs, then packing and mailing out to around 100 outlets that I'd picked up from my previous experience of distribution. Martin joined me six months later, and we then employed a warehouseman." Making Waves Currently has a staff of nine, with a \$1.5 million annual turnover. There

are more than 700 retail accounts on the books, with others being added monthly. The biggest problem in handling specialist music is getting it into the shops, says Lawrence. "We've gotten around that by knowing all about the product we're handling and pushing it through our personal interests. You gain the confidence of the retailer." Latest stage in the Making Waves buildup is the creation of its own labels. At present there are three: Pulse, for electronic music; Remote, for rock; and the latest, Spindrift, described as the corporate outlet for "mature rock music." Spindrift is the most active of the labels, having released albums by Dave Swarbrick (of Fairport Convention) and the Albion Dance Band. Due soon are releases by electric folk/contemporary pop singer Maddy Prior (also of Fairport Convention) and guitarists Adrian Legg and John Renbourn. Lawrence says he looks for big sales from a new album on Pulse by Jade Warrior, the first from the band in five years. The previous four all charted in the U.S. Next logical step, says Lawrence, is to market label product in the U.S., and also license U.S. product for release here. He claims an anticipated turnover of \$4.5 million in the next 18 months.

## Finnish Band Wins Contest

HELSINKI—Finnish band Broadcast, competing against groups from France, Spain, West Germany, the U.K. and Holland, won the BBC-organized "Battle Of The Bands" contest in Britain by an overwhelming margin, scoring 143 points out of a maximum 150.



## P.R.O. CANADA AWARDS, 1983

### POP MUSIC AWARDS

- "ALL OUR TOMORROWS"  
Eddie Schwartz/David Tyson  
*ATV Music Publishing of Canada Ltd.*
- "BOYS OF AUTUMN"  
David Roberts  
*David Roberts Music/Don Valley Music Ltd.*
- "COMING HOME"  
Bryan Adams/Jim Vallance  
*Irving Music of Canada Ltd.*
- "EYES OF A STRANGER"  
Paul Hyde/Bob Rock  
*Irving Music of Canada Ltd.*
- "GOIN' THROUGH THE MOTIONS OF LOVE"  
Ray Roper/David Wills  
*Deep Cove Music Inc./Dunbar Music Canada Ltd.*
- "I BELIEVE"  
Bill Henderson  
*ATV Music Publishing of Canada Ltd.*
- "LETTING GO"  
Bob Buckley/David Sinclair  
*Blackwood Music of Canada Limited*
- "MY GIRL"  
Bill Henderson/Brian MacLeod  
*ATV Music Publishing of Canada Ltd.*
- "SHE REMEMBERS"  
Claire Lawrence/Shari Ulrich  
*Sloth Music*
- "STRANGER IN PARADISE"  
Dwayne Ford  
*Dwayne Ford Publishing*

**THE WM. HAROLD MOON AWARD**  
presented to **LOVERBOY**

### FRENCH SONGS

- "C'EST TOUJOURS COMME ÇA L'AMOUR"  
George Thurston  
*Les Éd. Thurston Publishing Enrg.*
- "ILLÉGAL"  
Marjolène Morin/Donald Hince\*\*  
*Musique Thésis (Co-éditeur)*
- "ROMANTIQUE"  
Michel Pagliaro  
*Les Éditions Émeute/Éditions Trancel*

### COUNTRY SONGS

- "COMING UNDONE AGAIN"  
Terry Carisse/Patricia Larabie  
*Mersey Brothers Publishing*
- "SECOND TIME AROUND"  
Carroll Baker  
*D & L Music Publications/Dunbar Music Canada Ltd.*
- "YOU CAME INTO MY LIFE"  
Ron Mahonin  
*Roehampton Publishing*

### FILM AWARD

Michael Conway Baker

### JAZZ AWARD

Jim Galloway

### CONCERT-MUSIC AWARD

John Beckwith

### INTERNATIONAL AWARD

"MAKE A MOVE ON ME"  
John Farrar/Tom Snow  
*John Farrar Music/Snow Music\**

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# Billboard's Top Album Picks TM

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## Pop

**MOTLEY CRUE—Shout At The Devil, Elektra 960289.** Produced by Tom Werman. Heavy metal is on the rise again, thanks to acts like Def Leppard and Quiet Riot. And Elektra is looking to stake its claim in the genre, with this four-man group and the newly-signed Dokken. The group sticks mostly to original material, but there's also an effective cover of the Beatles' "Helter Skelter," which is perfect for Motley's bruising, menacing style. Other key cuts: "Looks That Kill," "Bastard," "Shout At The Devil."

**GLENN SHORROCK—Villain Of The Peace, Capitol, ST-12222.** Produced by John Boylan. Shorrock has one of the great pop-rock voices of the past decade, one equally suited to medium-tempo pop-rock pieces and warm, heartfelt ballads. On his first album since leaving the Little River Band, he is given both types of songs to sing. Among the highlights: the single "Don't Girls Get Lonely," a seamless midtempo cut which deserves wider airplay than it's getting, and "Secrets," a sophisticated, sex-sparked ballad. John Boylan, who oversaw many of LRB's biggest hits, produced the album with characteristic care and taste.

**TOMMY TUTONE—National Emotion, Columbia FC 38425.** Produced by Ed Thacker. Like their Bay Area brethren in Huey Lewis & The News, Tutone sparkplugs Tommy Heath and Jim Keller are closer in spirit to classic rock than the new music camp, despite fillips of synthesizer, creating straightforward uptempo songs and more down-key ballads with a familiar rock stance. This time out, the quintet is buttressed by some formidable studio ringers on predictable AOR triumphs like "Dumb But Pretty" and "Someday Will Come."

## Black

**DeBARGE—In A Special Way, Gordy 6061GL.** Produced by Eldra DeBarge. One of the top new acts of '83 with their "All This Love" LP, DeBarge is rapidly moving towards the top to stay. Keyboardist/vocalist/songwriter/producer Eldra leads the vocal quintet through crisp, sinuous pop-soul workouts that feature top musicians adding instrumental distinction to smooth arrangements. But it's the "I Like It" group that sparkles on a mid-tempo "Time Will Reveal," revealing their own vocal agility with quality lyrics, while "Be My Lady" will keep the DeBarge family on that strong upward curve to full recognition.

## Country

**JOHN ANDERSON—All The People Are Talkin', Warner Bros. 23912.** Produced by John Anderson & Lou Bradley. Even as he maintains his hard country sound, Anderson leans toward the eclectic in his material here—working in rockabilly, honky-tonk and even some uncharacteristically sedate balladry. High points of the project are the current single, "Black Sheep," the old reliable "Haunted House" and the majestic "An Occasional Eagle."

**HANK WILLIAMS JR.—Man Of Steel, Warner/Curb 23924.** Produced by Jimmy Bowen & Hank Williams Jr. The intractable Williams presents another mixture of self-examination, romantic vignettes and good-time music. Included in the mix are such standbys as "The Air That I Breathe," "Lovesick Blues" (with an assist by Leon Redbone) and a bluegrass-free version of "Orange Blossom Special." Williams' all-too-rare sense of whimsy comes through well in "Now I Know How George Feels," wherein he lightheartedly laments the cost of fame—and the profits.

**GEORGE STRAIT—Right Or Wrong, MCA 5450.** Produced by Ray Baker. Strait's production change has given a different sound to his recording. It appears he's going back to the basics of lowkey honkytonking. The arrangements are fairly simple and the material more traditional, through songs by Peggy Forman, Merle Haggard and Fred Rose. A highlight: "Let's Fall To Pieces Together."

**LOUISE MANDRELL—Too Hot To Sleep, RCA AHL 1-4820.** Produced by Eddie Kilroy. Mandrell has developed her own sound and can handle anything she sings with warmth, style and verve. However, some of her material tends to sound alike and run in a slickly sophisticated

### Spotlight

**GENESIS, Atlantic 80116, Produced by Genesis.** The veteran rock trio's star is already aloft, thanks to the momentum afforded by Phil Collins' interim solo albums and the one-two punch of this set's first single and video, the smoldering "Mama." Their ensemble style continues to refine the more straightforward pop/rock slant developed since the late '70s, one straddling classic song form and atmospheric electronics. They still find room for more epic pieces (the two-part "Home By The Sea"), but it's tracks like "Illegal Alien," "Taking It All Too Hard" and "That's All" that will sustain their broader pop credentials co-producer Hugh Padgham's crisp sonic finish will further clinch broad AOR and CHR action here.

vein that's fine for AC and pop but may cause problems at the straight country level. Best cuts here include "Tender Hearts," "We Put On Quite A Show" and "A New Girl In Town."

## Jazz

**OREGON, ECM 23796 (Warner Bros.).** Produced by Manfred Eicher. The quartet's first for ECM proves an auspicious work, marking not only the end to a long hiatus for spinoff and solo works (many on ECM), but also a significant extension of the group's style. An early proponent of a hybrid, acoustic chamber music spanning classicism, ethnic strains and jazz, Oregon here adds a subtle electronic edge through guitarist and pianist Ralph Towner's addition of synthesizers. That move yields an often ethereal new richness at times reminiscent of Weather Report's most delicate work. Producer Eicher's digital production is immaculate.

**AL DI MEOLA—Scenario, Columbia FC 38944.** Produced by Al Di Meola. The guitarist's outside collaborations have enabled him to sustain his niche in jazz, but this latest Di Meola solo project again stresses his fusion instincts. His own array of guitars and guitar synthesizer (the latter an increasing force he is matched by strong support from guests Jan Hammer, Phil Collins, Bill Bruford and Tony Levin in a program dominated by often fluid, new music-inflected pieces balancing electronics against conventional guitars. Thus, while there are vivid uptempo moments ("Mata Hari," "Sequencer" the overall approach is more seductively melodic.

## First Time Around

**PAUL YOUNG—No Parlez, Columbia BFC38976.** Produced by Laurie Latham. Young has drawn wide airplay and interest in his reworking of Marvin Gaye's old "Wherever I Lay My Hat (That's My Home)," which he recently took to No. 1 in the U.K. That's just one of the highlights of this album, along with the delightful "Iron Out The Rough Spots," which has the catchy hook-laden charm of Haircut One Hundred's "Love Plus One." A spirited cover of Joy Division's "Love Will Tear Us Apart" also imparts great enthusiasm.

**ALLAN HOLDSWORTH—Road Games, Warner Bros. 23959.** Produced by Circumstance & Allan Holdsworth. Progressive guitarist Holdsworth is already well-known in fusion circles, and this six-cut label debut continues the fleet, rock-edge thrust of his past work. Here, vocals are added (as on the title song) courtesy Jack Bruce and Paul Williams, but the real star is Holdsworth and his sweeping instrumental work.

**UB40—Labour Of Love, A&M SP-4980.** Produced by UB40 and Ray "Pablo" Falconer. Their soft reggae rhythms and bursts of pure soul vocalizing will invite comparisons to Culture Club, but this multi-racial ensemble from Birmingham is in fact a more tough-minded, socially-conscious outfit, as mirrored by the ironic message of their No. 1 British hit, "Red Red Wine." Overall, in fact, their Jamaican vocal stylings outnumber more traditional r&b readings, while the topical focus is split between romantic conventions and political asides, the latter underscored by an earnest cover of "Johnny Too Bad."

**GREEN ON RED—Gravity Talks, Slash 23964 (Warner Bros.).** Produced by Chris D. One of the original Los Angeles new-psychedelic bands, Green On Red plays melod-

ic songs based around ringing electric and acoustic guitars. There is also an organ for fills, an occasional steel guitar and acoustic piano. Three out of the four members of the band harmonize on the vocals. As the songs are accessible, at least superficially, and mostly played at mid tempo, expect a positive radio reaction.

## EPs

**CHRIS BOND BAND, CeeVeeBee EP101.** Produced by Freddy Frogs. An Englishman with a taste for American rockability, Bond currently has an American band that includes ex Sic F\*\*k Jason Wilkins on guitar and Nashville session man Neil Singh on sax. Together they certainly sound authentic. Contact: (212) 777-4229.

**PINK MINK—Try, Faleroa FR-001.** Produced by Pink Mink & Gary Denton. Pink Mink is a four-member all-female band from Southern California that plays some pretty tough pop rock. The lineup is basically guitars/bass/keyboards/drums with all four members of the band sharing the vocals. You would expect a lot of cute nonsense from a band like this, but actually they can rock pretty well. Contact: (714) 496-5717.

## Billboard's Recommended LPs

pop

**KID CREOLE AND THE COCONUTS—Doppelganger, Sire 23977 (Warner Bros.).** Produced by August Darnell. August Darnell continues his freewheeling Creole saga with yet another sublime gumbo of pop, salsa, r&b and Broadway flash. To a typically screwball array of new originals (including the buoyant opener, "The Lifeboat Party"), Creole and the Coconut add a breezy calypso remake of "If You Wanna Be Happy" that fits the group's style and substance perfectly.

**JOHN HIATT—Riding With The King, Geffen GHS-4017 (Warner Bros.).** Produced by Ron Nagle, Scott Matthews, Nick Lowe. Hiatt's second for Geffen offers shrewd production split between once and future Durocs, Ron Nagle and Scott Matthews, who helmed side one, and Nick Lowe, whose band drives the flip. Both teams' musical verve and sly humor mate nicely with Hiatt's own thorny style, flexed in snappy rockers, uptempo love songs and typically lissome singing throughout.

**EYE TO EYE—Shakespeare Stole My Baby, Warner Bros. 23919.** Produced by Gary Katz. Their debut proved a classy sleeper, generating soft rock and AC play long after initial release despite disappointing sales. Now this songwriting duo takes a sunnier, more expansive pop turn while still throwing the spotlight on Deborah Berg's sleek vocals and preserving the nimble lyrics, jazzy harmonies and crack musicianship.

**JAMES HOUSE—James House, Atlantic 80051.** Produced by Gary Katz, James House, George Tutko. House's approach on this LP is similar to that of Rick Springfield and John Cougar with two tantalizing twists. The alternately melodic and thunderous "Wait For Me" is a rousing interpretation of tumultuous love. The tough, new wavis "Talk To My Machine" is a tune you can sink your teeth into. David Sanborn's sax contributions and consistently inspired keyboards suspend this LP safely above the ranks of bubblegum pop.

