ROCK ACTS AID SURGE
Big Singles Winning Bigger Market Share

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

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

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

Sales of the configuration have doubled each week since the June opening of Tower Records here, according to 12-inch buyer Vince Aletti. The music critic and former rock music writer says he's selling hits to a diverse group of shoppers. At the same time, he says, he's using his critical sensibility to make "intelligent choices" when buying new releases so that he can anticipate "what the charts might be like in two weeks time."

Interest in 12-inch sales at major chains comes as a pleasant surprise to Stephanie Shepherd, managing editor of Dance Music Report, the influential tip sheet and consumer guide to new dance product, who says that such films as "Flashdance" and "Staying Alive" have "revitalized" the dance music scene in a popular context. "It's not disco anymore," and that's helped the chains. There's a wider range of product, given the success of rock and new wave acts with the format. What worries me is that the majors are flooding the market with everything under the sun." Aletti concurs that major labels are "easily led" in the 12-inch arena. "Their ad cars aren't as strong in this respect as they are at smaller labels, which have a better sense of who their market is," he explains. (Continued on page 25)

Warner Opens Purse: Computer Software Firms Are Courted

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

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

Other Silicon Valley computer entrepreneurs, including Epyx, Broderbund, Creative Software, Synapse, Sirius Software, Sierra Online and Datastorm, report that Warner Software had made acquisition overtures.

Warner Software president Albert Litewka declines comment on the proposed acquisition or on Warner's efforts to woo other major third party software firms.

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

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

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

(Continued on page 56)

---

Canada Irked By Parallels

By KIRK LAPOINTE

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

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

(Continued on page 56)

---

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

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

A "LOVE SONG" FORMAT has replaced Bonniville's "experimental" easy listening sound at WLAK Chicago. Jack Toddre is the Viscom outlet's new program director. Radio, page 12.

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

KRIA PASADENA'S JACK ROTH has resigned as program director after seven years. The station, which has close ties to the local Hispanic community, has been having ratings trouble since new owners took over almost four years ago. Radio, page 12.
PRODUCED BY CHRIS GILBEY AND BOB CLEARMOUNTAIN
MGMT.: ROGER DAVIES MANAGEMENT

A POWERFUL DEBUT ALBUM:

FROM A BRAND NEW LABEL...

PRODUCED BY CHRIS GILBEY AND BOB CLEARMOUNTAIN
MGMT.: ROGER DAVIES MANAGEMENT

RDM
RECORDS

and The Speedsters

Joey Harris
Lee Knight
Mark Spriggs
Bruce Donnelly

www.americanradiohistory.com
News

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

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

By KIP KIRBY

Rent-A-Record Chief Responds To Complaints

By JOHN SIPPEL

LOS ANGELES—"The Rent-A-Record concept is like any other business. We are going to have some good franchisees and some bad franchisees. We are still opening outlets in the U.S." So replies David Nantcoff to reporters in secret among some franchisees in his innovative rental business (Billboard, Aug. 13).

"Les Norton has a right to be upset," Nantcoff continues in regard to the accusations of the Laredo, Tex. franchisee who made a variety of charges last week. Nantcoff says he provided Norton with the original invoices showing the merchandise he provided was new. He says he was able to act as only an intermediary in the return of merchandise by Norton to Records On Wheels, the Toronto sub-distributor who shipped the goods to Norton. To his understanding, Nantcoff says, Norton received only a partial $500 cash settlement on a claimed $3,000 return because a Cincinnati, Ohio return was mis-routed to Norton, then charged back against Norton’s account.

Nantcoff says he believes Mark Thomas’ three Alley stores did not succeed in the Chicago area because Thomas had insufficient album stock in the stores. "He bought only $3,000 worth of stock for several months, but by mid-1984 the company had sold over $450,000 in annual damages for an indeterminate period, plus $1 million in exemplary and punitive damages."

Motown has been ordered by a Maryland judge to supply Schwartz Bros. with product through Sept. 19. The label, however, is on the verge of filling at least 10 orders for new merchandise since July 15, according to Schwartz Bros. president James Halme, who has asked Judge Arthur Ahatl of Prince George’s Circuit Court to temporarily enjoin the petitioning firm from continuing to fill orders for which she has not been paid. The suit was filed in Federal court in Maryland, alleging third-party and contract, fraudulent conduct, interference with Associated’s business relationships, and conspiracy.

Judge Charles Hardy of U.S. District Court in Phoenix is expected to rule Tuesday (16) on Associated’s bid for a preliminary injunction. He was assigned the case after U.S. District Judge Earl Carroll blocked Associated’s bid for a temporary restraining order on Aug. 5. Associated’s case was prepared by Aren, Fox, Kintner, Plotkin & Kahn in Washington. The firm also represents Schwartz Bros. Inc., which has sued Motown over the label’s switch to MCA for distribution in the mid-Atlantic region. Big State Distributing in Dallas has also taken Motown to court (Billboard, Aug. 13). The company is seeking $500,000 in injunctive relief and in the first place. And, coincidentally, it was Nashville that had been chosen for the telecast that year as well. The last Grammy show originating from Nashville was in 1973, the first year of the CBS/NARAS deal.

"CBS Told in Refusing Nashville against the unanimous wishes of our trustees," Melvoin claims, "is that in 1973, Nashville was still a musical center that felt that national TV from Nashville has become commonplace and holds no industry interest. Today, it feels that it would be hard to get the talent they need for the show to travel to Nashville."

As to why NARAS didn’t insist on the right of site approval when it was presented to Melvoin, says, "In retrospect, it certainly would have suited our purposes. At that time, however, CBS agreed enthusiastically.

(Continued on page 70)

NARAS, CBS-TV In Flap Over Site for ’84 Grammys

By KIP KIRBY

Third Distributor Sues Motown

Associated Seeks $500,000 In Suit Label’s Exit

By LEO SACKS

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

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

Judge Charles Hardy of U.S. District Court in Phoenix is expected to rule Tuesday (16) on Associated’s bid for a preliminary injunction. He was assigned the case after U.S. District Judge Earl Carroll blocked Associated’s bid for a temporary restraining order on Aug. 5. Associated’s case was prepared by Aren, Fox, Kintner, Plotkin & Kahn in Washington. The firm also represents Schwartz Bros. Inc., which has sued Motown over the label’s switch to MCA for distribution in the mid-Atlantic region. Big State Distributing in Dallas has also taken Motown to court (Billboard, Aug. 13). The company is seeking $500,000 in injunctive relief and

SUPPLIER DOUBLES CAPACITY

A&M Selects Denon For CD Pressing

By IS HOFROWITZ

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

Robert Heiblim, Denon director of marketing and sales, who has just returned from a trip to company headquarters in Japan, also reports that talks with the Warner group aimed at a two-year production pact covering 80 to 90 CD titles are well advanced. It provides for delivery beginning in October. At the same time, it has been learned that the agreement between Denon and RCA Records (Billboard, July 23) stipulates delivery to RCA of a minimum of 1.5 million CDs over a two-year period. First shipments are due here in September.

The production commitment to Warner is in the area of 50,000 to 70,000 CDs a month, says Heiblim. The company is calling for delivery of 10,000 disks a month to start, spread over five titles.

Denon is currently marketing some 45 CD titles of its own in this country, importing them at the rate of 25,000 disks a month. Heiblim says these are being sold to a web of some 350 hi-fi dealers who normally stock Denon hardware, as well as to a growing number of record retailers. About 60 outlets in the latter category are now being serviced. Price to the trade is $12 a disk, but this will be cut to as low as $9.50 as volume purchases are made, he says, reflecting economies in production.

See Front Line Label

NEW YORK—Front Line Management is forming a new custom label that will, the network has announced, according to sources close to the negotiations.

Larry Silverstein, A&M’s vice president of artist development, says that he has “no knowledge of the launch. However, he says that Michael Rosenblatt, vice president of A&M for Front Line, will be involved in the new label, and that Michael Rosenblatt, a colleague from the time he worked for the CBS Top 100, is involved in the new label. Rosenblatt says that he “will still be there” and that he has been working with Michael Rosenblatt of Front Line Management (formerly headed by MCA Records president Irving Azoff) involved in a “management” position.

In This Issue

BLACK 5
CLASSIFIED MARY 34, 40
COMMENTS 10
COUNTRY 18
GOSPEL 32
INTERNATIONAL 5, 55
JAZZ 31
PRO EQUIPMENT & SERVICES 41
RETAILING 23
TALENT & TAILORED 43
VIDEO 38
FEATURES
Hubbub Under Way 62
Chartbeat 63
Executive Turntable 63
Industry Events 58
Insider Track 70
Maps 58
Most Added Records 15
National Scene 39
New LP & Tape Releases 29
Now Playing 57
Stock Market Quotations 59
Studio Track 41
Top LPs & Tapes 60
Rock’n Rollin’ 75
Video Music Programming 28
Video Production 57
Youth 76
Yesterdays 72

CHARTS
Hot 100 64
Hot 100 Tape 64
Black Singles, LPs 51
Country Singles, LPs 49
Hi-Fi LPs 49
Rock Albums/Top Tracks 74
Pop Articles 45
Solo Artists 45
Hits Of The World 57
Videocassette Rentals, Sales 32
Video/Video Top 100 42
Videocassette 43
Inspirational LPs 52
Video Games 37
REVIEWS
Album Reviews 60
Single Reviews 46

www.americanradiohistory.com
LEVINE TIES DG KNOT—James Levine, second from left, signs longterm recording pact with Deutsche Grammophon during break from conducting chores at the Actors Theatre of Phoenix. Also pictured are Geoffrey Silverman, DG producer; Dr. Andreas Holschneider, president DG production; Levine’s manager, Ronald Wiltford of Wilford Artists; and Christoph Schmoekel, DG counsel. Lots of Mozart, including the complete cycle of sym- phonies, is planned.

Video Dealers Tape Themselves In Pro-First Sale Lobbying Ploy

By EARL PAIGE

LOS ANGELES—Video retailers are employing new lobbying strategies in their battle to repeal the proposed First Sale Doctrine. The latest approach is the videotaping of evidence which will be sent to Capitol Hill.

Assembled video dealers were recorded in Tuesday’s session for an unprecedented 10-week run expected to attract approximately 300,000 ticket buyers. “This will be the longest run for a single artist here,” he adds, “Very few acts have been able to fill the hall for more than a few weeks.”

Scotti confirms that his firm handled arrangements for Varian’s appearance. “There’s no question that our show, which was basically Varian’s French stage show.” For the upcoming tour, however, Scotti Entertainment has overseen the creation of a complete production staff with both national and American personnel, including choreographer Claude Thompson, consumer Bob Manring, and musical director John D’Andrea.

In France, Varian’s shows will be co-produced with C.C. Productions of Paris. Scotti indicates that a live album will be recorded, and the firm is also contemplating videotaping concerts for possible after-market exploitation.

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

As for the new sector’s impact on the multi-faceted Scotti operation, Scotti says no separate division has been formed, with Varian’s taping coming from a number of our existing divisions, from our studio operations to our sales, marketing, and promotion arms.

SAM SUTHERLAND

Executive Turntable

Record Companies

Warner Bros. Records in Nashville has made a number of appointments. Bruce Adelman has been promoted to national promotion director. Nancy Sodine has been appointed to national promotion manager. Randy Carlisle has been appointed national sales coordinator, and Martha Sharp moves up to national director of a&r, and Roy Lott has been promoted to vice president of business affairs.

Lori Lambert has been appointed supervisor of marketing commitments for CBS Records marketing services. She was coordinator of the department.

Vallone is the new director of video and promotion administration for RCA Records in New York. He comes to RCA from MultiMedia Marketing. He will be in charge of Publicity.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Boardwalk Records.

JBS Records in Los Angeles has appointed Alicia Culver director of college radio, dance club and video promotion. She was promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

KOTER Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products. 

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.

Kotter Cooper has joined Elektra/Asylum Records in New York as director of promotion planning. He was the label’s director of financial planning.

Steve Brack has joined Chrysalis Records in Los Angeles as West Coast regional promotion manager. He was national promotion director for Faulty Products.
the album

IT'S A JUNGLE

featuring the
BRAND NEW
HIT SINGLE

"It's A Jungle Out There"

See THREE DOG NIGHT on tour:

Date       City          Venue
July 31    Chicago, Illinois  Park West
August 3   Great Falls, Montana Montana State Fair
August 11  Denver, Colorado   Turn of the Century
August 12  Wichita, Kansas    Cotillion Ballroom
August 13  Kansas City       Uptown Theater
August 14  Wausau, Wisconsin  Wisconsin Valley Fair
August 19, 21 Lake Tahoe     Caesar's Palace
August 27  Catalina Island, California Avalon Casino
August 29  Lancaster         Antelope Valley Fair
August 30  Boise, Idaho      Idaho State Fair
September 2 Cleveland, Ohio   Cleveland National Air Show
September 5 Seattle, Washington Seattle Coliseum

On Passport Records and Cassettes.
NARM Plans ‘Landmark’ Distrib Meet

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

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

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

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

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

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

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

There is also a cross-promo- nizing program with local retailers, who are being supplied with elaborate three-dimensional, multi-display models of the “Double Dutch” gated portable models, color sticks, posters and streamers. The promotion is being backed by a radio advertising campaign.

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

But Double Dutch contestants get more than bread and butter. Island and McDonald’s also contribute to a scholarship fund for them, says Glinear. “When we re- leased ‘Buffalo Gals’ (the single prior to ‘Double Dutch’) we discovered that our radio and the black community were responsible for selling close to 150,000 12-inch singles.”

The plan is to create a “streetwise” image and show the black market.

McLaren himself, who is de- scribed by Goldstein as the “Svegli” behind the Sex Pistols, is also No. 1 in the U.K. with “Wow.” is not planning to make any personal appearances in conjunction with the Dutch promo- nition, adds Glinear.

Mobile Fidelity Releasing 16-Album Audiophile Set

By SAM SUTHERLAND

LOS ANGELES—When you’ve already marketed a double album and a 10-inch box- album at a whopping $325, what do you do for an encore? In the case of Mobile Fidelity Sound Lab, which offered its audiophile Beatles collection last fall as a limited edition item, the answer is to deliver a new $350-list package on Frank Sinatra.

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

According to Jerry Belkin, presi- dent, all 22 of Sinatra’s Capitol albums were licensed for consideration in the package. Of those, three soundtrack offerings were eliminated due to the inclusion of other material, two additional titles were declined because they’re in motion, and a Sinatra Christmas collection was withheld for release later as a single, half-speed mastered Mobile Fidelity album.

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

“The 16, four are mono record- ing, which means that they’re not proven very exciting for us, since they were recorded so well at the time, with such hire musicians that they have all the impact of the best stereo—we feel we now have four albums that are not contemporary mono.” He adds that Sinatra’s long- standing insistence on recording live with accompanying is a factor as well.

Individual album packaging dif- fers somewhat from the Beatles set, which includes generic sleeves and a separate book containing the origi- nal British album sleeves. Belkin says each sleeve, which was of- fered in an outer slipcase replicating the outside box graphics; inside the case, a book documenting the reproducing the Capitol sleeves, and incorporating a detailed index of session and other recording informa- tion, will contain the LP.

When the set ships on Oct. 1, product will flow through the same channels as for the Beatles set. That collection was also sub- sequently marketed through Time- Life Records, and Belkin reports that Mobile Fidelity is now huddling with the direct marketer on a similar plan to that adopted by them on a small allotment of Sinatra packages.

“We did so well with the Beatles set, which is now effectively sold out, that it would be difficult to change our approach to any advantage,” he says. “With a similar amount of media exposure on this, and we’re already working on cov- enge through television and major magazines as well as enthusiast book stores.

The total production, too, will re- peat the Beatles strategy, with 25,000 sets to be the maximum produced. “We’re not quite so high,” he says of that volume. “It’s enough for our dealer network to handle effec- tively. But we thought it would give the set a valuable after-market allure for collectors.”

Wet Cement—Barry Manilow leaves his handprints as the first artist induct- ed into the Pacific Amphiitheatre’s Hall of Fame, which will be located just outside the box office of the new 18,765-seat venue in Costa Mesa, Calif. Looking on are various top officials from the Nederland organization and the Amphitheatre.

DELUXE SINATRA

By SPENCER LEWIS

GORDON BLAKEMORE, managing editor.

MUSHROOM SUBSIDIARY

Oz Label Adds Offices, Staff

By Paul Green

Charbest

Culture Club Leads Frosh; Costello Cracks Hot 100

Culture Club this week becomes the first act in the past year to log three top 10 singles from its debut al- bumb. The band accomplishes this feat as “Till The Band Comes In” cracks the No. 10, on the heels of the num- ber two hit “Do You Really Want To Hurt Me” and “Time.” All three cuts are from the group’s gold album “Kissing You To Be Clever.”

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

Culture Club is one of several British acts setting records on this week’s top charts. Elvis Costello cracks the Hot 100 for the first time in his career, as “Everyday I Write The Book” bows at No. 82. The song was produced by Clive Langer and Alan Winstanley, who also had P-Jay’s “Mushroom’s” “Midnight Rider” No. 1 smash “Come On Eileen” and Mad- nes’ recent top five hit “Our House.”