**TOM WAITS—Swordfishtrombones, Island 90095 (Atlantic).** Produced by Tom Waits. Waits celebrates his

switch to Island with his most varied, eclectic album yet. Ranging through bittersweet ballads, rasping jump tunes, bluesy recitations and points between, he taps an atmospheric array of strong jazz and pop players to weave a palpable spell. These 15 tracks may find a hard sell at radio, but aficionados will rejoice.

**TONY JOE WHITE—Dangerous, Columbia FC38817.** Produced by Ron Reynolds. Dance music from the man who gave us "Polk Salad Annie"? White's evolved into a more sophisticated urban sound since those days. His vocal sound doesn't vary from its smokey dusted-in-funk timbre, but it's distinctive and on groove selections like these, works.

**LOU GARY—The New Generation, Baccula Records BAC-0001.** No producer listed. Lou Gary is a middleaged comic who does jokes about "the kids today." He sounds like he plays lounges around Philadelphia and Atlantic City, and it is obvious that his act is geared to a certain generation, not the one that grew up with George Carlin or Steve Martin.

**JOSHUA—The Hand Is Quicker Than The Eye, Olympic/Enigma EI013.** Produced by Dennis Degher & Joshua Perahia. Joshua is songwriter/guitarist/co-producer Joshua Perahia, whose blazing guitar and hard-rock vision, along with Stephen Fontaine's soaring vocals, are the combustibles that lift the L.A.-based group to a fiery level of rock excitement. "Falling Again," "November" and "Sweet L'il Hurricane" are stylized rock rhapsodies that rekindle the '60s but play for the '80s.

**SIR DOUGLAS QUINTET—Quintessence, Varrick 004.** Produced by the Sir Douglas Quintet. That's right, it's the Sir Douglas Quintet of "She's About A Mover" fame, again reformed and playing the same mixture of Tex-Mex blues and country soul. There have been very few bands able to synthesize so many musical elements into something so uniquely their own, and SDQ has always been among the best. And they're still at it, just getting better with age.

**ANDREAS VOLLENWEIDER—Caverna Magica (... Under The Tree... In The Cave), CBS FM 37827.** Produced by Andreas Vollenweider. Vollenweider, who also composed and arranged this, plays an "electroacoustic modified pedal harp" and with electronic bass and percussion, he creates jazzy semi-classical mood pieces, using both Western and Eastern tonalities. And the moods change as well.

**TERENCE THOMAS & ROBERT FAIR—Forces, Interface 303065X.** Produced by Robert Fair. Terence Thomas and Robert Fair are two electronic music composers and they split this LP. Thomas gets side one; Fair has side two.

**PAUL KANTNER—Planet Earth Rock And Roll Orchestra, RCA AFL1-4320.** Produced by Scott Mathews, Ron Nagle, Paul Kantner. Subtitled "The Empire Blows Back," this solo outing revives the conceptual sci-fi thrust with which he inadvertently founded Jefferson Starship more than a dozen years ago. The Starship, especially Grace Slick, figure prominently here, along with myriad other Bay Area acts, in a rambling saga about telepathy, rock, Australia and outer space. Traditional AOR will be the likely home planet.

**MICHAEL FRANKS—Passionfruit, Warner Bros. 23962.** Produced by Rob Mounsey. Frank's dreamy timbre and nimble phrasing continue to bridge jazz and pop sources, but the vocalist's latest further solidifies his emphasis on the latter on this sleekly arranged, richly atmospheric set. As always, the musicianship is crack and the point of view at once romantic and wry.

**VARIOUS ARTISTS—An Evening With Windham Hill Live, Windham Hill WH-1026 (A&M).** Produced by William Ackerman, Alex de Grassi, Steven Miller. Recorded a year ago during this stylized label's series of shows spotlighting a number of roster acts, this set provides a first-rate introduction to Windham Hill's lacy, contemplative instrumental mien. Alex de Grassi, Michael Hedges, George Win founder Will Ackerman and others are featured in shifting lineups satisfying effect.

**DONOVAN—Lady Of The Stars, Allegiance AV437.** Produced by Jerry Wexler, De Robb, Bruce Robb. Eighteen years after Donovan Leitch first burst onto the pop charts he's back with a collection of wispy ballads ("Lady Of The Stars") and midtempo rock cuts ("Till I See You Again").

**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).

OCTOBER 15, 1983, BILLBOARD

## Three Labels Unveil New Indie Distribution Links

WEST PALM BEACH, Fla.—New independent distribution ties for three record labels were spotlighted during NARM's independent distributor huddle here.

GRP has now completed its previously announced split from Arista, with Bud Katzel replacing Harold Sulman as director of marketing. Katzel, an industry veteran, had been with Aero/Easy Street Records.

GRP, which has contracts with its affiliates, unveiled the following U.S. distributors: California Records, Glendale, San Francisco and Seattle; Associated, Phoenix; Schwartz Bros., Lanham Md., Philadelphia and Charlotte; PIKS, Cleveland; Malverne, New York and Boston; M.S., Chicago, Atlanta and Florida, and Big State, Dallas.

Dave Grusein and Larry Rosen, partners in GRP, anticipate five albums this year and a number of 12-inch singles. Product is due soon from flutist Dave Valentin, (who had been with the label during its Arista affiliation), and new act Homi & Jarvis.

Acme Music, a partnership be-

tween William Chafin and veteran Marty Thau, is currently releasing 12-inch singles but will soon begin to release albums. Johnny Dynell & the New York 88, Gregori Hunt and Ta' Boo are the label's first three acts. Acme distributors are: Malverne, New York and Boston; Big State, Dallas; M.S., Chicago; Navarre, Minneapolis; Universal, Philadelphia; California Records, Glendale, San Francisco and Seattle; Zamoiski, Baltimore; Bib, Charlotte; Tara, Atlanta; Action, Buffalo and Cleveland; and Independent Record Distributors, Miami.

Marc Kreiner's Ocean Front Records (Billboard, Oct. 1) has linked with the following independent distributors: Big State, Dallas; Bib, Charlotte; Stan's, Shreveport; M.S., Chicago, Atlanta and Miami; All-South, New Orleans; PIKS, Cleveland; Alpha, New York and Boston; California Records, Glendale, San Francisco and Seattle; Ami, Detroit; Associated, Phoenix; and Schwartz Bros., Lanham, Md. and Philadelphia.

JOHN SIPPEL

## Retail, Radio, Dance Club Panels Held At Indie Meet

• Continued from page 69

lenced, Possenti denied this was a conflict of interest.

When it was hinted that promo copies in some stores might be coming from pool shipments, all three pool operators hotly denied it, stating they mailed out their samples. Silverman said he favors shipping pools over servicing radio, often going only to the pools with a new 12-inch. Hoffman said he ships 60 influential pool persons to get the feel of a record. Jacobson said labels are plagued by club jockeys who demand live appearances by an act or they won't play a record. The panel ex-

plained the difficulty of providing acts in that most are studio combinations.

Label reps said they are continually revising their mailing lists, adding new names and deleting those from whom there has been no feedback for the past 90 days.

Silverman and Hoffman asked club jocks and pool owners to contact them if counterfeits or bootlegs are discovered in their regions. "We have had bogus product. It came from Florida. It was found in stores in Philadelphia and New York at \$2. Let us know about it," Hoffman said.

Such basics as proper and quick listing in Phonolog, current catalogs and notification of label shifts are the urgent need of retailers, agreed Ned Berndt of Q Records, Larry Schaffer of Vibrations and Dave Garbarino of Spec's, all of Miami. John Cassetta of Alpha Distributing, New York, suggested more frequent supplements to update catalogs.

Garbarino sought more deletion notices affording at least 60 days to make the return. Berndt urged labels and distributors to state more clearly their priorities and narrow them down to one or two records. Berndt also recommended that when distributors or labels run an ad campaign with a local retailer, all competing retailers be told in advance as they often were understocked when such an ad event occurred.

All three South Florida retailers said they had excellent sales response from correlating with dance and exercise studios in the area. Schaffer said he was buying most of his merchandise, except video software, from record distributors, urging them to look into handling this product.

Berndt said he has sold \$200 to \$300 worth of Compact Disc product to single customers thus far. He has a 7-by 20-foot wall devoted to CD and finds an older age group buying the new concept. Berndt urged labels to produce more CDs containing standards to appeal to older customers.

Open display of cassettes came up, with the three panelists differing greatly on the value of electronic surveillance devices to cut down pilferage.

JOHN SIPPEL



**MONKEY BUSINESS**—Capitol Records executives prod top Tube Fee Waybill as to how the group's latest single, "Monkey Time," will chart. Waybill, center, has no comment for interrogators, from left, a&r vice president Don Grierson; divisional vice president of a&r Bobby Colomby; and pop promotion manager Mike Lessner.

## Chartbeat

• Continued from page 6

lishes this record at a time when former Zeppelin kingpin Robert Plant is also in the top 10 with his second solo album "The Principle of Moments." The album peaked last week at number eight and this week dips to 10. Plant's first solo album—which saw him moving from his heavy metal base to more of an artsy rock sound—peaked at number five last year.

Zeppelin's first album, "Led Zeppelin," peaked at 10 at May, 1969. Their second album hit No. 1 that Christmas.

★ ★ ★

Surprise Smash: Rufus with Chaka Khan this week collect their fifth No. 1 black hit with "Ain't Nobody" (Warner). The song, produced by Russ Titelman, is the group's first black chart topper since 1979's "Do You Love What You Feel" (MCA), produced by Quincy Jones.

Rufus' first three No. 1 black hits, all self-produced, were "You Got The Love" (1974), "Sweet Thing" (1976) and "At Midnight" (1977).

Actually, "You Got The Love" was co-produced by the group and Bob Monaco.

While "Ain't Nobody" is the group's first No. 1 black hit on Warner Bros., Chaka Khan has already collected two solo toppers for that label: 1978's "I'm Every Woman" and '81's "What Cha' Gonna Do For Me", both produced by Arif Mardin.

"Ain't Nobody" is also faring well on the Hot 100, where it jumps 14 notches to number 66.

★ ★ ★

To Our Readers: We need a new word for "notches." We're as sick of it as, no doubt, you are. Tom Noonan here has suggested "buttons." We like that, but want to throw it open to your suggestions before we settle on an alternative. "Berths," "spots," "rungs" and "positions" all leave us cold.

Please send your suggestions to No More Notches, Billboard, 9107 Wilshire Blvd. Beverly Hills, Calif. 90210. Do it now. If not for our sanity, for your own.

## Top 40 Outlets Score In Cleveland, Houston Ratings

• Continued from page 15

the Cleveland Indians; AC WZZP jumped from 4.1 to 4.7; Malrite's country outlet WHK moved up to 3.9 from 3.5; news/talk WERE lost a fraction of a point, going from 3.9 to 3.8; Beasley's WDMT, programmed by Bobby Magic, fell from 5.3 to 3.6; AC WGAR was off slightly, from 3.7 to 3.5, while its FM counterpart was significantly lower than last spring, dropping from 4.5 to 2.6. Classical-formatted WCLV went from 2.8 to 2.4, tied with AC-programmed WJW, which dropped to 2.4 from last book's 3.1. Cleveland's black outlet, WJMO, stayed predominantly flat moving from 2.4 to 2.3.

## Jennings On European Tour

NASHVILLE—Coinciding with the release of his latest album, "Waylon & Company," Waylon Jennings is on a month-long European tour, highlighted by a series of appearances in Germany sponsored by Philip Morris and Marlboro.

In Houston Harte Hanks' KKBQ-FM leads the market, jumping from 5.3 to 7.6. It's followed by Amaturo's urban outlet, KMJQ, which went from 6.9 to 7.2. Westinghouse's KODA, an easy listening facility, fell slightly from 7.5 to 7.0, while Viacom's country KIKK-FM was also off slightly, from 7.2 to 6.9.

Rising significantly was urban-formatted KRLY, which jumped from 4.2 to 6.0. Ed Shane's all talk outlet KTRH also made impressive gains, going from 4.5 to 5.9, followed by First Media's AC, KFMC, which went from 5.9 to 5.8, tied with ABC's AOR, KSRR, down from 7.3. AC KRBE-FM went up slightly from 4.9 to 5.0, while AOR KLOL was down a bit from 4.9 to 4.6. Dropping further was country-programmed KILT-FM, which fell from 6.0 to 4.4, followed by AC outlet KQUE, down to 4.0 from 5.4. All-news KPRC was up a bit to 3.8 from 3.6, while KKBQ-AM remained flat at 2.4 and KILT-AM fell from 2.9 to 2.2. Block-programmed KCOH managed great gains, going from .9 to 2.0.

## Industry Events

Oct. 25-Nov. 1, TELECOM 83, Geneva.

Nov. 1-3, Atlantic City Cable Show, Atlantic City Convention Hall, Atlantic City, N.J.

Nov. 1-4, VIDEXPO '83, third International Video and Telecommunications Market, Condesa Del Mar, Acapulco.

Nov. 2-4, NARM One Stop Conference, LaPosada, Scottsdale.

Nov. 2-4, Electronics Displays, Kensington Exhibition Centre, London.

Nov. 3-6, Electronic Fun Expo, New York Coliseum, New York City.

Nov. 3-6, National Home Electronics Show, Arlington Park Race Track Expo Hall, Arlington, Ill.

Nov. 4-6, Black Music Assn. fifth conference, New York Sheraton Center.

Nov. 7-10, American Market for International Programs, Miami Beach, Fl.

Nov. 9-11, 26th Annual International Film & TV Festival of New York, Sheraton Center.

Nov. 10-13, 14th Annual Loyola Radio conference, Hotel Continental, Chicago.

Nov. 11-14, The Advanced Technology Computer & Electronics Show, San Diego Convention Center.

Nov. 15, Muscle Shoals Music Assn. Songwriter Showcase, Norton Auditorium, Florence, Ala.

Nov. 15, Southern California Cable Assn. luncheon meeting, Airport Hilton Hotel, Los Angeles.

Nov. 17-19, Billboard's fifth annual Video Music Conference, Huntington Sheraton, Pasadena.

Nov. 18-20, Entertainment Expo '83, Municipal Auditorium, Nashville.

Nov. 18-20, L.A. Music Exposition, Los Angeles Convention Center.

Nov. 19-20, 7th Annual Songwriters Expo, Pasadena City College, Pasadena, Calif.

Nov. 21-23, Videotex Europe '83 international conference and exhibition, The RAI, Amsterdam.

Dec. 11-12, National Cable Television Assn. programming conference, Biltmore Hotel, Los Angeles.

## Writers Chided By Opry's Pearl

NASHVILLE—More than 75 music industry students and professionals attended a day-long seminar on entertainment journalism here Oct. 1, sponsored by the National Entertainment Journalists Assn. Proceeds from the event went to the group's scholarship fund.

Grand Ole Opry comedienne Minnie Pearl, whose keynote address was on the celebrity side of interviews, faulted entertainment reporters for often failing to do their homework before conducting interviews. She also noted that the quality of reporting suffers when writers are assigned to cover art forms—such as country music—for which they have neither background nor tolerance.

Panel discussions were held on the tools of entertainment journalism, professional freelance writing, the relationship between advertising and editorial, and the writing and marketing of celebrity biographies and related books. Jeff Walker, president of Aristo Music Associates, was in charge of the seminar.

## New Recorders Offer Digital Lift

• Continued from page 1

faced with heavy investment costs for multi-track digital mastering have often been reluctant to cope with the uncertainties of incompatibility.

Sony, its subsidiary MCI, Matsushita and Studer will use the Audio Engineering Society (AES) convention here this week to showcase the development. While the principals involved refused comment pending official disclosure at press conferences scheduled for Sunday (9), it was nevertheless learned that Matsushita will introduce the prototype of a 16-track digital tape recorder incorporating the compatibility element.

The new approach to digital tape recorder compatibility will also be the subject of a panel discussion during the run of AES. Titled "The DASH (digital audio stationary head) Format," the session will be led by representatives of Studer, Sony and Matsushita.

Adoption of the technology permitting input and output interface between professional digital tape recorders will be urged upon other manufacturers to speed wider industry use of the digital configuration, now assuming greater significance with the commercial introduction of the Compact Disc.



# News

## Nominees Named For Second Beach Music Awards

MYRTLE BEACH, S.C.—Nominees in 11 categories have been named for the second annual Beach Music Awards Show slated for Nov. 20 at the Myrtle Beach Convention Center. Selected by the Beach Music Assn.'s advisory board, the finalists are:

Single of the year: "I'm In Love With You," the Entertainers, HMC Records; "I'd Rather Be In Carolina," Chairmen of the Board, Surfside; "Slow Shag," Billy Scott & the Georgia Prophets, Lamont; "Upside Down," Lou Rawls, Epic; "Mr. Beach," Shag Time, Shag Power; "Southern Belles," Band of Oz, Surfside; "My Dancin' Shoes," J.D. Cash, South Star; "Summertime Means Beach," Harry Deal & the Galaxies, Eclipse; "Up On The Roof," Our House, Sanlee; "Four Leaf Clover," the Counts, TCB.

Album of the year: "S.O.S.," Poor Souls, Surfside; "Best Of The Beach," the Tams, Compleat; "Gift Of Beach Music," Chairmen of the Board, Surfside; "Silver Anniversary," the Embers, EEE; "The Touch," Sonny Turner, Christopher.

Songwriter of the year: Jack Dillard & Craig Fulton, "Slow Shag"; Andrew Kastner, Max Gronenthal & Larry John McNally, "Real Good Feeling"; General Norman Johnson, "When Can I See You Again" and "I'd Rather Be In Carolina"; Allan Moore, "My Dancin' Shoes"; Archie Jordan, "My Baby Sure Can Shag."

Single female vocalist: Janice Bannette, Lee Ann Eubanks, Candi Staton, Debby Dobbins, Terry Gore.

Single male vocalist: Steve Jarrell, Delbert McClinton, Billy Scott, Jerry Butler, Lou Rawls, Sonny Turner, J.D. Cash.

Group vocalist of the year: Max Gronenthal of Jack Mack & the Heart Attack; Jackie Gore of the Embers; Danny Woods of Chairmen of the Board; General Norman Johnson of Chairmen of the Board; Craig Woolard of the Embers; Gary Brown of the Catalinas; John Thompson of Band of Oz; Butch Stone of Poor Souls.

Group of the year: the Fantastic Shakers, the Embers, the Entertainers, Poor Souls, Chairmen of the board, Fat Ammon Band, the Catalinas, Band of Oz.

Best new artist(s) of the year: Carl Wilson, Shag Time, Terry Gore, the Dynamic Upsetters.

Record producer of the year: General Norman Johnson, David Henson, Warren Moise, Allan Moore, Carlton C. Moody & David Moody, Larry Crockett, Chet Bennett, Archie Jordan.

Beach music show club: Coquina Club, Landmark Resort Hotel, Myrtle Beach, S.C.; the Admiral's Showroom, Holiday Inn Downtown, Myrtle Beach; R.H. Bentley's,

Charleston, S.C.; Razzio's—2001 VIP, Myrtle Beach; Staying Alive, Raleigh, N.C.; 2001 VIP Supper Club, Richmond, Va.

Beach music club of the year: Fat Jack's, North Myrtle Beach, S.C.; Fanny's, Columbia, S.C.; Amber III, Nashville; Groucho's, Charlotte,

N.C.; Scandel's, Spartanburg, S.C.; Studebaker's, Myrtle Beach; Harold's Across The Street, North Myrtle Beach; Studebaker's, Atlanta; Tony's Supper Club, Richmond, Va.

Ballots are now being distributed through Miller Brewing Co. around a five-state area, covering Georgia,

Virginia, Tennessee, North and South Carolina for fans to vote. Winners will be announced at the Beach Music Awards Show Nov. 20.

In conjunction with the show, the Beach Music Assn. is also sponsoring a five-state shag dance contest offering more than \$10,000 in cash prizes.

Pro and novice dancers will compete in preliminary state competitions being held through the weekend of Oct. 21-23. The top five couples in each category will return for the finals on Nov. 18 at the 2001 Club in Myrtle Beach. Winners will be announced at the Beach Music Awards Show.



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This reference book is needed as a programming tool for Radio Stations and a buying guide for Record Stores or the avid Collector. Not a Price Guide.

#### General Listings in Singles, EP's & Albums:

Artist, Title, Year released or reissued, Years charted on Billboard, Original issues, Reissues, Gold standard reissues, Labels & distributing labels, Same recording on other labels.

#### Billboard Single Charts Used:

Hot 100 1940-82, Bubbling Under The Hot 100 1959-82, Best Bets For Christmas 1963-73, Adult Contemporary 1961-82, Hot Country Singles 1948-82, Black Singles 1948-82, Best Selling Childrens Records 1948-52. Note: Chart names used here are most current. All Single charts are combined into one listing.

#### Additional Single Listings:

Gold record awards, Different Versions of songs, Childrens labels & all record numbers. (78 RPM's, 45 RPM's, 7 inch 33 1/3 RPM's, 12 inch singles, dual 78 & 45 RPM listings.)

Plus sections for Borderline Xmas Singles, Promotional Singles, Number one single for each year, Countdowns of all charted singles, songs & top single artists, Million sellers page, Xmas song index, Christmas standards section for radio stations listing Title, Composer, Publisher, License & Year song was composed. Over 200 charted Singles listed and over 900 Notables, plus thousands of original & reissued numbers.

#### Billboard Album Charts Used:

Top LP's 1945-82, Bubbling Under The Top LP's 1974-82, Best Bets For Christmas 1963-73, Hot Country LP's 1974-82, Black LP's 1974-82, Best Selling Jazz LP's 1974-82. Note: Chart names used here are most current. All Album charts are combined into one listing.

#### Additional Album Listings:

R.I.A.A. gold record awards, Retitled albums, Mono & Stereo issues & dual listings, All record numbers. (78 RPM's, 10 inch & 12 inch LP's, dual listings for 78's—10 inch & 78's—12 inch.)

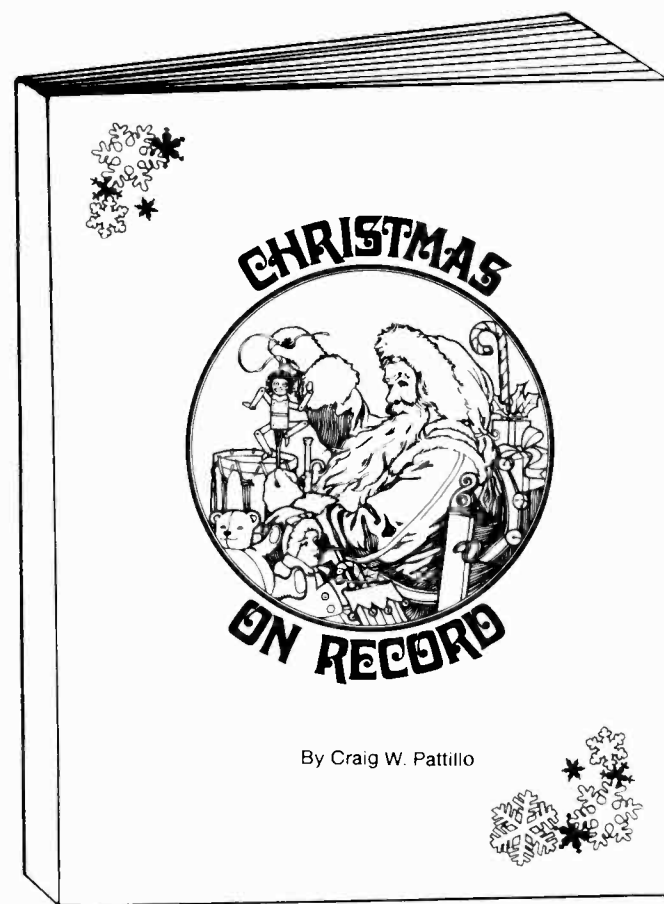
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#### Billboard EP Charts Used:

Best Selling Pop EP's 1957-59.

#### Additional EP Listings:

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**MACHO MICHAEL**—Warner Bros. artist Michael Sembello shows off the gold record for the "Flashdance" soundtrack he received from PolyGram.

## Video Dealers Plan 'Black Friday' First Sale Protest

• Continued from page 1

the firm's newsletter goes to 15,000 stores "but not all of them are video stores."

Pough estimates that 60 Phoenix, 18 Tucson and 60 Minneapolis stores are "core" supporters. He is working with Shannahan to set up a Las Vegas meeting targeting the 125 stores there "because it's one of the highest per capita VCR owner markets."

Arizona has been a battleground on the issue ever since VSDA lobbyists and members of the Home Recording Rights Coalition (HRRC) threw their support to U.S. Sen. Dennis DeConcini (D-Ariz.) and began "electronic petitions" to Washington in the form of videotapes of their dealer meetings. Now the Arizona coalition plans to preview the Oct. 21 demonstration by staging a public protest: the destruction of videocassettes by steamroller.

Independent of the Arizona group but in support of its move, branch video wholesaler Commtron Corp. of Des Moines, is also moving onto the First Sale barricades. Commtron is publishing fortnightly a 15,000-circulation newsletter listing U.S. House judiciary subcommittee members, urging what Commtron president Jack Silverman says is already "an avalanche of mail." Commtron additionally has produced and shipped 5,000 dealer counter cards and window banners. Its 11 branches have been made available for dealer meetings and have supplied mailings to plug such gatherings earlier this summer.

A number of other distributors, among them Ingram Books of Nash-

ville, are also becoming increasingly involved in related lobbying efforts.

A wave of dealer meetings raising funds for newspaper ads has yet to crest. In Minneapolis, 115 attended a Sept. 15 summit, raising \$6,300; 56 pledged \$6,000 in Phoenix Sept. 28 and raised an actual \$1,200; in Tucson, dealers have been meeting each Thursday proposing to set aside total Tuesday store receipts weekly to fund a coalition war chest.

One of the largest reported gatherings occurred last Tuesday (4) at Willow Grove, Pa., organized by Dennis Graham of Commtron. VSDA board member Jack Messer of Video Store, Cincinnati, and Robert Schwartz of the Home Recording Rights Coalition, spoke.

Though much of the video lobbying activity is spontaneous and loosely organized, VSDA president Frank Barnako of Video Place, McLean, Va. and attorney Jeffrey Cunard have been coordinating many activities. Cunard is with Leva, Hawes, Symington, Martin & Oppenheimer, which represents Sony and HRRC.

VSDA is pointing toward an Oct. 25 board meeting in Washington prior to House subcommittee hearings on video legislation, chiefly S. 31/H.R. 1027, a bill authorizing a royalty fee on blank tape and recorders, and the so-called "fair sale" video rental bill, S. 33/H.R. 1029.

Despite what appears to be dramatic national activity, several VSDA board members lament spotty involvement. "We should have activities in 25 states, not just three," says Bigelow. He says he flew at his own

expense to attend meetings with Santa Ana retailer John Pough in Orange County, Tucson and Phoenix.

Asked if he sometimes sees the VSDA's lobbying as insignificant, Bigelow says, "At least I can sleep at night. I've done all I can. After all, we have three stores to keep going here in Minneapolis."

Bigelow singles out New York VSDA leader Arthur Morowitz for flying to Minnesota to address the meeting there Sept. 15.

If only a handful of VSDA board members are leading the fight, some measures have been innovative. In St. Petersburg, Bob Skidmore of Media Concepts helmed a meeting Aug. 15 of industrial television users, with HRRC spokesman Jack Wayman speaking via speaker-phone. "Industrial users, hospitals and so on will be impacted by S. 31 and have copyright concerns, too," Skidmore says.

Not all video legislation lobbying is by VSDA members. Licorice Pizza here has a two-prong lobbying effort going in all 34 stores, says Lee Cohen, marketing vice president. "It's an uphill battle here in Southern California. Both our U.S. Senators are for repeal, and the two House co-chairmen are in our region, Howard Berman and Carlos Moorehead," he says. Licorice has prepared customer coupons for mailing to Congressional representatives.

Across the country, video dealers often remark about how difficult their task is. "In our area, Pasco County, our Congressional representatives don't seem at all aware," says VSDA board member Art Ross of Video Station, St. Petersburg. "If it's

not Lebanon, the shooting down of an airliner, or the nuclear freeze, they don't seem to be interested."

Moreover, not everyone in retail is against repeal, says Commtron's Silverman. "There were dealers, not many but some, who criticized my stand in San Francisco (at the VSDA conference). They thought I was rude and impolite toward the studios."

Silverman says Commtron's activity is really in the studio's interest. "I happen to believe that should First Sale be repealed, it would hurt the studios, too, unless they know something I don't. But if we have to go back to all those rental plans we once had, it will seriously disrupt the industry," he says.