Costello first hit Billboard’s chart in December, 1977 with “My Aim Is True.” He collected his first (and to date, only) top 10 album in May, 1982, with “Alone In The Dark.” Costello’s biggest U.S. single until now were “Watching The Wheels” and “Accidents Will Happen,” both of which “bubbled” under the Hot 100 in the late 70’s. The group’s debut album, “Rico,” both albums have topped five sin- gles, in “Is There Something I Should Know?” and “Hungry Like The Wolf.”

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

* Berlin’s back: Irving Berlin is back in the top 10 this week for the first time in more than 25 years, as Tazo’s revival of “Puttin’ On The Ritz” surges three notches to number nine. It’s Berlin’s first top 10 hit since 1954-55, when he scored with “Easter Parade.” (Continued on page 62)
METAL MAYHEM SWEEPS AMERICA!

IRON MAIDEN

THE TOUR

Cities Already Devastated:

6/21 CASPER, WY
6/22 SALT LAKE CITY, UT
6/23 BOISE, ID
6/24 SPOKANE, WA
6/25 PORTLAND, OR
6/26 SEATTLE, WA
6/27 VANCOUVER, CAN
6/28 SAN FRANCISCO, CA
6/29 SACRAMENTO, CA
6/30 FRESNO, CA
7/1 SAN BERNARDINO, CA
7/2 SAN DIEGO, CA
7/3 LONG BEACH, CA
7/4 TUCSON, AZ
7/5 PHOENIX, AZ
7/6 ALBUQUERQUE, NM
7/7 DENVER, CO
7/8 LUBBOCK, TX
7/9 AMARILLO, TX
7/10 ODessa, TX
7/11 EL PASO, TX
7/12 DALLAS, TX
7/13 HOUSTON, TX
7/14 CORPUS CHRISTI, TX
7/15 SAN ANTONIO, TX
7/16 MEMPHIS, TN
7/17 NASHVILLE, TN
7/18 INDIANAPOLIS, IN
7/19 FT. WAYNE, IN
7/20 LEXINGTON, KY
7/21 GLEN FALLS, NY
7/22 BUFFALO, NY
7/23 ROCHESTER, NY
7/24 SYRACUSE, NY
7/25 UNIONDALE, NY
7/26 NEW HAVEN, CT
7/27 CAPE COD, MA
7/28 PORTLAND, ME
7/29 PROVIDENCE, RI
7/30 POUGHKEEPSIE, NY
7/31 ROCHESTER, NY
8/1 TORONTO, CAN
8/2 MONTREAL, CAN
8/3 CHICOUTIMI, CAN
8/4 QUEBEC CITY, CAN
8/5 MONTREAL, CAN
8/6 TORONTO, CAN
8/7 UNIONDALE, NY
8/8 BRISTOL, WI
8/9 GREENSBORO, NC
8/10 CHARLOTTESVILLE, VA
8/11 FREDERICKSBURG, VA
8/12 BURLINGTON, VT
8/13 NEW YORK, NY
8/14 NEW JERSEY, NJ
8/15 PROVIDENCE, RI
8/16 CHICAGO, IL
8/17 BUFFALO, NY
8/18 ROCHESTER, NY
8/19 MONTREAL, CAN
8/20 EDMONTON, CAN
8/21 BILLINGS, MT
8/22 SASKATOON, CAN
8/23 SASKATOON, CAN
8/24 CALGARY, CAN
8/25 EDMONTON, CAN
8/26 WINNIPEG, CAN
8/27 EDMONTON, CAN
8/28 DETROIT, MI
8/29 WINDSOR, ON
8/30 CHICAGO, IL
8/31 CINCINNATI, OH
9/1 CINCINNATI, OH
9/2 COLUMBUS, OH
9/3 CHICAGO, IL
9/4 BANGOR, ME
9/5 BANGOR, ME
9/6 ROCHESTER, NY
9/7 TOLEDO, OH
9/8 CLEVELAND, OH
9/9 PHILADELPHIA, PA
9/10 NEW YORK, NY
9/11 NEW YORK, NY
9/12 NEW YORK, NY
9/13 CHICAGO, IL
9/14 ST. PAUL, MN
9/15 DULUTH, MN
9/16 MILWAUKEE, WI
9/17 MONTREAL, CAN
9/18 WINNIPeg, CAN
9/19 CALGARY, CAN
9/20 EDMONTON, CAN
9/21 OTTAWA, ON
9/22 SASKATOON, CAN
9/23 SASKATOON, CAN
9/24 CALGARY, CAN
9/25 EDMONTON, CAN
9/26 EDMONTON, CAN
9/27 EDMONTON, CAN
9/28 EDMONTON, CAN
9/29 EDMONTON, CAN
9/30 EDMONTON, CAN
10/1 EDMONTON, CAN
10/2 EDMONTON, CAN
10/3 EDMONTON, CAN
10/4 EDMONTON, CAN
10/5 EDMONTON, CAN
10/6 EDMONTON, CAN
10/7 EDMONTON, CAN
10/8 EDMONTON, CAN
10/9 EDMONTON, CAN
10/10 EDMONTON, CAN
10/11 EDMONTON, CAN
10/12 EDMONTON, CAN
10/13 EDMONTON, CAN
10/14 EDMONTON, CAN
10/15 EDMONTON, CAN
10/16 EDMONTON, CAN
10/17 EDMONTON, CAN
10/18 EDMONTON, CAN
10/19 EDMONTON, CAN
10/20 EDMONTON, CAN
10/21 EDMONTON, CAN

The Slaughter Continues:

7/20 LARGO, MD
7/21 BIRMINGHAM, AL
7/22 BIRMINGHAM, AL
7/23 GLEN FALLS, NY
7/24 SYRACUSE, NY
7/25 UNIONDALE, NY
7/26 NEW HAVEN, CT
7/27 CAPE COD, MA
7/28 PORTLAND, ME
7/29 PROVIDENCE, RI
7/30 POUGHKEEPSIE, NY
7/31 ROCHESTER, NY
8/1 TORONTO, CAN
8/2 MONTREAL, CAN
8/3 CHICOUTIMI, CAN
8/4 QUEBEC CITY, CAN
8/5 MONTREAL, CAN
8/6 TORONTO, CAN
8/7 UNIONDALE, NY
8/8 BRISTOL, WI
8/9 GREENSBORO, NC
8/10 CHARLOTTESVILLE, VA
8/11 FREDERICKSBURG, VA
8/12 BURLINGTON, VT
8/13 NEW YORK, NY
8/14 NEW JERSEY, NJ
8/15 PROVIDENCE, RI
8/16 CHICAGO, IL
8/17 BUFFALO, NY
8/18 ROCHESTER, NY
8/19 MONTREAL, CAN
8/20 EDMONTON, CAN
8/21 OTTAWA, ON
8/22 SASKATOON, CAN
8/23 SASKATOON, CAN
8/24 CALGARY, CAN
8/25 EDMONTON, CAN
8/26 EDMONTON, CAN
8/27 EDMONTON, CAN
8/28 EDMONTON, CAN
8/29 EDMONTON, CAN
8/30 EDMONTON, CAN
8/31 EDMONTON, CAN
9/1 EDMONTON, CAN
9/2 EDMONTON, CAN
9/3 EDMONTON, CAN
9/4 EDMONTON, CAN
9/5 EDMONTON, CAN
9/6 EDMONTON, CAN
9/7 EDMONTON, CAN
9/8 EDMONTON, CAN
9/9 EDMONTON, CAN
9/10 EDMONTON, CAN
9/11 EDMONTON, CAN
9/12 EDMONTON, CAN
9/13 EDMONTON, CAN
9/14 EDMONTON, CAN
9/15 EDMONTON, CAN
9/16 EDMONTON, CAN
9/17 EDMONTON, CAN
9/18 EDMONTON, CAN
9/19 EDMONTON, CAN
9/20 EDMONTON, CAN
9/21 EDMONTON, CAN
9/22 EDMONTON, CAN
9/23 EDMONTON, CAN
9/24 EDMONTON, CAN
9/25 EDMONTON, CAN
9/26 EDMONTON, CAN
9/27 EDMONTON, CAN
9/28 EDMONTON, CAN
9/29 EDMONTON, CAN
9/30 EDMONTON, CAN
10/1 EDMONTON, CAN
10/2 EDMONTON, CAN
10/3 EDMONTON, CAN
10/4 EDMONTON, CAN
10/5 EDMONTON, CAN
10/6 EDMONTON, CAN
10/7 EDMONTON, CAN
10/8 EDMONTON, CAN
10/9 EDMONTON, CAN
10/10 EDMONTON, CAN
10/11 EDMONTON, CAN
10/12 EDMONTON, CAN
10/13 EDMONTON, CAN
10/14 EDMONTON, CAN
10/15 EDMONTON, CAN
10/16 EDMONTON, CAN
10/17 EDMONTON, CAN
10/18 EDMONTON, CAN
10/19 EDMONTON, CAN
10/20 EDMONTON, CAN
10/21 EDMONTON, CAN

TOUR ARRANGED BY A.T.I.
Charisma

AFTER

TRUMPET), Eddie "Lockjaw" Davis

Clark Terry

star

Charisma and because the U.K. music industry

catalog

Virgin

all new

worked out.

says

gest

Tokyo, Osaka,

and

Richard Branson

ized by CBS

Central Park

The JATP

LONDON

The award, given for

talent and promotion

market

talent and promotion

international president

Kate Faria, and

and Roberto

Iglesias

and Harry Edison

(tenor

Lp

and

The award, made against Mid-

Record damages-

Japanese

record

Japanese

Japan

LONDON—Record damages-

more than $250,000 have been

British Phonograp-

(BPI), with CBS the

plaintiff, following a High

Court case here against a distrib-

wholesaler found to be dealing in copied audio cassettes.