Silverman says his most controversial move at VSDA was preparation of what he calls "my K-mart tape." In it, he says, he hypothesizes on how mass merchandisers could conceivably profit by repeal. "They could arrange to have exclusive windows for certain movie properties that other dealers could not touch," just as theatrical distribution, he says, often finds certain theatres with exclusive bookings. Silverman says he was not allotted sufficient time at VSDA to play the tape-recorded mockup of a K-mart in-store spot ad.

Silverman and others who have become active voices against First Sale repeal increasingly focus on consumers. Lauer of Arizona Video Cassettes has been on local tv talk shows in Phoenix and Flagstaff. Additionally, the Arizona dealers rallied around DeConcini's bill (S. 175 and H.R. 175) seeking exemption of home vid-

eotaping—a more clear-cut approach consumers can identify with, say those in VSDA who champion the bill.

With attention riveted on the royalty and video rental bills, there has been almost no discussion of late on the third industry bill, S. 32/H.R. 1028, aimed at prohibiting record rental. VSDA leaders say they oppose the bill. Even certain officers of the National Assn. of Recording Merchandisers (NARM) have voiced concern (Billboard, June 25).

Chiefly, NARM leaders such as Russ Solomon of Tower Records, Sacramento, and NARM president Lou Fogelman of Show Industries here worry about any bill that sets a precedent in copyright areas. "It's dangerous for bills like this to get through," Silverman says.

### Rupert Holmes Leads Pop Writing Workshop

NEW YORK—The second East Coast Pop Workshop, sponsored by the ASCAP Foundation, begins its eight-week run here Nov. 22. Writer/artist Rupert Holmes will again head the series, to feature guest panelists from all phases of the music business.

Writers interested in applying for participation should submit a cassette containing two original songs along with lyric sheets and a resume to: ASCAP Pop Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is Nov. 4. The series takes place at ASCAP headquarters.

# Seeing the Music

## Billboard Spotlights Video Music

ISSUE DATE: NOV. 19  
AD DEADLINE: OCT. 28

The video revolution is changing the way music is sold. Keeping up with the effects of this change and reporting the latest music trends and developments is an important part of Billboard's weekly coverage.

In the November 19 issue, Billboard will publish an in-depth Spotlight on Video Music, focusing on all the aspects that impact the entire music industry—from creative to legal, promotion to technical. This special report is timed to feature complete coverage of Billboard's Fifth International Video Music Conference in Los Angeles (November 17-19).

An ad in this Spotlight will be seen by influential subscribers who need and use Billboard's video music coverage every week to make buying and programming decisions. In addition to regular subscribers, all Conference attendees will be reached via bonus distribution. This is a unique opportunity for video music professionals and marketers to make their presence felt at the Conference and around the world.

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# Market Quotations

As of closing, Oct. 4, 1983

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17 3/4	1/4	Altec Corporation	—	21	7 3/4	1/2	7 3/4	+ 1/4
69 3/4	48 3/4	ABC	10	420	58 3/4	58 1/4	58 3/4	+ 3/4
46 1/2	30 1/2	American Can	24	508	43 3/4	43 3/4	43 1/2	Unch.
17 3/4	8 1/2	Armtron Int'l	10	502	13 1/4	11 3/4	13 1/4	+ 1 3/4
77 3/4	55	CBS	14	1213	76 1/4	74 1/4	76	+ 1 1/2
65	16 3/4	Coleco	8	2007	33	31 1/2	31 1/2	- 1 1/4
9 3/4	6 3/4	Craig Corporation	—	11	7 3/4	7 3/4	7 3/4	Unch.
84 3/4	55 7/8	Disney, Walt	21	1129	62 1/2	61 3/4	62 1/2	+ 3/8
6 1/4	3 3/4	Electrosound Group	—	16	4 3/4	4 3/4	4 3/4	+ 1/8
30 3/4	16 1/2	Gulf + Western	10	1589	28	27 3/8	28	+ 1/8
35 1/2	18	Handleman	15	99	32 1/2	32	32	Unch.
12 1/4	6	K-Tel	—	15	10 3/4	10 3/8	10 3/8	- 1/8
74 3/4	47 1/4	Matsushita Electronics	21	349	74 3/4	73 1/4	74 3/4	+ 1 3/8
16 3/4	6 1/2	Mattel	—	1533	8 3/4	8 1/4	8 1/4	- 1/8
42 1/2	32 1/2	MCA	8	697	34 3/4	34	34 1/4	Unch.
90 1/2	72 3/4	3M	15	1406	83 3/4	82 3/4	83 3/4	+ 5/8
150	82	Motorola	30	2232	141 1/4	139 3/4	140 3/4	+ 3/4
73 3/4	47	No. American Phillips	11	22	68 3/4	68 1/4	68 1/2	+ 1/2
15 1/4	3 5/8	Orox Corporation	—	46	4	3 3/4	3 3/8	Unch.
26	18	Pioneer Electronics	—	1	25 1/2	25 1/2	25 1/2	+ 1/4
34 1/4	13 1/4	RCA	18	2320	32	31 1/2	31 7/8	Unch.
16 3/4	12 3/4	Sony	38	5737	16 1/4	15 7/8	16 1/4	+ 3/8
34 1/2	25 3/4	Storer Broadcasting	—	635	32 3/4	32 1/2	32 1/2	+ 1/8
6 7/8	2 3/4	Superscope	—	10	4 1/4	4 1/8	4 1/4	Unch.
57	38	Taft Broadcasting	13	42	51 1/4	50 3/4	51	+ 1
35 1/4	19 3/4	Warner Communications	15	1819	23 3/4	22 3/4	23 3/4	Unch.
11 1/2	8 1/4	Wherehouse Entertain.	22	305	11 7/8	11 1/2	11 1/4	+ 3/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/8	Josephon Int'l	11,800	15	15 1/4
Certron Corp.	19,000	3 3/4	3 7/8	Racolon	900	9	9 1/2
Data Packaging	1,000	6 1/4	6 1/2	Schwartz Bros.	—	2 1/4	3 1/2
Koss Corp.	8,400	6 3/4	6 3/8				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## Digital Recording Holds To Trickle, But Mastering Up

Continued from page 4

president, "and I think it will remain a trickle until some of the myths and misnomers about digital are removed. There are still people who'll swear that rock'n'roll simply sounds better on analog, because digital is too clean."

"We see less and less," confirms Warner Bros. director of recording operations Lee Herschberg when queried on digital multi-track dates at the label's Burbank studio, one of the first here to offer 3M's multi-track system to clients. "It's a financial situation, and acts are budget-conscious. The rentals are more expensive, and editing costs, in the long run, wind up higher, too."

Motown/Hitsville's Guy Costa, manager and chief engineer of the Hollywood facility, suggests his own studio's complement of equipment underscores the current progress for digital recording technology: "I just bought six new (Ampex analog) 124 multi-channel recorders, but we also have been expanding our selection of Sony 1610 and FI digital systems.

And in terms of mastering, about 60% of our work is now being done digitally, with another 35% being recorded on half-inch analog recorders. At this point, conventional quarter-inch recorders are nowhere."

Costa, too, cites digital costs as the primary obstacle to more digital master recording. However, technical problems in digital tracking and editing, once the other key stumbling block for major artists testing digital waters, are mentioned less often. "The gremlins are still surfacing every once in a while," concedes Costa, "but that's no big problem at this point."

Allen is more pointed in his assessment of breakdowns. "The bugs were out of most systems three years ago," he insists, adding that most digital errors have been created by operators employing analog techniques—"the result of people who work in an analog mode on digital systems."

Digital editing, in fact, is already beginning to display its promise for more intricate post-production effects. Costa, for example, notes that Motown has begun mixing dance-oriented extended tracks and medleys

on digital recorders because of their ability to enter precise punch-ins and overdubs at virtually any point, given correct operation and careful coding of the tapes.

The cost barrier is more problematic. Record Plant's Chris Stone, an early digital supporter who some time ago removed the 3M multi-track digital gear from his studios here, now says that higher cost, together with most labels' interest in loading their CD catalogs with proven (and analog-recorded) pop fare, will prevent digital recording from spreading beyond the mixing and mastering stages for another three to five years.

"The artist still doesn't want to pay any more than he would for analog," Stone says. "And, until albums are simultaneously released in CD on a regular basis, there won't be enough of a demand for all-digital projects."

That mirrors label thinking, confirms RCA's senior vice president Gregg Geller. Although RCA's Red Seal classical arm is now an active digital purveyor, and its first formal Compact Disc release is this month, Geller says, "I see digital (still) in the

future. But in the immediate future? No. It comes down to a matter of resources—we're not currently in a position to up recording costs more."

As a result, the existing status quo, whereby mainstream albums will continue to be recorded on analog equipment and then at best mixed and mastered on digital gear, may inhibit the Compact Disc's ability to exploit all of the technology's claimed benefits. Label executives and studio interests alike mention early anomalies in the CD versions of earlier analog hits, from altered ambience to a flattening of the stereo image.

Colombo notes that CDs mastered from equalized tape copies recorded from an analog master during disk cutting could be yielding unexpected

problems in frequency response and sonic presence for the finished CD.

"You have to shift gears 100% when you master in digital," warns Allen. "When cutting a master lacquer, you can tweak it up considerably by adding EQ or changing level to make the record sound better. Digital is going to force producers and engineers to become sharper in their craft, because everything they do will be heard. They'll have to know their microphones and electronics better."

Interestingly, one hidden ally in digital's eventual acceptance could prove to be its current foe, costs. Several studios acknowledge that the cost of "super-analog" systems from such manufacturers as Ampex and Studer continue to climb, even as digital prices begin to drop.

# News

## PROMOTER UNDER ANTITRUST INDICTMENT

### Scher Pleads Nolo Contendere

Continued from page 3

may effect the judge in his sentencing.

"(Scher) did not know that by signing the letter he might be committing an illegal act, nor did he intend to do so. He was young, generally untutored in antitrust laws, and certainly ignorant of the technical operation of the per se rule," reads Scher's brief.

In his incriminating letter to Kushner, dated Feb 25, 1980, Scher wrote: "I have agreed that my firms and I personally will refrain from producing concerts in the New York State markets of Syracuse, Utica, Binghamton, Albany, and Glen Falls upon your (Kushner's) signing of this agreement. The only exception to the above will be that we will promote exclusively the next Grateful Dead concert appearances in each of these markets, excluding Binghamton which will be split 50-50.

"Cedric Kushner personally and his related firms agree that upon signing this agreement they will cease to promote concerts in the Rochester, N.Y. market . . .

"It is agreed that both parties will give their best efforts to help each other to secure talent in their respective markets and that all agents, managers, and acts who may have other-

wise played in one of these markets for either Kushner or Scher will be made aware of and encouraged to respect this agreement."

According to a brief filed by Scher in support of his nolo contendere plea, the letter, "which forms the basis of the charges, largely reflected the market situation as it then existed (and reflects the naivete of the parties in respect to the antitrust laws)." At the time Scher was concentrating on the Rochester market, while Kushner promoted in the other cities.

Moreover, the brief repeatedly states, it is not the promoters who are the dominant economic force in the concert business. Rather it is the acts and their agents who choose what promoter they wish to play for, and under what terms.

"Promoters such as Mr. Scher simply do not have a great deal of 'power' in the concert business," continues the brief. "(They) are the pawns of the real powers—the acts and agents... Promoters such as Mr. Scher very simply have little to say in who plays where, when, for whom, and how much."

The brief contains an affidavit from Alan S. Levin, the vice president from Jack Boylan, who was also promoting concerts in the area, testi-

fying that the agreement between Scher and Kushner "could not possibly have had any practical or economic effect on the concert promoting business in Rochester or the upstate area generally."

In his brief, Scher says that under the New York Alcoholic Beverage Law, a nolo contendere plea is not the same as a felony conviction, which mandates the revocation of a liquor license, but rather falls under the SLA's discretionary powers to revoke, cancel or suspend a liquor license.

A nolo contendere plea may also permit Scher to continue promoting concerts at the New Jersey Meadowlands, though that may become an issue.

Says the brief, "Under the Sports Authority's 'moral responsibility' regulations, the Scher defendants could be barred from producing concerts in the vital New York/New Jersey market under either a conviction or a nolo plea. Acceptance of a nolo plea by a federal court, applying a federal statute, after due consideration of all the facts and policies involved, would likely carry weight with the Sports Authority in the exercise of its discretion, and hopefully generate a decision to permit Mr. Scher to continue to utilize its facilities.

### Bubbling Under The HOT 100

- 101-I AM LOVE, Jennifer Holliday, Geffen 7-29525 (Warner Bros.)
- 102-DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723
- 103-LADY, LADY, LADY, Joe "Bean" Esposito, Casablanca 814430-7 (PolyGram)
- 104-TAKE IT TO THE LIMIT, Willie Nelson and Waylon Jennings, Columbia 38-04131
- 105-CAUGHT IN THE GAME, Survivor, Scotti Bros. 4-04074 (Epic)
- 106-I JUST CAN'T WALK AWAY, The Four Tops, Motown 1706 (MCA)
- 107-SO MANY MEN, SO LITTLE TIME, Miguel Brown, TSR 828
- 108-LADY, DOWN ON LOVE, Alabama, RCA 13590
- 109-HOLIDAY, Madonna, Sire 7-29478
- 110-INFORMATION, Dave Edmunds, Columbia 38-04080

### Bubbling Under The Top LPs

- 201-DEPECHE MODE, Construction Time Again, Sire 1-23900 (Warner Bros.)
- 202-HELIX, No Rest For The Wicked, Capitol ST-12281
- 203-THE STYLE COUNCIL, Introducing The Style Council, Polydor 815277-1 (PolyGram)
- 204-DANNY SPANOS, Passion In The Dark, Epic B5E-38805
- 205-MARVIN GAYE, Every Great Hit Of Marvin Gaye, Motown 6068 ML
- 206-THE ROMANTICS, In Heat, Nemperor B6Z-38880 (Epic)
- 207-LILLO, Let Me Be Yours, Capitol ST-12290
- 208-TAVARES, Words and Music, RCA AFL-14700
- 209-THE BREAKS, The Breaks, RCA AFL-14569
- 210-TAXXI, Foreign Tongue, Fantasy 9628

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# News

## ITA Europe Vid Meet Focuses On Computers, Games

• Continued from page 3

"This would be a separate license from the purchase of a cassette. I propose a monthly or yearly fee related to the usage of the product. Each user would have an individual agree-

ment." He added that MGM/UA had already licensed some of its titles in this way to "contained venues" such as hotels and colleges.

On the subject of music video for the home market, David Hockman,

managing director of PolyGram Video and joint managing director of PolyGram Music Video in the U.K., gave reasons for the increasing success of music programming on video-cassette: stereo sound, non-linearity,

no previous exposure and new opportunities for retailers, record stores in particular.

John O'Donnell, national manager of video software operations for Sony Corp. of America, said that music on

video must be "sale-oriented." To stimulate the market, he said, what's needed are: systemized procedures to produce and clear rights for quality video music; further reduced prices to discourage rental; high-quality audio so that the consumer cannot obtain a copy of comparable quality through taping; and an education of the market that such product is available.

Mel Harris, president of Paramount Home Video, remarked: "Without sale, every level of the home video industry suffers, including the consumer." He added that retailers should think about emphasizing sale as well as rental of video-cassettes. Customers like to own these products, rental-only agreements don't serve all consumer needs, choice and convenience are required by video consumers, and the industry suffers from unfulfilled growth if tapes are not sold, Harris said.

He also pointed out that about the same number of videodisks as video-cassettes are sold, even though there are 250,000 disk players to four million VCRs in 1982. The reason: dealers' concentration on rental over sale. The solution: lower prices on video-cassettes, such as "Raiders Of The Lost Ark," which Harris announced would be released at \$39.95 in the U.S.

By the end of 1983, the penetration level of videocassette hardware will reach 25% according to Yukichi Ohashi, director of the Japan Video Assn. Ohashi discussed the entry into the Japanese market of U.S. software firms, explaining that Warner Home Video was charging dealers \$170 for the licensing of one of its titles for a year. WHV is rental-only outside the U.S.

"The Japan Video Assn. will wait until each system has been announced, examine each one and then decide what to do," Ohashi said in response to American rental-only programs.

Cable television in the U.K., West Germany, France and the Netherlands was discussed by Rex Moorfoot, a British consultant. In the U.K., he said, the government seeks a 30-channel system that would cost more than \$1 billion to build. The German government is encouraging cable development, yet has stricter regulations than the U.K. In France, 50% of the country will be cabled by 1985, when the country will launch a satellite with three channels, two devoted to current broadcast channels. And Holland is already heavily cabled, with 60% of homes having seven to nine channels.

## NARM Meet Keys On Indies

• Continued from page 3

eo, urged distributors to enter the video software arena. He predicted U.S. VCR penetration would increase from today's nine million to 25 million by 1985. "I see it skewed more to sales than rental in the future," Melnick predicted. Record/tape distributors are steeped in the essential basics of home video, he said, urging them to consider joint ventures with present distributors.

Alpha Distributing's Nick Apostoleris warned about the many pitfalls in early home computer software distribution (separate story page 98), but said his own firm's early entry into the field indicated there might be a mother lode in the industry's future.

JOHN SIPPEL

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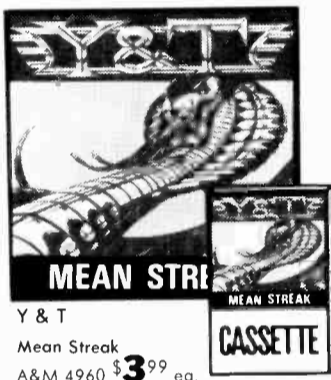
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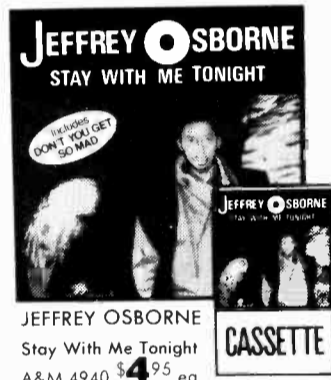
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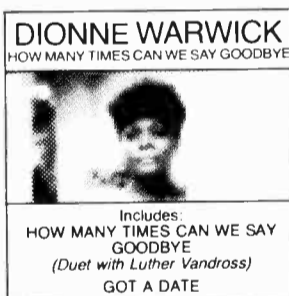
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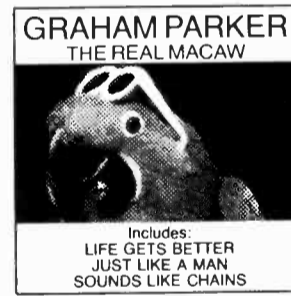
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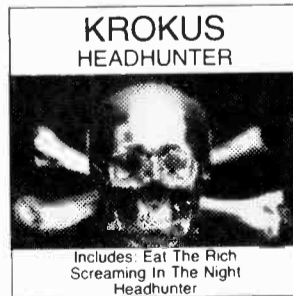
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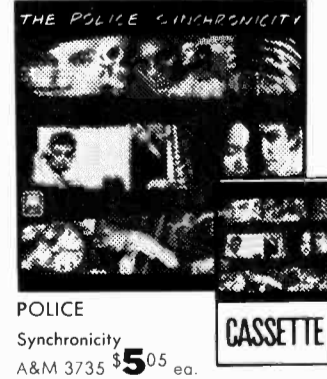
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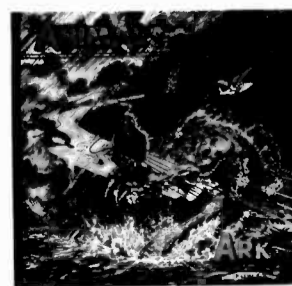
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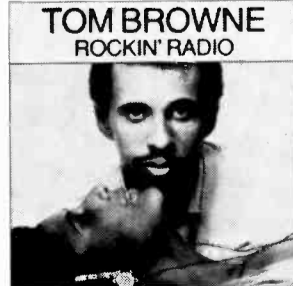
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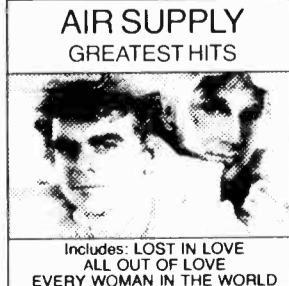
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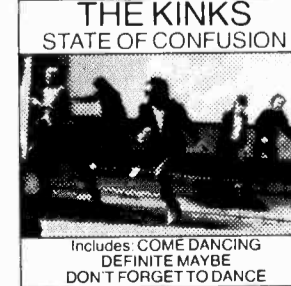
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THIS WEEK							LAST WEEK							THIS WEEK							LAST WEEK						
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	
1	1	16	<b>THE POLICE</b> Synchronicity A&M SP3735	WEEKS AI #12	RCA	▲	8.98	BLP 98	36	33	48	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 26	72	74	6	<b>PHILIP BAILEY</b> Continuation Columbia FC 38725	CBS				BLP 20		
2	2	43	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CES	▲			BLP 4	37	35	13	<b>TACO</b> Alter Eight RCA AFL1-4818	RCA	●	8.98			73	76	15	<b>QUARTERFLASH</b> Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	●	8.98			
3	3	25	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		BLP 32	38	32	41	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●				74	59	18	<b>THE HUMAN LEAGUE</b> Fascination A&M 1-2501	RCA		5.98			
4	4	9	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS	▲				39	36	25	<b>RICK SPRINGFIELD</b> Living In Oz RCA AFL1-4660	RCA	▲	8.98			(75)	144	2	<b>MANHATTAN TRANSFER</b> Bodies And Souls Atlantic 80104	WEA		8.98		BLP 51	
5	5	37	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98			40	41	5	<b>HEART</b> Passionworks Epic QE 38800	BS	●				(76)	162	2	<b>JIMMY BUFFETT</b> One Particular Harbour MCA 5447	MCA	▲	8.98			
6	6	26	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	CBS	●				41	42	11	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 3		77	80	73	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	●				
7	7	11	<b>BONNIE TYLER</b> Faster Than The Speed Of Night Columbia BFC 38710	CBS	●				42	43	13	<b>STEVIE RAY VAUGHAN</b> Texas Flood Epic BFE 38734	CBS	●				(79)	113	2	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	CBS	●				
8	9	21	<b>THE FIXX</b> Reach The Beach MCA 5419	MCA	●	8.98			43	44	7	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS	●				(80)	85	27	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	●	8.98		BLP 27	
9	10	9	<b>AIR SUPPLY</b> Greatest Hits Arista AL 8-8024	RCA	●	8.98			44	46	18	<b>GEORGE BENSON</b> In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 24		81	68	12	<b>ARETHA FRANKLIN</b> Get It Right Arista AL8-8019	RCA	●	8.98		BLP 16	
10	8	12	<b>ROBERT PLANT</b> The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98			45	39	24	<b>MEN AT WORK</b> Cargo Columbia QC 38660	CBS	▲				(82)	91	11	<b>BILLY IDOL</b> Don't Stop Chrysalis PV 44000	CBS					
11	11	16	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98			46	45	10	<b>KANSAS</b> Drastic Measure CBS Associated QZ 38733	CBS	●				83	86	23	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 6040GL (Motown)	MCA	▲	8.98		BLP 11	
12	20	4	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697	RCA	●	8.98	CLP 2		(47)	70	3	<b>RAINBOW</b> Bent Out Of Shape Mercury 815305 1M1 (Polygram)	POL	●	8.98			84	82	68	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲				
13	14	11	<b>MEN WITHOUT HATS</b> Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98			48	47	35	<b>DURAN DURAN</b> Duran Duran Capitol ST-12158	CAP	▲	8.98			85	87	54	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98			
14	16	6	<b>STRAY CATS</b> Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98			(49)	63	30	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1		(86)	NEW ENTRY	8	<b>PAT BENATAR</b> Live From Earth Chrysalis FV41444	CBS					
15	17	6	<b>AC/DC</b> Flick Of The Switch Atlantic 80100	WEA	▲	8.98			50	48	7	<b>ZAPP</b> Zapp III Warner Bros. 1-23875	WEA	●	8.98	BLP 9		87	89	8	<b>JEAN-LUC PONTY</b> Individual Choice Atlantic 80098	WEA		8.98			
16	21	26	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	▲	8.98			51	49	11	<b>SHALAMAR</b> The Look Solar 60239 (Elektra)	WEA	●	8.98	BLP 21		(88)	93	5	<b>ASHFORD &amp; SIMPSON</b> Highrise Capitol ST-12282	CAP		8.98		BLP 15	
17	18	8	<b>RICK JAMES</b> Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 1		52	53	8	<b>THE S.O.S. BAND</b> On The Rise Tabu FZ 38697 (Epic)	CBS	●				89	77	23	<b>ZEBRA</b> Zebra Atlantic 80054	WEA		8.98			
18	22	17	<b>THE TALKING HEADS</b> Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 68		(53)	69	4	<b>ORIGINAL CAST</b> La Cage Aux Folles RCA HBC1-4824	RCA	●	9.98			90	90	7	<b>NEW EDITION</b> Candy Girl Streetwise SWRL 3301	IND		8.98		BLP 22	
19	15	25	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	LAP	▲	8.98	BLP 64		55	51	35	<b>BRYAN ADAMS</b> Cuts Like A Knife A&M SP 6-4919	RCA	▲	8.98			(91)	NEW ENTRY	28	<b>THE MOTELS</b> Little Robbers Capitol ST-12288	CAP		8.98			
20	28	3	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	●	8.98			(56)	61	7	<b>RUFUS AND CHAKA KHAN</b> Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	●	11.98	BLP 6		92	78	28	<b>Laura Branigan</b> Branigan 2 Atlantic 80052	WEA	▲	8.98			
21	12	8	<b>ASIA</b> Alpha Geffen GHS 4008 (Warner Bros.)	WEA	●	8.98			57	50	19	<b>IRON MAIDEN</b> Piece of Mind Capitol ST 12274	CAP	●	8.98			93	96	31	<b>STYX</b> Kilroy Was Here A&M SP 3734	RCA	●	8.98			
22	13	9	<b>JACKSON BROWNE</b> Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98			(58)	65	17	<b>DIO</b> Holy Diver Warner Bros. 1-23836	WEA	●	8.98			94	99	43	<b>BILLY IDOL</b> Billy Idol Chrysalis FV 41377	CBS					
23	19	16	<b>LOVERBOY</b> Keep It Up Columbia QC38703	CBS	▲				(59)	64	9	<b>GRAHAM PARKER</b> The Real Macaw Arista AL 8-8023	RCA	●	8.98			95	98	114	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98			
24	30	13	<b>SPANDAU BALLET</b> True Chrysalis BGV-41403	CBS	●				60	54	19	<b>THE KINKS</b> State Of Confusion Arista AL 8-8018	RCA	●	8.98			(96)	101	5	<b>QUEENSYRCH</b> Queen'srych EMI-Americ DLP-19006	CAP		6.98			
25	23	21	<b>EURHYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	BLP 41		61	62	6	<b>CHEAP TRICK</b> Next Position Please Epic FE-38794	CBS	●				(97)	173	2	<b>CARLY SIMON</b> Hello Big Man Warner Bros. 1-23886	WEA		8.98			
26	26	6	<b>THE MOODY BLUES</b> The Present Threshold TR1-2902 (Polygram)	POL	●	8.98			62	57	51	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98			98	73	36	<b>MERLE HAGGARD WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS				CLP 3	
27	27	14	<b>DONNA SUMMER</b> She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 18		63	55	31	<b>U2</b> War Island 90067 (Atco)	WEA	●	8.98			99	79	26	<b>EDDIE MURPHY</b> Eddie Murphy Columbia FC 38180	CBS	●				
28	29	6	<b>GAP BAND</b> Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 2		64	52	21	<b>FASTWAY</b> Fastway Columbia BFC 38662	CBS	●				100	81	84	<b>DEF LEPPARD</b> High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98			
29	38	4	<b>BIG COUNTRY</b> The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98			65	67	27	<b>NAKED EYES</b> Naked Eyes EMI-America ST 17089	CAP	●	8.98			101	84	27	<b>KROKUS</b> Head Hunter Arista AL 8005	RCA		8.98			
30	31	12	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 7		66	60	8	<b>BETTE MIDLER</b> No Frills Atlantic 80070	WEA	●	8.98			102	92	10	<b>SPYRO GYRA</b> City Kids MCA 5431	MCA		8.98			
31	34	10	<b>PEABO BRYSON/ROBERTA FLACK</b> Born To Love Capitol ST-12281	CAP	●	8.98	BLP 8		67	56	9	<b>NEIL YOUNG</b> Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	●	8.98			(104)	117	84	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA		8.98		CLP 21	
32	24	14	<b>SOUNDTRACK</b> Slaying Alive RSO 813269-1 (Polygram)	POL	▲	9.98			68	66	6	<b>THE ANIMALS</b> Ark I.R.S. SP-70037 (A&M)	RCA	●	8.98			105	107	9	<b>TOM TOM CLUB</b> Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98			
33	37	5	<b>SHEENA EASTON</b> Best Kept Secret Emi-America ST-17101	CAP	▲	8.98			(69)	75	14	<b>JOAN JETT AND THE BLACKHEARTS</b> Album Blackheart/MCA 5437	MCA	●	8.98			106	100	52	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	▲	8.98		BLP 58	
34	40	35	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS	▲				70	71	22	<b>GLADYS KNIGHT AND THE PIPS</b> Visions Columbia FC 38205	CBS	●				107	110	20	<b>THE ISLEY BROTHERS</b> Between The Sheets T-Neck FZ 38674 (Epic)	CBS	●			BLP 14	
35	25	10	<b>ELVIS COSTELLO</b> Punch The Clock Columbia FC 38897	CBS	▲				(71)	97	4	<b>SOUNDTRACK</b> Mike's Murder A&M SP 4931	RCA	●	8.98			(108)	116	5	<b>AGNETHA FALTSKOG</b> Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL	●	8.98			

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 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).