The case, involving a major dis-

tributor rather than a retailer, is seen as a breakthrough in the BPI anti-piracy campaign, which was strength-

enened recently when the trade group "fixed a few cassette thieves" (Bil-

board, July 9). This enables action to be taken against anybody found to be trading in a specific named contraband

product, whether or not that person’s name or address is known.

This flexibility is proving helpful

in dealing with street and market

traders who often operate under

phony names. In the past week or so, thousands of tapes have been con-

fiscated from market traders in Lon-

don’s Carnaby Street and Berwick

Street areas.

In another BPI antipiracy exer-

cise, a "search-and-seize" raid was made on a lock-up garage in East

London where "an enormous cache" of master tapes, found among 248,000 inlay cards, 500,000 side labels,

2,800 finished cassettes, and "a substantial number of documents." Patrick Isherwood, BPI legal

adviser, says: "These results, coming after months of painstaking effort and investiga-

tion, are highly gratifying. The pieces of the jigsaw are finally staring to fit together. Now there’s every indication of a big re-

duction in illegal activity in street markets, an area normally very difficult
to police or control."

Charisma Pacts With Virgin

LONDON—Charisma Records

here has ended its-7-year associa-

Charisma and

with Phonogram U.K. is opted for a new deal under which Virgin Rec-

ords will handle the manufacture, sales, promotion and distribution of all new product. Under the contract, Virgin acquires the entire Charisma catalog for the U.K., Ireland and Europe, and for the world, excluding North America, from the end of 1984.

at the same time, the VP of marketing, chief

Richard Branson has announced a new label, 10 Records. Branson says the label will be "a very wide-

ranging music policy."

Charisma, founded by one-time sports journalist Tony Stratton-

Smith, was at the center of hectic U.K. music industry bidding in 1981 when Smith said he was "thoroughly disenchanted" with major record

companies and was looking for a buyer for his independent oper-
Blinded by Marketing Myopia

By GORDON C. BRUNNER II

What business are you in? Careful now—your answer will reflect your business philosophy and could also indicate the health of your company.

I have been in the music business for the last six years. I have found it amusing to note the multitude of philosophies and practices commonly instilled in a young employee of a music company—some even before he or she has been able to counter to what we teach in the university about business strategy. The remarks I make are by no means held to be disparaging, but to the extent that some have gained in name-calling, financial analysis, or marketing orientation, the responses to deep-seated strategic thinking is that they sit down and listen. It’s back to school.

The basis for my thoughts comes primarily from a well-known article publicizing the NARM convention and a featured speaker at NARM’s first video conference and a professor at the Harvard Graduate School of Business. The article has been required reading for most marketing majors for many years, and it continues to be a source of enlightenment even for those of us who have read it several times. Apparently, those in the recording industry have never read or heard about it, or, if they did, it did not really apply. It is my purpose here to make some observations to key students of musical talent to give them a real image about what it is to have read and done.

First, if your answer to my initial question is reading industries and strategies for managing the music business, Dr. Levin's marketing "myopia." This position would advocate that the industry is hurting and that major problems are needed in the companies are recorded rather than music oriented. They are product-oriented rather than consumer oriented. This is the marketing myopia, because the market is focused on marketing and sales, and is not focused on the product and its value to the consumer.

Finally, you see yourself as being in the home entertainment business, then your answer is accurate and you’re on your way to doing business. To do business, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

So you’ve found just what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

In this land of entertainment, if a company does not make a product obsolete, another’s will.

You see, how you define your product/business will determine whether consumers will buy your product/service. If you say you are in the recording industry, then it appears that your main competition is other record companies. But current conditions are evidence that this is an inaccurate assessment. So, if you define yourself as being in the music business, your competition is seen to be all forms of producing and delivering music to consumers, e.g., music, radio, television and broadcast communications, satellite/cable transmissions.

In this market, you have to think of what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

So you’ve found just what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

In this market, you have to think of what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

In this market, you have to think of what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.

In this market, you have to think of what it is that is being consumed—and certainly it is not records! Consumers are merely purchasing the ability to make music at home and/or on the go. To be effective in the market, to buy music to feel significant and to listen to good music, the record company is more a product of the consumers to include video games, videokits, and tapes, and other less sophisticated forms of entertainment.
United States  Double Platinum
Japan  Triple Platinum
Canada  Double Platinum
Australia  Platinum
Italy  Platinum

Germany  Gold
Holland  Gold
France  Gold
Sweden  Gold
Denmark

Belgium  Gold
United Kingdom  Gold
Switzerland  Gold
Norway  Gold
New Zealand  Gold

Record Of The Year  "Rosanna"
Album Of The Year  "Fito IV"
Best Instrumental Arrangement
Accompanying Vocals  "Rosanna"
Best Vocal For Two Or More Voices  "Rosanna"
Best Engineered Recording (Non-Classic)  "Fito IV"
Producer Of The Year  "Fito"

1983 ASCAP Golden Note Award

Congratulations Fito!

The Fitzgerald Hartley Co

Larry Fitzgerald  Mark Hartley
1984

NEW YORK—Norm Feuer has seen the future and has instituted a “love song” format at WLAK, Chi- cago, and the station has become a new out- come of its new program director. The music is familiar—hit songs, not instrumentals. Feuer has also seen the potential of the chain's radio division, who over- saw last week’s switch to the new station. WLAK is the new national program director, Figens and Taddo, who come from West Media, Pa., compiled the music list.

Feuer, taking a cue from WPXH chairman, is promoting a “morning, but love goes” approach. “Yes, we might have taken the idea from WPX, but they’re certainly not the first to do it,” he says. “And, musically, there’s no comparison because they’re AC.”

He contends that the station, which had judged Bonneville’s “ex- perimental easy listening sound a failure (Billboard, Aug. 13), is pio- neering a “new approach” to the beautiful music format. “It’s not AC by any stretch of imagination,” he says, noting that such artists as Kenny Rogers, Barry Manilow, Bar- bra Streisand and the like are “in,” but that performers like Men At Work and Club Music are “out.”

Media buyers, as a rule, “have a problem with beautiful music,” he continues. “But we’re going to fill a void that will super-serve the ne- glected 35-44 demo. In our view, it’s the future way of doing business in this area.”

Feuer, who’s keeping his air staff intact “at this stage of the game,” ex- plores the format change: “I wanted to keep people guessing,” he says. “I didn’t change it all at once, but it was the chance to experiment.”

A creative campaign developed by the Zettcom agency in Chicago will now shortly.

LOS ANGELES—After seven years of programming Pasadena’s KKLX 1000 AM as “BUNNIES AND KISS,” station manager Art Laboe, has signed his post- ter. “Maybe it isn’t as much fun as it was to use,” he says.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.

Roth had been paid a sizeable amount when Art Laboe came on board, and he was not to be kept on the station’s payroll. Laboe will leave the station at the end of the week.
Dick Clark's "National Music Survey" has rocketed to the top on over 520 Mutual stations across the country. And now, it's sounding better than ever.

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

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

Dick Clark's National Music Survey
Mutual
SUCCESS HAS NEVER TASTED SO HOT.

The worldwide hit story of

Sergio Mendes

FIRST THERE WAS
"NEVER GONNA LET YOU GO"
AM 2540

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

AND NOW THERE'S
"RAINBOW'S END"
AM 2563

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

Produced by Sergio Mendes.

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

© 1983 A&M Records, Inc. All Rights Reserved.
Now that Plough’s Tampa outlet is segueing from AOR to top 40, GM Gary Kines has made a few announcements about the station’s new programming consultant. One is the appointment of Steve Davis as PD (PD currently serves as assistant to the GM at Birmingham’s KRRK), a station he used to program prior to joining Atlanta’s Z-98 (WQOK) and WBBM-FM (WGN). The other is a call letter change to WZNE, known as "Radius." (What’s Radius, Eighty Corp. (WTIC-NY) asks.)