OCTOBER 15, 1983, BILLBOARD

## HEADQUARTERS FOR U.S. PUBLISHING

**Dick James At Home In Nashville**

By KIP KIRBY

NASHVILLE—When the Dick James Organization decided to open a branch office in Nashville two years ago, the firm's executives never expected it to become the central headquarters for its American publishing activity. However, that's exactly what happened.

Arthur Braun, general manager of Dick James Music/Dejamus in Nashville, says that the decision to open the Nashville division stemmed from the success country music was having internationally. "At the time, we had no country writers and no real country catalog," Braun says. "But I had a feeling that Nashville was becoming the Tin Pan Alley of the '80s and that we should become involved with its creativity."

Braun's goals were to build a writing staff from the ground up with the capability of scoring both country and pop cuts, domestically and overseas. He says he feels his writers are realizing this goal in the short time they've been signed.

Among its current cuts are singles

by former Little River Band lead singer Glenn Shorrock ("Don't Girls Get Lonely"), Eddie Rabbitt ("You Put The Beat In My Heart"), Charley Pride ("Every Heart Should Have One"), B.J. Thomas ("Two Car Garage") and David Wills ("Eyes Of A Stranger" and "Miss Understanding"). Dick James writers also currently have songs on albums by rocker Bob Welch, Eddie Rabbitt, Jimmy Osmond, Charly McClain, and on two soundtrack LPs, "Modern Day Houdini" and "Ellie."

Besides offering the advantage of global song-pitching (the Dick James Organization's home base is London), the company will give individual song releases to its writers on any tune Braun doesn't feel he can get cut. Licensing and financial operations are handled directly from Nashville for its local writers; collections are computerized.

Braun hopes to sign two or three more writer/artists to the company within the next year, rounding out his current staff: Steve Davis, Gary Harrison, Byron Gallimore (an unknown writer until he won the Music

City Song Festival), Jeff Boze, Rick Giles and Richard Giersch. He is also intent on securing administration deals for Dick James along the lines of the three he has pacted with established Nashville tunesmiths Don Pfrimmer, Charles Quillen and Bill Haynes.

The company's two biggest hits since relocating to Nashville have been Don Williams' No. 1 "Miracles," written by former Dick James writer Roger Cook, and Crystal Gayle's "It's Like We Never Said Goodbye," written by Roger Greenaway. Both of these songs were written in England, notes Braun, adding that this opportunity to interact internationally has also been a drawing card for signing Nashville writers.

"When I first suggested to Dick and Stephen James that maybe it might be a good idea for me to move to Nashville and open an office, we never thought it would eventually mean the closing of our New York offices," Braun recalls. "But our growth so far has exceeded our expectations, and we want to continue building a strong U.S. operation out of Nashville."

**New Companies**

Billy Murray Publishing, formed by Billy Murray. 1865 Montrose Ave., Decatur, Ill. 62521; (217) 422-1951.

★ ★ ★

Cannon Video International, formed by the Cannon Group Inc., a worldwide distribution company for motion pictures on videocassettes and discs. 6464 Sunset Blvd., Suite 1150, Hollywood, Calif. 91128; (213) 469-8124.

★ ★ ★

D.M. Records Inc., formed by Don Hill. First release is a gospel record by Carman Willingham. 14439 Mack Ave., Detroit, Mich. 48215; (313) 882-5482.

★ ★ ★

Domino Records, formed by Bob-Helm, Ted Vegvari and Randall Cohen, dealing with new wave and avant-garde acts. First signing is Steve Roach. 2708 Via Mar, Venice, Calif. 90291; (714) 645-0386.

★ ★ ★

Sunplash Records Inc., a reggae label whose first releases include live LPs from Toots & the Maytals, Yellowman and Big Youth. P.O. Box 7778, Silver Spring, Md. 20907; (301) 434-3056.

★ ★ ★

Tropic Sound International Inc., a music video and film production company, formed by Alan Stein. 1141 71st St., Miami Beach, Fla. 33141; (305) 868-5001.

★ ★ ★

J & J Musical Enterprises, formed by Jeneane Claps and Jude St. George, a management and production company. First group is Free-way Fusion. 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691-5630.

★ ★ ★

Joseph Cooper Production, formed by Joseph Cooper, specializing in booking original bands. 5011 Belmont, Suite 208, Dallas, Tex. 75206.

## UP TO 50% MARKUP STRESSED

**Distributors Touted On Accessories**

By JOHN SIPPEL

WEST PALM BEACH, Fla.—Based upon his company's 100% volume increase since 1982 and the fact that important mass merchandisers like Sears and Richway switched from buying direct to distributors, Recoton's Peter Wish urged record/tape distributors to amplify their role in marketing home electronic accessories at the NARM conference here.

Emphasizing an up to 50% markup, Wish urged distributors to make an aggressive commitment to accessories, to evaluate the marketplace for the number of customers, and to stock either a complete line or start with the growing list of best-selling items.

Regional customers prefer dealing with distributors near them because they get 24-hour delivery instead of waiting up to three weeks when buying direct, he explained. Recoton has a 70-page full-line catalog or an eight pager of the fastest movers. Accessories makers provide field reps to train

distributor personnel and will even create spiff programs to move goods.

"Ours is a stable business, requiring little warehouse space or frequent inventory rotation. We also supply display fixtures for merchandise that turns six to eight times," Wish said.

MGM/UA's Saul Melnick perked up the Sunday morning alternative products session with a clever videotape that humorously spanned the wide variety of available home movies and music videos. Melnick predicted that mass merchandisers and chains will rejoin the growing number of videocassette/videodisk retailers. More music-oriented video will be available, he said, as he demonstrated the forthcoming "Pink Floyd The Wall."

Alpha Distributing of New York has not touched home computer hardware because of its volatility and sporadic price erosion, Nick Apostoleris told the distributor gathering.

"We stock 25 labels of software," Apostoleris said. "We have stiff com-

petition from video specialty, computer and home computer stores, as well as national distributors. In addition, there's telemarketing, which sells by phone. But personal service and our adjacency gives us several points. We rack a couple of customers.

"Unfortunately, California firms don't know the Eastern market. Volume is low. There is only the hit and then you can't give it away. Product quality is uneven. It was so hard for us to evaluate new product that we brought in a veteran to aid our buying decisions.

"Competition graduates the discount," Apostoleris continued, "so it was hard for us to sell established accounts. Credit is tight. They don't know about 30 and 60 days. There is some workable stock balancing, but it takes 30 to 60 days. There is also a lot of direct selling by Silicon Valley manufacturers. It's different dealing with electronic reps for the first time, but some can be helpful."

**Gospel Concert Aids Paraplegics**

NEW YORK—A "Gospel Musical Extravaganza" here Oct. 22 at the Riverside Church will benefit paraplegics at Goldwater Memorial Hospital on Roosevelt Island.

Sponsoring organization is Wheelchair Classic Inc., which hopes to raise sufficient funds for the purchase of an additional 10 suction machines and two computers to allow patients to attend events outside the hospital.

The gospel show, one of a number of events under the auspices of Wheelchair Classic, will feature Shirley Caesar & the Caesar Singers, the Clarke Sisters, Clarence Fountain & the Five Blind Boys, Ecstasies, the Soul Converters, Rev. Phillip & Sons and E. Williams. MC will be Don Early Allen.

Tickets for the event are \$15, \$12 and \$10. For further information, call the Black Gospel Assn. at (212) 697-2807 or Rainbow Records at (212) 864-5262.

**Lifelines****Births**

Boy, Brian Christopher, to Remy and Benny DeLeon, Sept. 2 in New York. He is assistant controller for ASCAP.

★ ★ ★

Boy, Ian Nathaniel, to Dana and Kevin Morris, Sept. 13 in Charlottesville, Va. He is a member of the Mel-low Rocker Records group Phoenix.

★ ★ ★

Boy, Christopher Russell, to Gail and John Nelson, Sept. 12 in Los Angeles. He is a guitarist with Eddie Money.

**Deaths**

Tino Rossi, 76, of cancer Sept. 27 at his home in Neuilly, France. The Corsican-born ballad singer was one

of the world's best-selling recording acts over a 50-year span, selling an estimated 200 million records. His career took off after he signed with France's Columbia label in 1933. He continued to record for Pathe-Marconi, with which he signed a new five-year deal last year, until his death. In addition to recording over 1,000 songs, he made many concert appearances and was featured as a singer in many motion pictures. His widow, a son and a daughter survive.

★ ★ ★

Lucille Armstrong, 69, of a heart attack Oct. 4 at the Beth Israel Hospital in Boston. She was the widow of Louis Armstrong.

★ ★ ★

Freddy Martin, 76, of a stroke Sept. 30 in Newport Beach, Calif. He was a nationally prominent orchestra leader for 52 years.

• Continued from page 4

continue to copy?" he asked Kroft, who answered, "As a matter of law, it is not."

There were few surprises from the bench throughout the one-hour argument, and off-the-record comments from officials watching the lawyers indicated they thought the Sony counsel presented his side more effectively.

There was one question from Justice White, however, that must have perked the ears of those in the court representing the record industry, and indicated that the court realizes how far-reaching a decision in the Betamax case will be.

"Do you think copying a sound recording is also an infringement?" he asked Kroft. "Off the cuff," the lawyer replied, "I'd say it's the same as with movies."

**AT HOUSE HEARING****Testimony Is Heard On Record Rental Amendment**

• Continued from page 4

commercial record rentals if they chose to do so.

Another source of subcommittee concern, and perhaps confusion, was the relationship of home taping to the rental issue. Subcommittee chairman Robert Kastenmeier (D-Wisc.) presented a series of questions to Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), centering on the best method to protect copyright owners hurt by home taping.

"Isn't your real concern home taping?" he asked Gortikov. The RIAA president said that it was, and that the renting of records to be taped at home was "an overt manifestation of the home taping."

"If we agree on this bill," Kastenmeier went on, "wouldn't we be forced by logic to pass these other (home taping) bills?" Gortikov replied that it didn't necessarily follow, because of the differences between non-commercial home taping and the profit-making business of the record rental shop.

Near the end of the hearing, the Audio Recording Rights Coalition's McEwen summarized his industry's position by warning the legislators that record rental is a "false issue,

and this is the wrong remedy, and a wrong remedy for a false issue makes a bad law."

From the questions and statements the legislators made throughout testimony, observers came away with the indication that the subcommittee, while perhaps not agreeing with McEwen entirely, wants to make sure that passage of a rental bill will make a good law—and that the bill, as written, has a way to go. At the same time, the members voiced their concern that they believe copyright owners being victimized by home taping must be protected.

There are also indications that the final answer might be found either in a different bill that provides a rental "royalty" to copyright owners rather than modifying the First Sale Doctrine, or in an arbitration document agreed to by both sides outside the realm of Congress.

In addition, there is also the reluctance of the Kastenmeier subcommittee to move on home taping issues until the Supreme Court hands down a ruling—and a message to Congress—on the Betamax home videotaping case. If there was a general feeling to the hearing, it was the feeling of brakes cautiously being applied, for now. **BILL HOLLAND**

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
109	126	3	COMMODORES	13	Motown 6054ML (MCA)	MCA		8.98	BLP 30
110	103	79	THE POLICE	host In The Machine	A&M SP-3730	RCA		8.98	
111	118	5	STEPHANIE MILLS	Merciless	Casablanca 811364-1 (Polygram)	POL		8.98	BLP 13
112	149	2	BOB JAMES	Foxie	Columbia FC 38801	CBS			
113	111	72	DURAN DURAN	Rio	Capitol ST-12211	CAP		8.98	
114	123	6	Y&T	Mean Streak	A&M SP-6-4960	RCA		6.98	
115	124	4	MICHAEL STANLEY BAND	You Can't Fight Fashion	EMI-America ST-17100	CAP		8.98	
116	119	43	THE FIXX	Shattered Room	MCA 5345	MCA		8.98	
117	120	123	THE POLICE	Zenyatta Mondatta	A&M SP-3720	RCA		8.98	
118	190	2	X	More Fun In The World	Elektra 60283	WEA		8.98	
119	88	19	ELTON JOHN	Too Low For Zero	Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
120	122	4	HERB ALPERT	Blow Your Own Horn	A&M SP-4949	RCA		8.98	BLP 52
121	NEW ENTRY		KISS	Lick It Up	Mercury 814297-1 (Polygram)	POL		8.98	
122	94	17	ROD STEWART	Body Wishes	Warner Bros. 1-23877	WEA		8.98	
123	NEW ENTRY		JOHN DENVER	It's About Time	RCA AFL1-4683	RCA		8.98	
124	NEW ENTRY		ALDO NOVA	Subject Aldo Nova	Portrait FR-38721 (Epic)	CBS			
125	128	21	MTUME	Juicy Fruit	Epic FE 38588	CBS			BLP 35
126	102	101	LOVERBOY	Get Lucky	Columbia FC 37638	CBS			
127	95	24	SERGIO MENDES	Sergio Mendes	A&M SP-4937	RCA		8.98	BLP 53
128	109	52	IRON MAIDEN	The Number Of The Beast	Capitol ST 12202	CAP		8.98	
129	112	29	THE TUBES	Outside/Inside	Capitol ST-12260	CAP		8.98	
130	137	6	AZTEC CAMERA	High Land, Hard Rain	Sire 1-23899 (Warner Bros.)	WEA		8.98	
131	115	78	TOTO	Toto IV	Columbia FC 37728	CBS			
132	175	2	MICHAEL SEMBELLO	Bossa Nova Hotel	Warner Bros. 1-23920	WEA		8.98	BLP 59
133	104	25	MADNESS	Madness	Geffen GHS 4003 (Warner Bros.)	WEA		8.98	
134	106	14	DIANA ROSS	Ross	RCA AFL1-4677	RCA		8.98	BLP 40
135	105	14	ELO	Secret Messages	Jet QZ 38490 (Epic)	CBS			
136	133	29	JULIO IGLESIAS	Julio	Columbia FC38640	CBS			
137	129	18	LITTLE RIVER BAND	The Nel	Capitol ST-12273	CAP		8.98	
138	136	30	DEF LEPPARD	On Through The Night	Mercury SRM-13828 (Polygram)	POL		8.98	
139	130	36	THE POLICE	Outlandous D'Amour	A&M SP-4753	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
140	138	115	JOURNEY	Escape	Columbia TC 37408	CBS	▲		
141	148	3	THIRD WORLD	All The Way Strong	Columbia FC38687	CBS			BLP 57
142	139	83	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	▲		CLP 34
143	150	7	ROMAN HOLLIDAY	Roman Holiday	Jive/Arista JLM S-8086	RCA		5.98	
144	146	6	ONGO BOINGO	Good For Your Soul	A&M SP-4959	RCA		8.98	
145	154	7	MADONNA	Madonna	Sire 1-23867 (Warner Bros.)	WEA		8.98	
146	147	489	PINK FLOYD	Dark Side Of The Moon	Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
147	151	68	STRAY CATS	Built For Speed	EMI-AMERICA ST-17070	CAP	▲	8.98	
148	153	3	INXS	Dekadance	Atco 7-90115	WEA		4.98	
149	155	3	EDDIE RABBITT	Greatest Hits-Vol.II	Warner Bros. 1-23925	WEA		8.98	
150	157	3	ADRIAN BELEW	Twang Bar King	Island 90108 (Atco)	WEA		8.98	
151	152	20	VARIOUS ARTISTS	25 # 1 Hits From 25 Years	Motown 6308 ML2	MCA		9.98	
152	135	21	A FLOCK OF SEAGULLS	Listen	Jive/Arista JLB-8013	RCA		8.98	
153	127	21	MAZE	We Are One	Capitol ST12262	CAP		8.98	BLP 19
154	108	24	TEARS FOR FEARS	The Hurling	Mercury 8110391 (Polygram)	POL		8.98	
155	163	75	THE POLICE	Regatta De Blanc	A&M SP-4792	RCA		8.98	
156	159	10	RONNIE LAWS	Mr. Nice Guy	Capitol ST-12261	CAP		8.98	BLP 44
157	NEW ENTRY		MOTLEY CRUE	Shout At The Devil	Elektra 60289	WEA		8.98	
158	179	2	KLIQUE	Try It Out	MCA 39008	MCA		8.98	BLP 23
159	180	3	SOUTHSIDE JOHNNY AND THE JUKES	Trash It Up	Mirage 90013 (Atco)	WEA		8.98	
160	164	134	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	▲	8.98	CLP 31
161	NEW ENTRY		ANNE MURRAY	A Little Good News	Capitol ST-12301	CAP		8.98	CLP 64
162	140	8	DAVID BOWIE	Golden Years	RCA AFL1-4792	RCA		8.98	
163	145	67	BARBRA STREISAND	Memories	Columbia TC 37678	CBS	▲		
164	NEW ENTRY		SOUNDTRACK	Eddie And The Cruisers	Scotti Bros. BFZ-38929 (Epic)	CBS			
165	114	9	KING SUNNY ADE	Synchro System	Mango MLP5-9737 (Island)	IND		8.98	
166	132	22	THE B-52'S	Whammy	Warner Bros. 1-23819	WEA		8.98	
167	121	23	R.E.M.	Murmur	I.R.S. SP70604 (A&M)	RCA		6.98	
168	141	28	KASHIF	Kashif	Arista AL 8001	RCA		8.98	BLP 25
169	174	2	GANG OF FOUR	Hard	Warner Bros. 1-23900	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
170	168	62	ASIA	Asia	Geffen GHS 2008 (Warner Bros.)	WEA	▲	8.98	
171	172	6	CRYSTAL GAYLE	Greatest Hits	Columbia FC 38803	CBS			CLP 24
172	134	28	KING SUNNY ADE	Ju Ju Music	Mango MLP5 9712 (Island)	IND		8.98	
173	158	7	SMOKEY ROBINSON	Blame It On Love And All The Great Hits	Tamla 6064TL (Motown)	MCA		8.98	BLP 29
174	156	6	AXE	Nemesis	Atco 90099	WEA		8.98	
175	169	49	HANK WILLIAMS JR.	Greatest Hits	Elektra/Curb 1-60193	WEA		8.98	CLP 17
176	131	19	KAJAGOOGOO	White Feathers	EMI-American ST 17094	CAP		8.98	
177	125	10	YAZ	You And Me Both	Sire 1-23903 (Warner Bros.)	WEA		8.98	
178	142	9	HIROSHIMA	Third Generation	Epic FE 38708	CBS			
179	181	17	PAT METHENY GROUP	Travels	ECM 1-23791 (Warner Bros.)	WEA		14.98	
180	178	12	THE ALARM	The Alarm	I.R.S. 7-0504 (A&M)	RCA		5.98	
181	186	2	PETER SCHILLING	Error In The System	Elektra 60265	WEA		8.98	
182	166	16	RICKIE LEE JONES	Girl At Her Volcano	Warner Bros. 1-23805	WEA		5.99	
183	176	31	INXS	Shabooh Shooah	Atco 90-90072	WEA		8.98	
184	NEW ENTRY		JOBBOXERS	Like Gangbusters	RCA AFL1-4847	RCA		8.98	
185	143	155	KENNY ROGERS	Greatest Hits	Liberly L00 1072	CAP	▲	8.98	CLP 55
186	160	8	STACY LATTISAW	Sixteen	Cotillion 90106 (Atco)	WEA		8.98	
187	NEW ENTRY		ANDRE CYMONE	Survivin' In The Eighties	Columbia FC-38902	CBS			BLP 48
188	192	3	T-BONE BURNETT	Proof Through The Night	Warner Bros. 1-23921	WEA		8.98	
189	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND	Stranger In Town	Capitol ST-11698	CAP		8.98	
190	NEW ENTRY		WAS (NOT WAS)	Born To Laugh At Tornadoes	Geffen GHS 4016 (Warner Bros.)	WEA		8.98	
191	185	15	WYNTON MARSALIS	Think Of The One	Columbia FC 38641	CBS			
192	194	29	WHISPERS	Love For Love	Solar 60216 (Elektra)	WEA		8.98	BLP 31
193	195	21	LEE GREENWOOD	Somebody's Gonna Love You	MCA 5463	MCA		8.98	CLP 4
194	197	24	EARL KLUGH	Low Ride	Capitol ST 12253	CAP		8.98	BLP 75
195	NEW ENTRY		DOKKEN	Breaking The Chains	Elektra 60298-1	WEA		8.98	
196	189	118	MICHAEL JACKSON	Off The Wall	Epic FE 35745	CBS	▲		
197	NEW ENTRY		GARY MORRIS	Why Larkly Why	Warner Bros. 1-23738	WEA		8.98	CLP 29
198	193	47	PHIL COLLINS	Hello, I Must Be Going	Atlantic 80035-1	WEA	●	8.98	
199	177	50	BOB SEGER AND THE SILVER BULLET BAND	Nine Tonight	Capitol ST-12182	CAP	▲	8.98	
200	161	5	TIM FINN	Escapade	A&M SP-4972	RCA		8.98	

# TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	15
Bryan Adams	55
Air Supply	9
Alabama	49,104,160
Alarm	180
Herb Alpert	120
Animals	68
Ashford & Simpson	88
Asia	21,170
Axe	174
Aztec Camera	130
B-52's	166
Philip Bailey	72
Adrian Belew	150
George Benson	44
Big Country	49
David Bowie	19,162
Laura Branigan	92
Jackson Browne	22
Peabo Bryson/Roberta Flack	31
Jimmy Buffett	76
Cheap Trick	61
Phil Collins	198
Commodores	109
Elvis Costello	35
Culture Club	38
Def Leppard	5,100,138
Dio	58
Duran Duran	48,113
Sheena Easton	33

ELO	135
Eurythmics	25
Agnetha Faltskog	108
Fastway	64
Tim Finn	200
Fixx	8,116
Jane Fonda	77
Aretha Franklin	81
Gang Of Four	169
Gap Band	28
Crystal Gayle	171
Eddy Grant	78
Lee Greenwood	193
Merle Haggard/Willie Nelson	98
Darryl Hall & John Oates	62
Herbie Hancock	43
Heart	40
Hiroshima	178
Human League	74
Billy Idol	82,94
Julio Iglesias	92
Inxs	148,183
Iron Maiden	57,128
Isley Brothers	107
Michael Jackson	2,196
Bob James	112
Rick James	17
Al Jarreau	80
Joan Jett And The Blackhearts	69
Naked Eyes	4
Billy Joel	119
Elton John	119
Rickie Lee Jones	182
Journey	34,140

Kajagoogoo	176
Kansas	46
Kashif	168
King Sunny Ade	165,172
Kinks	60
Klique	158
Earl Klugh	194
Gladys Knight & The Pips	70
Krokus	101
Stacy Lattisaw	186
Ronnie Laws	156
Huey Lewis And The News	79
Little River Band	137
Loverboy	23,126
Madness	133
Madonna	145
Manhattan Transfer	75
Lyonel Richie	191
Mary Jane Girls	13
Maze	153
Men At Work	45,84
Men Without Hats	13
Sergio Mendes	127
Pat Metheny Group	179
Bette Midler	66
Midnight Star	30
Stephanie Mills	111
Moody Blues	26
Nitume	125
Eddie Murphy	99
Naked Eyes	65
Willie Nelson	142
New Edition	90
Juice Newton	54

Olivia Newton-John	85
Steve Nicks	11,95
Oingo Boingo	144
Jeffrey Osborne	41
Graham Parker	59
Pink Floyd	146
Robert Plant	10
Police	1,110,117,139,155
Jean-Luc Ponty	87
Prince	36
Quarterflash	73
Queensryche	96
Quiet Riot	6
R.E.M.	167
Eddie Rabbitt	149
Rainbow	47
Lionel Richie	106
Smokey Robinson	173
Kenny Rogers	12,185
Roman Holiday	143
Linda Ronstadt	30
Diana Ross	134
Rufus And Chaka Khan	56
Peter Schilling	181
Bob Seeger	199
Michael Sembello	132
Shalamar	51
Carly Simon	97
S.O.S. Band	52

Mike's Murder	71
Staying Alive	32
Southside Johnny And The Jukes	159
Spandau Ballet	24
Rick Springfield	39
Spyro Gyr	102
Michael Stanley Band	115
Rod Stewart	122
Stray Cats	14,147
Barbra Streisand	163
Styx	93
Donna Summer	27
Taco	37
Talking Heads	18
T-Bone Burnett	188
Tears For Fears	154
Third World	141
Tom Tom Club	105
Toto	131
Bonnie Tyler	129
U2	63
Various Artists 25 #1 Hits	151
Stevie Ray Vaughn	42
Wham-U.K.	103
Whispers	192
Hank Williams, Jr.	175
X	118
Y & T	114
Yaz	177
Neil Young	67
Z Z Top	16
Zapp	50
Zebra	89

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.

## To Educate Store Staffs

## Warehouse Holding Computer Seminars

By FAYE ZUCKERMAN

LOS ANGELES—Warehouse Entertainment, parent company of the nearly 130 Warehouse Records stores, is launching 12 days of training seminars on selling computer software for its stores' managers and key salespeople. Estimated to cost hundreds of thousands of dollars, the Warehouse-sponsored workshops will include presentations from nearly all 25 of the software vendors the chain has purchased product from.

Most of the chain's stores are now receiving software titles to sell. The company has found, however, that most of its sales force was unfamiliar with computer products and therefore ill equipped to sell them. These seminars are designed to acquaint salespeople with the hardware and software.

The first seminars are planned for Los Angeles Wednesday and Thursday (12-13). Fifty salespeople are expected to be trained each day in a series of workshops that last from 9 a.m. to 10 p.m.

During the training, salespeople will receive one-on-one instruction on how to operate a microcomputer and the varying software formats—floppies, cartridges and cassettes. After learning the basics of computer hardware, the participants will then meet with the vendors to learn how their products work.

Broderbund, for example, will be showing salespeople the different categories of computer software. The firm will demonstrate how a word processing program, like "Bank Street Writer," differs from one of its

games. The company also plans to define personal productivity software.

Other vendors, such as Sirius Software, Continental Software and Datamost, say they plan to stay away from the technical side and just explain the different categories of entertainment/recreational software.

Warehouse is one of the first large record/tape retail chains to sponsor such an undertaking. It's said to be masterminded by Kathy Hahn, a veteran software buyer, and most of the vendors are commending her actions. "Lack of knowledge has hurt these products getting sold," notes Dave Gordon of Datamost, Chatsworth, Calif. "Salespeople will not sell what they don't know about."

The vendors hope these seminars will take the sting out of selling products that have become intimidating to non-computer users. Warehouse's commitment to computer software was first observed in September when the company purchased more than \$2 million worth of products from major software vendors (Billboard, Sept. 24).

Warehouse is also rumored to be planning to sell its computer product for under suggested retail prices in an attempt to become established as a merchandiser of software.

Other seminars will take place in Phoenix, San Diego, San Francisco and Anaheim. In total, it is believed the company will spend some \$1 million in getting situated in the computer software arena this year.