The veteran Cleveland programmer, Tom Barsanti (a "one-man PD," as he so quips) has been serving in that capacity for eight years, and now Promotions Director Jennifer Dunn. Both have been upped to senior vice presidents of Ten Eighty.

Also moving up is Joe com commute are Terri Fuller, who comes across town from Milwaukee’s country-formatted WBBM, known as "Z98." The offending duo is Terri and Ryan Fuller, who crosses town from URW, while Tim McDermott is named PD of the class C FM outlet. New to the evening shift is Jim McHieron, who has been with Chicago’s WCMR. (Continued on page 22)

DALLAS—Dismissed with the consultants he used at his own station, Jim Long, longtime president of TM Companies, and currently a principal in Long in Pride Broadcasting, has developed a "concept he’d trust his own stations with," says Dave Gariano, manager of program consultation for the newly formed Jim Long & Partners, a consultancy based here. "We’re trying to educate people to the point that no longer can you exist without syndicated programming or consultants not concerned with the specifics of your market," says Gariano, a former associate of Sebastian/Casey, and more recently PD of specialized WLRZ Detroit. "Unless you understand the history, competition and unique aspects of an individual market, you really can’t do an effective job." What Jim Long & Partners will do is "help stations explore and investigate their markets in a cost effective way. The stations do the legwork within our guidelines, and we’ll do the compilation," says Gariano, who points out that unlike other companies, Long has "true world laboratory to work in." Gariano is refering to the company formed by Long and entertainment consultant Ron Ochs, which owns Wichita’s successful top 40 outlet KEYN and AM oldest counterpart KAYD which has successfully purchased country-formatted KAYD/KAYC Beaumont. "Sometimes we’ll get into one format, continues Gariano, "and then they branch out into areas they know little about." To avoid that, Long & Partners has established the concept of "master consultants" who will help local programmers who will be "idea people" for client stations.

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

AFTER FIVE YEARS Douglas Exits KXOK For Post at WCZY

DETOIT—After five years in every capacity short of engineer at KXOK, Doug McCullough (as so he quips) has assumed the GM position at the Storz outlet 16 months ago, has resigned as the station manager of Gariano’s WCZY here.

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

With the announcement of Douglas’ arrival, GM Jim Milla also announced that programming consultant Dave Shafer to the post of operations director for WCZY and is complementary to Ochs.

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

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

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

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

Dallas/ Ft. Worth Study Measures AM Awareness

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

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

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

Dallas/ Ft. Worth Study Measures AM Awareness

LONDON, ENGLAND—JAMES STAFF

MARCH 24

KLAV Old New Personalities

LAS VEGAS—This city’s “Superhit station,” as KLAV is now billed, is gearing up heavily for the fall book. GM Mike Farr, who has been the AM oldies personality Jack London to do mornings and another local mainstay, Jack Daniels, as operations manager and midday jock for the top 40 outlet. Both played major roles in the class C format. Here, Skinner, himself a former KORK employee and the only RAB certified radio marketing consultant in Nevada, is looking beyond the local station in formulating how KLAV can be successful.

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

Skinner describes KLAV’s format as “similar to ‘Hot Hits,’ heavy dayparting. It’s really R&R—rhythm oriented rock. It’s not a change in format, just a refinement.”

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

Spanish-Language WOJO Gaining Ground In Chicago

By MOIRA MCCORMICK
CHICAGO - When 24-hour Spanish FM station WOJO here jumped a full share point from the fall Arbitron book to the winter one (2.2 to 3.2), and leaped from 22nd to 12th in overall ranking, it was widely assumed that the newly implemented Differential Survey Treatment was responsible. But WOJO vice president and general manager Athena Sofios attributes the rise instead to the fact that Arbitron put the 1980 census into effect, which increased the weighting of Hispanic responses.

The numbers look good, but Sofios feels they'd be even more dramatic if Arbitron's methodology more accurately reflected Chicago's Hispanic community. The spring book, in which she maintains, "doesn't signify we lost listeners—we have the same listeners this year as last. It's just that fewer people responded this time around.

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

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

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

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

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

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

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

Sofios had to explain that such an approach would alienate the extremely family-oriented Hispanics—"Hispanic couple object when it comes to Mom and Dad"—and suggested an alternate scenario depicting dozens of cousins and aunts and uncles lined up wanting to talk.

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

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

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

At AP Network News, we want to help. That's why we're generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances. A two-minute NewsWatch highlights breaking news at the bottom of the hour. Our 60 second NewsMinute features the top stories at two minutes before the hour.

We've added these reports to our schedule of hourly newscasts, already available in 2½ and five minute versions.

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

What's more, they add unmatched flexibility to your overall programming.

And AP Network News actually helps you keep listeners tuned to your station while keeping them tuned-in to the world.

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

Best of all, our increased service comes without an increase in cost.

So, if you can use some good news in your ratings battle, call Glenn Serafin at (212) 621-1511 for more information and our latest demo tape. He'll explain how AP means good news for your listeners—and good news for you at ratings time.
July 28, 1983

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

Dear Hal,

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

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

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

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

Sincerely,

Bill Conti
<table>
<thead>
<tr>
<th>Northeast Region</th>
<th>Prime Movers</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPANDAU BALLET - Blades (S. Screws)</td>
<td>WOODY ALLEN - It's in the Way You Use It</td>
</tr>
<tr>
<td>SHALAMAR - Dead Love</td>
<td>STYX - The Man in the Box</td>
</tr>
<tr>
<td>NAZARETH - American Pie</td>
<td>BOB SEGER - Night Moves</td>
</tr>
<tr>
<td>DONNA SUMMER - She Works Hard for the Money</td>
<td>BARRY MANILOW -受限于在T.S.</td>
</tr>
</tbody>
</table>
LOUIE LOUIE LUNATICS—KFJC’s Stretch Riedle, right, and Phil Dirt, center, prepare for the “Maximum Louie Louie” promotion during which several hundred versions of the rock classic will be heard on the Los Altos, Calif. station.

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

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

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

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

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

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

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

Music

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

Radio

Vox Jox

AOR Station Airplay Report

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

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

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

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

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

JOCK: All right, there you have the Police. Doesn't that sound great in black and white? Before that, we heard "Hungry Like The Wolf" by the Duran Duran. And you didn't get far from the end there when they have all those outrageous crashes on their side. And we would say that will offer the option of the Stays Cat's" new one, "Sexy And 17," and you may have noticed we're putting this in on your side, so you'll never see on MTV, you know, the one with the scene of the naked lady, right here on VFM, where we tell you what you're missing. (Spot break.)

With that the program director enters the control room and ad
monishes the jock. "Hey, Babe, you're talking too much. The whole idea of this format is just like all the other formats: give 'em the picture in as few words as possible. Otherwise how are we gonna get better quarters than our direct com
petitor, MTV? After all, those guys hardly say anything! It's our job in the media, whether radio or TV, to condition people to digest heavy concepts in 30-second capsules or less. All you had to say, 'We heard the Police in black and white, a scratch Duran Duran and the dirty version of the Stay Cat's' new one. See you about 40 sec
onds." The jock dutifully takes it all in and then asks the PD, "Hey Bill, have you heard that the Penguins are gonna play in the new Robert Plant album? It's a goodie.

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

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

Mike Harrison is president of Goodophon, a consumer research group that helps Radio Consultant magazine track listener loyalty as new businesses come in and out of favor. He is a professionally trained radio consultant who was also a radio producer and director.

BILLY HARRISON

Now What's A Picture Worth?

By MIKE MASON

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


Radio Consultant, a monthly magazine published by Noble Broadcast Consultants, offers insight into the world of radio and television advertising and programming. Its editor, Mike Harrison, brings over 20 years of experience in the industry to his writing, providing valuable information and analysis on trends and strategies in the field.

---

YesterHits

HITS FROM BILLBOARD 100 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Touch Me In The Morning, Diana Ross, Motown
2. Put Your Records On, The Lett's, Wings, Apple
3. Brother Love, Lewis, Kama Sutra
4. The Morning After, McNeirn, Greenview, A&M
5. Let's Get It On, Marvin Gaye, Tamla
6. Bad, Bad Little Jane, Jon Crece, ABC
7. 'Cause That's Love, The Turtles, A&M
8. Delta Dew, Heinz Riedly, Capitol
9. Steady Rider, Charlie Daniels, Kama Sutra
10. Finder's Stranger Every Day, Chicago, Columbia

POP SINGLES—20 Years Ago

1. Fingerpits, Little Stevie Wonder, Tamla
2. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
3. (You're sinking) Devil In Disguise, Elvis Presley, RCA
4. Wipe Out, Surfaris, Capitol
5. Jody's Turn To Cry, Lesley Gore, Mercury
6. Candy Girl, Four Seasons, Vevey
7. Hello Muddah, Hello Faddah, Allan Sherman, Liberty
8. So Much In Love, Temps, Parkway
9. Mora, Kai Winding, Verve
10. My Boyfriend's Back, Angels, Smash

TOP LPs—10 Years Ago

1. A Puntin Por, The Turtles, Chrysalis
2. V1, Chicago, Columbia
3. The Dark Side Of The Moon, Pink Floyd, Columbia
5. Yellow, Cat Stevens, A&M
7. Fresh, Sly & The Family Stone, Epic
8. Touch Me In The Morning, Diana Ross, Motown
9. Now & Then, Carpenters, A&M
10. Love, Lou Taylor, Shell

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. I Was Cheating On An Innocent Man, Loretta Lynn & Conway Twitty, MCA
2. Mr. Lovemaker, Johnny Paycheck, Epic
3. You're The Only Pleasure, Bobby Bare, Capitol
4. I'll Never Love Again, John Denver, RCA Victor
5. She's All Woman, David Houston, Epic
6. I'm Gonna Be A Country Star, Waylon Jennings, United Artists
7. My世界 Enough, Porter Wagoner & Dolly Parton, RCA
8. Nothing Ever Hurt Me, George Jones, Epic
9. All My Friends Are Gonna Be Married, Roger Miller, RCA Victor
10. Top Of The Hill, Lynn Anderson, Columbia

SOLAR SINGLES—10 Years Ago

1. I Can't Help Myself, Four Tops, Tamla
2. Here I Am, Al Green, Hi
3. Angel, Arista Franklin, Atlantic
4. You Want You When You're Down And Out, Delaney & Bonnie, United Artists
5. Are You Man Enough, Four Top, Motown
6. If You Want Me To Stay, Sly & The Family Stone, Epic
7. I've Been Babying You, Stax, United Artists
8. That's Why I'm Here, Baby, She Was Checkin' In, Dee Covey, Mercury
9. That Meet, Isley Brothers, T-Rex
10. Know Your Rights Now, Gladys Knight & The Pips, Buddah
**Radio Featured Programming**

---

**The Shining Light of the Night**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Format</th>
<th>Time (24-hour)</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams</td>
<td>Reckless</td>
<td>Rolling Stone Radio</td>
<td>Classic Rock</td>
<td>7:00 PM - 12:00 AM</td>
<td>San Francisco</td>
</tr>
<tr>
<td>Journey</td>
<td>Open Arms</td>
<td>KSAN</td>
<td>Classic Rock</td>
<td>8:00 PM - 11:00 PM</td>
<td>San Francisco</td>
</tr>
<tr>
<td>Toto</td>
<td>Hold the Line</td>
<td>KSAN</td>
<td>Classic Rock</td>
<td>7:00 PM - 12:00 AM</td>
<td>San Francisco</td>
</tr>
</tbody>
</table>

---

**Open 24 Hours**

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Location</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beverly Hills Diner</td>
<td>206 S. Beverly Dr. at Charlevoix, Beverly Hills, CA</td>
<td>(213) 274-5658</td>
</tr>
</tbody>
</table>

---

**The Source from the Tower in Philadelphia**

- **Westwood One**, which has cleared over 300 stations for its 12-hour "US Festival Concert Special" over the Labor Day weekend, will record the Pointer Sisters live from the St. Francis Hotel in San Francisco when the NAB Programmers' Conference convenes there Aug. 29. The show will be taped for Westwood's "In Concert" series. NAB registrants are invited, cocktails will be served at 5 p.m.

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**The Source from the Tower in Philadelphia**

- **Now And A Word From Your Local Station: San Diego Charger Kevin Winston, arguably the NFL's premier tight end (that means he's a good football player), is teaming with sportscaster Bob Bejczy to make a four-day weekday sports show heard four times daily on country station KSON-AM there. It's called "Pointers Football Report."**

---

**Billboard**

**Survey for Week Ending 8/20/83**

<table>
<thead>
<tr>
<th>Artist, Label &amp; Number (Dist. Label) (Publisher, Licensee)</th>
<th>All Time High</th>
<th>All Time Low</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Springsteen, &quot;Streets of Philadelphia&quot;</td>
<td>1</td>
<td>1</td>
<td>8/20/83</td>
</tr>
<tr>
<td>John Lennon, &quot;Imagine&quot;</td>
<td>1</td>
<td>1</td>
<td>8/20/83</td>
</tr>
<tr>
<td>Paul Simon, &quot;Graceland&quot;</td>
<td>1</td>
<td>1</td>
<td>8/20/83</td>
</tr>
</tbody>
</table>

---

**Radio**

**Featured Programming**

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

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.

---

**Radio**

**Featured Programming**

- **CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

---

**CBS Radio Networks were to set off to begin satellite transmission to affiliates Monday (15). The "systematic decreasing" of landline service by region begins Sept. 29.**

- **Rolling Stones** perform at **Starfleet** concert special Aug. 29 (Irving/Downs). **Donna Summer** and **Blair**, which has post-Communist concert series, come from **Bob Weir** of **Westwood's** three-hour shows.
**ROCK ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist-Tie <em>Label</em></th>
<th>Artist-Tie <em>Label</em></th>
<th>Artist-Tie <em>Label</em></th>
<th>Artist-Tie <em>Label</em></th>
<th>Artist-Tie <em>Label</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAVID BOWIE- The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA</td>
<td>DAVID BOWIE- The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA</td>
<td>DAVID BOWIE- The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA</td>
<td>DAVID BOWIE- The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA</td>
<td>DAVID BOWIE- The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA</td>
</tr>
<tr>
<td>4</td>
<td>ROBERT PLANT- In the Heart of Life, Atlantic</td>
<td>ROBERT PLANT- In the Heart of Life, Atlantic</td>
<td>ROBERT PLANT- In the Heart of Life, Atlantic</td>
<td>ROBERT PLANT- In the Heart of Life, Atlantic</td>
<td>ROBERT PLANT- In the Heart of Life, Atlantic</td>
</tr>
<tr>
<td>6</td>
<td>LED ZEPPELIN- The Song Remains the Same, Warner Bros.</td>
<td>LED ZEPPELIN- The Song Remains the Same, Warner Bros.</td>
<td>LED ZEPPELIN- The Song Remains the Same, Warner Bros.</td>
<td>LED ZEPPELIN- The Song Remains the Same, Warner Bros.</td>
<td>LED ZEPPELIN- The Song Remains the Same, Warner Bros.</td>
</tr>
<tr>
<td>7</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
</tr>
<tr>
<td>8</td>
<td>ZIP TOP- The Rake's Revenge, RCA</td>
<td>ZIP TOP- The Rake's Revenge, RCA</td>
<td>ZIP TOP- The Rake's Revenge, RCA</td>
<td>ZIP TOP- The Rake's Revenge, RCA</td>
<td>ZIP TOP- The Rake's Revenge, RCA</td>
</tr>
<tr>
<td>10</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
</tr>
<tr>
<td>12</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
</tr>
<tr>
<td>13</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
</tr>
<tr>
<td>15</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
</tr>
<tr>
<td>17</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
</tr>
<tr>
<td>18</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
</tr>
<tr>
<td>20</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
<td>DAVE EDMONDS- Informations, Columbia</td>
</tr>
<tr>
<td>22</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
<td>NANCY SINATRA- Right Up Your Alley, Atlantic</td>
</tr>
<tr>
<td>23</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
<td>THE ROLLING STONES- Exile On Main Street, Rolling Stones</td>
</tr>
</tbody>
</table>

**TOP ADDS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist-Tie <em>Label</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ASIA- Alpha, Geffen</td>
</tr>
<tr>
<td>2</td>
<td>THE ANIMALS- An. I.R.S.</td>
</tr>
<tr>
<td>3</td>
<td>JACKSON BROWNE- Lawyers In Love, Elektra</td>
</tr>
<tr>
<td>4</td>
<td>HEART- Passionworks, Epic</td>
</tr>
<tr>
<td>5</td>
<td>DANNY SPANDOS- Passin In The Dark, Pasha</td>
</tr>
<tr>
<td>6</td>
<td>ERIC MARTIN BAND- Savior For A Pretty Face, Elektra</td>
</tr>
<tr>
<td>7</td>
<td>CONEY HATCH- Outta Hand, Mercury</td>
</tr>
<tr>
<td>8</td>
<td>MINOR DETAIL- Canvas Of Life, Polydor (12 Inch)</td>
</tr>
<tr>
<td>9</td>
<td>STRAY CATS- Rant 'N Rave With The Stray Cats, EMI-America</td>
</tr>
<tr>
<td>10</td>
<td>KANSAS- Disaster Measures, CBS</td>
</tr>
</tbody>
</table>

**NEW RELEASES**

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

**DAVID GRANT**

Long a stud in Britain's stable of new music, David Grant is kicking up his heels in the States with his Chrysalis debut "Stop And Go," a startled 77 on the Black Singles chart. Grant was half of the British funk group known as Linx, which scored four songs in the U.K. top 20, including "Fatuation." Culture Club producer Steve Levine directed "Stop And Go," an upbeat dance tune reminiscent of Michael Jackson's "Wanna Be Startin' Something." The Chrysalis artist wrote the tune with Derek Bramble, whose falsetto harmonies augment Grant's vocals. The single's video, directed by David Bowie's "Let's Dance" clip producer, David Mallet, demonstrates Grant's unique dance style, an appealing integration of the steps founded by the Temptations and popularized by Michael Jackson.