We're going to do it with our singles as soon as we can handle it practically. I think eventually everything will be bar coded. The benefit is a reduction of all the manual labor required in inventorying singles. It speeds up the process." Kiernan says PolyGram will probably place the codes on the disks, too, if only because most sleeves are generic.

Al Bergamo, president of MCA Distributing Corp., adds: "I think we'll probably do it. It's a little early for us. CBS has always been at the forefront as far as bar coding is concerned."

Bergamo agrees that the codes are intended more for inventory control and handling returns than for servicing customers. He notes that while some retailers utilize bar coding, the system is used mainly by mass merchandisers, who, he says, stock relatively few singles.

Walter Lee, Capitol's vice president of marketing, adds: "If and when our manufacturing people feel it's time to start utilizing bar coding for their inventory needs, we could do it in a moment's notice. At this point, we don't need to do it. At some point down the road, we probably will need to do it and will."

A spokesman for RCA indicates that bar coding on singles is not a priority there and that at this point there are no plans to add it, though he notes that this could change. And a WEA spokesman says it's up to the three WEA labels, none of which has yet pushed for the change.

## Inside Track

**Laser Fare:** A dual-use player for both laser videodisks and audio Compact Discs? Both systems have shared the same laser diode technology since their inception, and now Bert Gall, producer manager of Philips' Compact Disc division, has confirmed that such a product is on the boards. But Gall, speaking at the ITA home video seminar in Cannes last week, cautioned observers not to expect a laser disk/CD design to reach market soon—Philips feels greater market acceptance for the videodisk is necessary before embarking on the newer, hybrid player, despite the belief in some quarters that such a design could in fact aid the optical disk format.

**Paramount's next low-end videocassette traffic builder will be "Raiders Of The Lost Ark," unveiled at Vidcom as the next \$39.95 offering from Paramount Home Video.** The Dec. 3 rollout, backed by a blitz PHV's Tim Clott says will border on \$1 million, is being tied to both the videocassette and the spring release of the sequel, "Indiana Jones And The Temple Of Doom." "Raiders . . ." directed by Steven Spielberg and produced by George ("Star Wars") Lucas, is one of the six biggest grossing flicks of all time.

**WEA's marketing road show brought news of a new fall program, outlined by sales director Fran Aliberte. Included are 88 current best-sellers from WEA's \$8.98 lists, offered with 10% discount and special dating of one-half on Dec. 10 and the remainder on Jan. 10.** Second phase boosts WEA's top 198 midline items at \$6.98, with a 5% discount.

**From Palm Beach:** Topics percolating between sessions during NARM's indie distributor/label summit included the news that former High Rise Entertainment teammates Mike Lushka and Bunky Shepard are expected to resurface with a new Crossroads Records venture soon . . . Total Experience Records ferried conventioners to a local club for a talent showcase, but distributors are still putting their bets on an impending RCA deal for the Lonnie Simmons line . . . Buzz was that "Soul Train" founder Don Cornelius and Morris Levy will soon reactivate the Soul Train label through Roulette's lineup of indie distributors. Levy is meanwhile said to be among the financial backers ready to boost Henry Stone in his return to distribution in Miami, via the new Independent Record Distributors.

More NARM gleanings include news of Lesley Dame's return to Le-Bo Accessories after a two-year split, and revelation of John Salstone's Aug. 31 marriage to Claudia Carlins. Salstone, of Chicago's M.S. Distributors, picked his moment carefully—he broke the news from the convention's dais as he helped open the huddle . . . Meanwhile, don't be surprised if Bud and Don Daily return to the label biz . . . And dealers with a penchant for jazz can rejoice in the bullish outlook offered by Pausa's Earl Horwitz, Muse's Joe Fields and Concord Jazz impresario Carl Jefferson (Billboard, Oct. 8), who all predicted a brisker flow of solid jazz product ahead. Improved business and prompter payments from accounts were cited as the reasons . . . Speaking of Jefferson, the Northern California entrepreneur will be feted next Saturday (22) evening at the Concord, Calif., Hilton as first honoree of the Concord Pavilion Associates. Jefferson, who originated

the Concord Jazz Festival, is deemed the "inspiration" for the Pavilion. Stipend is \$50 per person, with Rosemary Clooney "and guests" slated to entertain. Reservations can be made with Dorie Johnstone at (415) 671-3277.

**Sparring Match:** A recent drive by studios belonging to the Society of Professional Audio Recording Studios (SPARS) to create a system of universal symbols distinguishing between true, digitally recorded Compact Discs and CDs transferred from analog is apparently undergoing a shift in strategy. SPARS' warning that customers will need plain talk to distinguish between all-digital CDs and hybrid disks from older, presumably less spectacular analog tapes reportedly struck nerves both at NARM's retail advisory huddle in La Costa and during a special CD luncheon hosted by NARAS' Los Angeles chapter. Now, Track hears, the studios behind the digital "certification" pitch will tone down their proposal for special logos, which label solons and RIAA officials warned would run afoul of package design and artist approval snags. SPARS members are now terming their effort an "education" program, but they're also said to be huddling with their studio brethren in Europe to present a unified argument for more lucid package copy on the new digital products.

**Fast Moves:** Elektra president Bruce Lundvall, singer Margaret Whiting and George Barrie, head of Faberge, are all being named to the board of the National Academy of Popular Music . . . Mel Fuhrman is reportedly set to join the national distributor network recently established by Gotham's Alpha Distributing . . . The Chappell scenario gets added fizz with Coca-Cola, said to be eyeing Chappell Music's print division, expected to go on the block when PolyGram sells the publishing company itself (Billboard, Oct. 8). Coca-Cola already has a stake in a major print division, Columbia Pictures Publications. As for the entire Chappell catalog, three or four companies are now said to be contenders in the bidding . . . Dave Rothfeld has left his vp post at Vanguard Records to return to his retail roots. Track hears he'll tie into a new retail venture in New York, possibly with other veterans of the now defunct Korvette's department store chain, where Rothfeld headed up the music departments.

**RIAA president Stan Gortikov shows his lighter side as co-author of a new Avon paperback, "Who Needs Midlife At Your Age?"** Subtitled "New Evidence Of Life After 30," the tome is intended as "a survival guide for men" in their golden years, and mixes wisecracks ("Are you more concerned about whether you can than whether she will?") and wisdom. Gortikov "concocted this in (my) spare moments" with two friends, Jack Roberts and Dick Gunther.

**Lights, Camera, Spinoff:** "Copacabana" will be the first of four Barry Manilow songs to see development as a tv movie, under a binder concluded between the Arista artist and CBS-TV. The flick will be co-produced by Manilow's Townsway Entertainment and Dick Clark . . . Bally Stunt: Capitol promo ace Bruce Wendell took a different slant on hits last week by serving as a batboy for the Phillies during one of their playoff games with the Dodgers

Edited by SAM SUTHERLAND

## CBS Bar Coding Singles; Others Mull Following Suit

By PAUL GREIN

LOS ANGELES — PolyGram, MCA and Capitol all say they expect to follow CBS' lead in bar coding commercial single releases. CBS has been coding all new commercial singles for the past two months, as a means of improving inventory control and handling returns. The codes appear on the disks themselves rather than on the sleeves.

Jack Kiernan, PolyGram's senior vice president of marketing and sales, notes: "I think it's an excellent idea.

## Shipping Rates Adjusted For Video Product

NEW YORK—The trucking industry has adjusted freight classifications to provide for significant savings in the shipment of videocassettes and videodisks by motor carrier.

The new rate schedules will provide greater delivery flexibility to marketers of video product, says the RIAA, which negotiated the new schedules through its transportation consultants, Behme Associates. Due for implementation before the end of the year, the deal will lead to rate reductions of up to 50%, bringing the charges closer to parity with United Parcel Service and other shippers.

Similar concessions were won by the RIAA in past years for prerecorded audio tapes and phonograph recordings. Details of the new video shipping rates are available from the RIAA in New York.

## SELECTED RADIO STATIONS INVOLVED

## Chrysalis, HBO In Benatar Push

By LEO SACKS

NEW YORK—A Pat Benatar concert special taped for Home Box Office will be pre-screened for consumers and retailers at rock clubs in 15 key markets next month in the days preceding its Nov. 5 premiere on the pay service.

The screenings, scheduled for Nov. 1-3, will be cross-promoted by HBO, Chrysalis Records and one radio station in each of the target cities as part of a campaign to push Benatar's new "Live From Earth" LP.

Vince Pellegrino, vice president of merchandising and sales for Chrysalis, notes that while HBO has broadcast live concerts before, "A label has never had a live album to cross-promote an HBO music special with." Referring to the recent simulcast of an HBO concert special starring Billy Joel, the executive adds, "We didn't want to create a home taping situation."

The 60-minute broadcast will be shown a maximum of seven times in November and 15 more through January. It was taped last winter at the New Haven Coliseum by Rising Star

Video Pictures, a division of Rising Star Enterprises, which manages the singer.

The rock club tie-in is a first for HBO, according to Marci Miller, director of Consumer promotion. "We've never done a private screening for consumers before," she says. "This is a real payoff for them and ties right into our target demos."

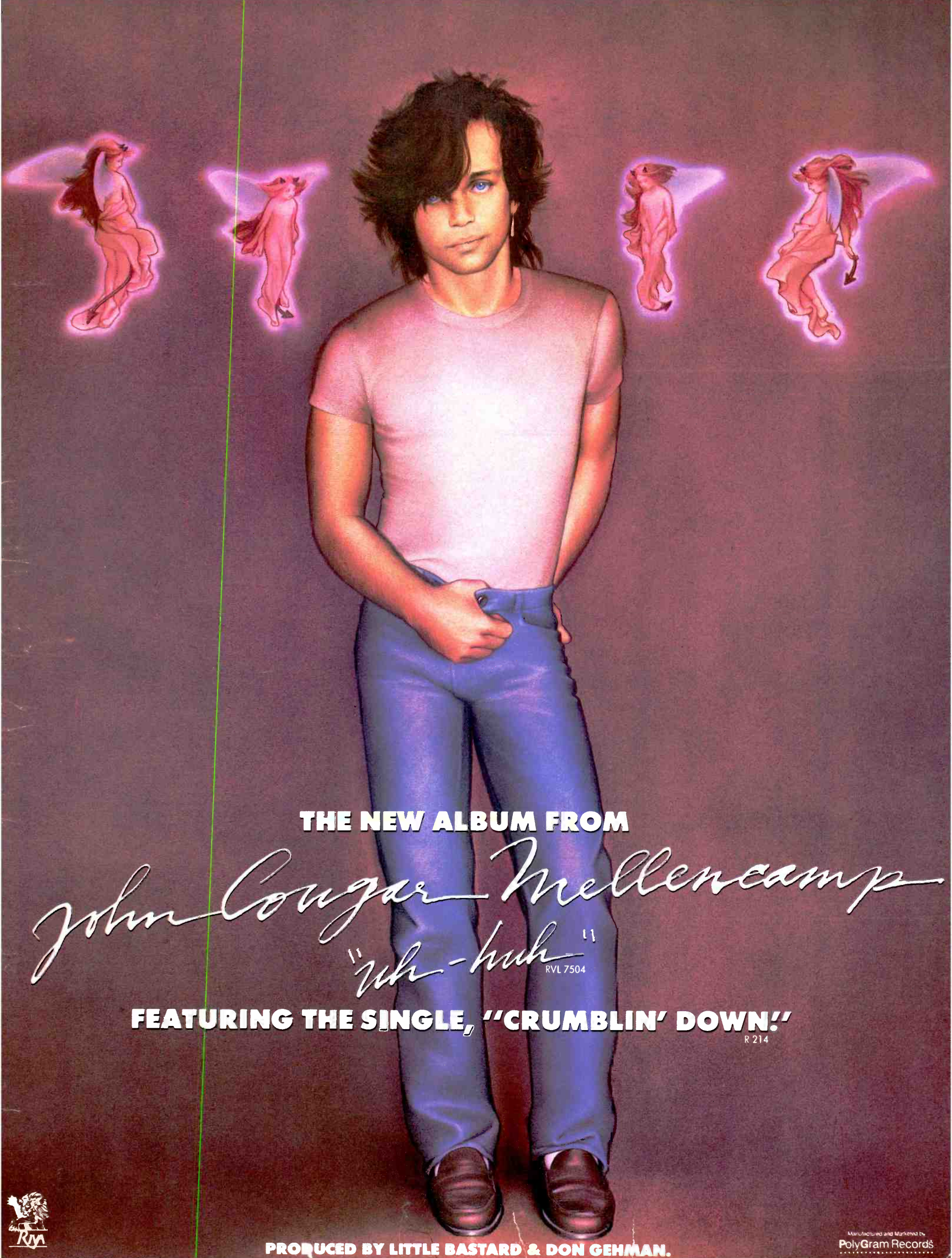
Perhaps the most interesting aspect of the promotion is the criteria used to select each station. In New York, for example, hit-oriented WHITZ, which made its 1983 market debut in the summer Arbitron with a 2.0 share, was selected as the host station for a screening at the Ritz Nov. 2, over such top 40 and AOR rivals as WPLJ, WNEW-FM and WAPP. WAPP.

Eric Heckman, senior national promotion director for Chrysalis, explains that "sometimes you just have to flip a coin." While noting that "this is not a Chrysalis promotion," he defends the selection of the station on the basis of its support for the new Benatar single, "Love Is A Battlefield."

"HTZ pushed hard for the promotion, and they were the first ones on the record," he states. "You never like to alienate anyone, but they're adding new music a lot earlier than their competition."

HBO, which claims 14 million subscribers but is targeting its advertising campaign in such publications as TV Guide, People, On Cable and Cable Today to reach 30 million homes, will host the Benatar show on Nov. 1 in Philadelphia at Ripley's in conjunction with WYSP; in Houston at Cardi's with KLOL; Chicago, Park West, WLS-FM; Boston, the Paradise, WBCB; San Diego, the Rodeo, KGB; San Francisco, Wolfgang's, KMEL; and New Haven, Toad's Place, WPLR. The Nov. 2 screenings will be in Fort Lauderdale at Summers in conjunction with WSHE; Cleveland, the Agora, WMMS; Detroit, Harpo's, WRIF; Buffalo, Uncle Sam's, WPHD; Los Angeles, Country Club, KLOS; and St. Louis, Mississippi Nights, KSHE. On Nov. 3, there will be a screening at the Bayou in Washington in conjunction with WWDC.





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*"uh-huh"* <sup>11</sup>  
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