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

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

**SISSY SPACEK**

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

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

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

For more information, contact Atlantic-America Records, (213) 205-7400.

**THE RAKE**

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

Rose began his singing and songwriting career with the Constellations, who worked with Dionne Warwick for many years, and later wrote songs and toured with Norman Connors and Michel Urbaniai. Prior to his collaboration with Gottlieb and Blatte, Rose sang lead with Lonnie Liston Smith and contributed to the latter's "Love Is The Answer."LP for Columbia Records. Future plans include opening berths for such acts as Grand Master Flash.

For more information, contact El- lise Stouch, West 45th St., Suite 1102, New York, N.Y. 10036, (212) 640-6835.
Hardware Boosts Record Sales

BY JOHN SIPPEL

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

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

"We were literally forced into diversifying into audio hardware, starting six years ago," he adds. "We added the 'Audio' to our stores' names," Arruda explains. "We have a little over one million population in Maine, so we had to fortify our volume base. We felt, too, that in order to dominate the business, we had to have the players and the records and tapes."

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

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

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

Deorsey has Atari and Coleco hardware. The stores keep a minimum amount of game title catalog inventory, preferring to stress the 25 to 35 key current hit game titles. Deorsey is in its seventh month with Commodore computers, hard drive and Commodore Texas Instruments and Times software. Arruda says early action in this area has been "terrific."

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

BIG SINGLES A BIG SALES FACTOR

Chains On 12-Inch Bandwagon

Continued from page 1

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

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

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

Singles buyer Pat Tidwell of Camden Enterprises in North Canton, Ohio, is also enthusiastic about the burgeoning 12-inch scene. "It's come back strongly from a year ago," he says. "Credibility club play for the revival of the format at the chain's 149 stores, Tidwell adds that skinny for the '80s, "are featured on the walls with all our other hot merchandise."

The Tower Records store in the Los Angeles suburb of West Covina features 55 rows of bins, plus four end racks, devoted exclusively to big singles. Buyer Eddie Fitzer calculates that the unit does four times as much business today as it did during disco's heyday. "The new age of the single has also gripped Bob Hun- lien of the Record Trading Center in Orange, Calif., who says, import in which a name for the company, "You have to know the music inside out, which keeps you far ahead," he states. "Then, when something breaks domestically, usually flies off the door."

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

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

Lloyed Moss

Features of the Week

The Best Posters

The Largest Selection

Fully Licensed, and Full Color, Full Size

To Order Call
1-800-202-2902

Call for Free Catalog
Dealer/Inquiries Invited

www.americanradiohistory.com
THE MOST SPECTACULAR LAUNCH IN VIDEO HISTORY.


Activision and Steve Kitchen would like to thank the personnel of the National Aeronautics and Space Administration (NASA) for their technical advice, assistance, and cooperation during the design of Shuttle Commander.

Activision
We put you in the game.
New Software Wholesaler Offers "Silent Salesman"

By CHERYL PARKER

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

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

Following a 20-store test launch in the Washington area this week, there will be 90 systems installed by fall and a projected 3,000 units in outlets nationwide by the end of the year, Stockett reports. Each stand-alone kiosk, consisting of a keyboard terminal, screen and printer, will be available to retail subscribers on an all-inclusive $595 per month rental basis and will connect with a host computer at Telemart's headquar ters. The continuously updated database will contain close to 40,000 software titles with product descriptions, capsule reviews and brief demonstrations.

Through simplified search procedures, dealers and their customers will be able to narrow down soft-ware choices, read about them and electronically order from Telemart for next-day shipment those packages not available on the shelf.

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

Softel chairman David Wagman (Continued on page 28)

Allison Forms Consultancy

LOS ANGELES—What may be the first consultancy devoted to the record/taupe/video retailer has been opened by Mike Allison, 15-year veteran of Camelot Enterprises. A.G. Enterprises, which is located in Camelot's home city of North Canton, Ohio, specializes in formalizing company policies and procedures manual form, developing recruiting, hiring and training programs; creating merchandising tech-niques; organizing inventory and labor controls; stiffening security, and setting up office and warehouse sys tems to support store systems.

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

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

Pay More Why?

Direct from Manufacturer

Call or Write

Sam Lempert

(212) 782-2322

109 So. 5th Stree, Brooklyn, N.Y. 11211

AL-LEN CUTTING CO.

Special Volume Rates

We Buy Used and Obsolete Cards

BLANK & PRE-PRINTED

CUSTOM & PROMOTIONAL

800/648-0958

GOMPER PRODUCTS CORP.

2251 Luckman Way

Camarillo, Calif. 93010

WORLD'S LARGEST DISTRIBUTOR OF LICENSED ROCK & ROLL MERCHANDISE

WILL BE PREMIERING ITS FALL LINE AT THE NEW YORK FASHION & BOUTIQUE SHOW, AUGUST 27-30

SEE US IN BOOTHS 1504 & 1501!

CALIFORNIA POSTERS

6011 El Camino Avenue

Santamaria, California 93801

Call toll free 1-800-613-3207

In California 1-800-613-8871

Continued on page 40
Only Store In Town Feels Price Pressure

LOS ANGELES—Independent record/tape retailers often face a lot of pressure even when they are the only game in town. This is particularly true for Debra Fuhrman, owner of the stereo store in Blyth, Calif., who carries a large variety of merchandise and finds she has to keep prices down “because when people go out of town they’ll find lower prices.”

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

She notes that there are no car stereo stores in Blyth, which has a population of 7,500, so the store carries Pioneer, Clarion and Mitsubishi car units. It also has expanded into personal stereo and other playback hardware. “I’d say car and personal stereo are a third of our volume,” she says.

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

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

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

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

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

EML PAIGE

Software Kiosk Takes Orders, Gives Answers

Continued from page 27

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

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

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

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

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

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

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

Software Kiosk Takes Orders, Gives Answers

Continued from page 27

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

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

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

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

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

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

MTV Adds & Rotation

NEW VIDEO ADDED:

Animals, “The Night,” IRS
Axel, “Heat In The Street,” Asco
Jimi Hendrix, “Living On The Edge,” Atlantic
 Crosby, Stills & Nash, “War Games,” Atlantic
The Cure, “The Walk,” Sire
Les Lepard, “Footloose,” Eurythmics
“Love Is A Stranger,” RCA
Elton John, “Kiss The Bride,” Geffen
Kajagoogoo, “Hang On Now,” EMI America
Men At Work, “Dr. Heckle & Mr. Jive,” Columbia
Motorhead, “Over Your Life,” Mercury
Will POWERS, “Adventures In Success,” Island
Bob Seger, “Makin’ Thunderbirds,” Capitol
Danny Spano, “Excuse Me,” Arista
Violent Femmes, “Gone Daddy Gone,” Slash

HEAVY ROTATION (3-4 plays a day)

Asia, “Don’t Cry,” Geffen
David Bowie, “China Girl,” EMI America
Jackson Browne, “Lawyers In Love,” Elektra
Eurythmics, “Sweet Dreams,” RCA
Fixx, “One Thing Leads To Another,” MCA
Fixx, “Save Yourself,” MCA
Loverboy, “Queen Of The Broken Hearts,” Columbia
Steve Vickers, “Stand Back,” Modern
Robert Plant, “Big Log,” Atlantic
Police, “Every Breath You Take,” A&M
Michael Stipe, “Manic,” Capitol
Stray Cats, “Sexy + 17,” EMI America

MEDIUM ROTATION (2-3 plays a day):

Bryan Adams, “This Time,” A&M
B-52’s, “Legal Tender,” Warner Bros.
Charlita, “In A Heartbeat,” Mirage
DEF 2, “Emotion,” MCA
EBZ/0VN, “AIEUL,” Elektra
Jan Hunter, “The Last One,” Columbia
Donnie Iris, “Do You Compute,” MCA
Joan Jett, “Fake Friends,” MCA
Joan Jett, “She’s Too Young,” MCA
Billy Joel, “Tell Her About It,” Columbia
Kansas, “Fight Fire With Fire,” Kinshauer
Kinks, “State Of Confusion,” A&M
Krokus, “Eat The Rich,” Arista
Men Without Hats, “Safety Dance,” Backstreet
Quarterflash, “Take Me To Heaven,” Geffen
Roman Holliday, “Stand By,” Jive/Arista
Slade, “Dead Giveaway,” Casablanca
Rick Springfield, “Human Touch,” RCA
Donna Summer, “She Works Hard For The Money,” Mercury
Talking Heads, “ Burning Down The House,” Sire
Tears For Fears, “Change,” Mercury
Bonnie Tyler, “Saved In The Name Of Love,” Columbia

LIGHT ROTATION (1-2 plays a day):

Any Trouble, “Touch And Go,” EMI America
Buckcat Sally, “Prove It,” Atlantic
Bouncing Balls, “American Anthem,” Tender
Martin Berry, “Put Your Hands On The Screen,” Mercury
Lindsey Buckingham, “Holiday Road,” Warner Bros.
Tony Carey, “West Coast Summer Nights,” Rockshore
Carlene Carter, “Meant For Me Tonight,” Epic
Culture Club, “I’ll Tumble 4 Ya,” Epic
Ronnie Dio, “Rainbow In The Dark,” Warner Bros.
Divinyls, “Only Love,” Chrysalis
Dave Edmunds, “Information,” Columbia
ELO, “Rock’n Roll Is King,” Jet
Lita Ford, “Out For Blood,” Mercury
Peter Gabriel, “I Don’t Remember,” Geffen
E.Tem, “Take A Cold Look,” Epic
Iron Maiden, “Trooper,” Capitol
Jethro Tull, “Just Got Lucky,” RCA
Eddie Jobson, “Turn It Over,” Capitol
Lapik-Nep, “Jabba Place Band,” PolyGram
Little River Band, “How To Pick Up Girls,” Elektra
Mannix, “Nighttide,” IRS
Linda McCartney, “Doubled Dutch,” Island
Madness, “It Must Be Love,” Geffen
Ministry, “Revenge,” Arista
Naked Eyes, “Promises, Promises,” EMI America
Plastic Bertrand, “A Million Miles Away,” Geffen
Quick Riot, “Cum Feel The Noise,” Capitol
Rubber Ribbon, “How The West Was Won,” EMI
Peter Schilling, “Always Tired,” Capitol
Stallone, “Far From Over,” RSO
Total Coelo, “Milk From Cocoanuts,” Chrysalis
Twisted Sister, “You Can’t Stop Rock & Roll,” Atlantic
UB 40, “I’ve Got Mine,” A&M

Waitresses, “Go Make The Weather,” Polydor
Wham!, “Last Christmas,” RSO

Neil Young, “Wondering,” Geffen

AUGUST 20, 1983 BILLBOARD
**Video**

**PROGRAMMERS OFFER THEIR VIEWS**

**What Makes A Good Promo Clip?**

By ROB PATTERSON

NEW YORK—The explosion of television programming utilizing commercial video clips makes apparent the preference of cable and broadcast programmers for commercial video over performance. But within the conceptual, or “mini-movie,” framework, what makes a successful clip isn’t easily pinpointed. Conceptualizations are generally based on the mood and/or lyrics of the song, the video may or may not show the artist. Says Les Garland, president of Triogram for MTV, “Out of the 25 to 30 videos we get a week, maybe two are of the band playing. ‘Videos that appear to be movies seem to be the most successful and have the most repeatability,’” he adds. Garland, who once used the term “mini-movie,” now eschews it for “visual song.” He explains, “There are Hooks in songs, and there should be hooks in videos.” MTV research into viewers’ favorite videos consistently find that “10 out of 10” are conceptual.

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

Cathy Roszell, program director for Atlanta’s Video Music Channel, looks for “the best look, the best sound, the best video. It’s so serious. It seems a lot of the better videos have that, while there are a lot of negative messages in some others.” Fellow programmers echo her concern about gratuitous sex, violence and drug references in videos.

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

(Continued on page 54)

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

---

**Welk Unit Readies Music Shows**

**Country, Pop Packages Include Concerts, Reviews**

By KIP KIRBY

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

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

“With a country catalog such as ours, it makes good sense that we develop country product for video, along with keeping our eyes on Welk-televised tunes, material in its own catalog will receive priority.

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

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

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

At the same time, WTI is currently working on a pop music critics show called “The Music Scene.” This syndicated show will feature Robert Christgau of the Village Voice and Steve Pond of Rolling Stone doing record reviews. Robert Hilburn of the Los Angeles Times and Mike Gilmore of the Los Angeles Herald Examiner will do rock interviews and special pieces.

Horton says WTI is now exploring the possibility of doing a similar version for country syndication with (Continued on page 47)

---

**MPAA Wins Lawsuit On Dealer’s ‘Viewing Rooms’**

NEW YORK—The Motion Picture Association of America has won a lawsuit against Maxwell’s Video, a video store in Erie, Pa., involving the screening in the company’s two “viewing rooms.” Judge G.E. Mencel held that these operation constituted public performances which we were therefore infringements of the copyright owners’ rights under Section 106 of the U.S. Copyright Act.

“We find that the composition of the audience at Maxwell’s is of a public nature,” the court said, “and that showing the plaintiffs’ copyrighted motion picture resulted in repeated public performances which infringe the plaintiffs’ copyrights.”

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

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

“The court in this decision confirms the distinction between ownership and the right to perform a copyrighted work. ‘We recognize that each performance at Maxwell’s is limited in its potential audience size to a maximum of four viewers at any one time (but the potential exists for a substantial portion of the public to attend such performances over a period of time).’”

---

**Los Angeles**—It’s not surprising to find the more than 30-year-old film industry here eyeing full-length and promotional video shows as a new profitable medium.

Most of the major video software companies have already introduced “music programs.”

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

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

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

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

 Abelson feels that video music clips are forerunners to long-form music that will ultimately be developed by the major film studios. “We are setting this happen,” he says. “One example is Thorn EMI’s music video division. Record labels are about to spend hundreds of thousands of dollars promoting an album. The tens of thousands of dollars they already allot to the promos have the companies concerned.”

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

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

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

---

**RIAA July Totals**

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

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

MCA Home Video earned July’s other two gold awards, for “Jaws II” and “Mugging.” The company has earned 24 gold and two platinum awards this year.

The other ten gold and 15 platinum awards have been certified by the RIAA this year, reflecting an upturn in video sales. Only 37 video awards were given in all of 1982, with 25 gold and three platinum earned through July. Fewer companies have entered the market, lagging the awards program last year.

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

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

---

**From Horror Flicks to Dancing Clips—Tobe Hooper, right, director of “The Texas Chainsaw Massacre” and “Poltergeist,” tries his hand at video, directing Billy Idol’s “Dancing With Myself.” Discussing the clip, from left, are cameraman Daniel Pearl, Idol and assistant director Jules Lichtman.**

---

www.americanradiohistory.com
MAXELL ADVANCES STATE OF THE ART TECHNOLOGY TO A HIGHER STATE.
MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

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

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

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

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

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

JVC Releases 18 More VHD Disks

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

Among the music videodisks are Tony Bennett's "On the Town," Shenita Easton's "Live At The Palace," Elton John's "The Fox," Paul McCartney's live Tokyo concert recording, and the Commodores' "In Las Vegas" and Fleetwood Mac's "Rage Tour, 1982."

A JVC list of the 20 best-selling items from its initial 200 titles includes the five karaoke packages at the top, followed by Olivia Newton-John's "$4,499.95," the Yellow Magic Orchestra's videodisk and Arashi's "Greatest Hits" compilation.

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

Vestron Forms Children's Arm

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

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

Children's Video Library will release the first feature film starring the Smurfs early next year. Austen Freund, president of the new company and chairman of Vestron, explains, "We're not a production company, we're a marketing company. In the past six months we've acquired a package of 100 pieces of children's programming" from Vivicom and other sources.

Lot prices for the new releases will be $259.95 and $39.99, and packaging will be bar coded for sale through mass merchandisers. First declines to discuss specific outlets, but says, "We have arranged some non-traditional distribution channels." Packages will display the list price prominently.

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

Hotel Promoting Itself Via In-House Television

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

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

Sally Bennett of the Fairmont's public relations staff says that since the Teletour service is so new, they are still in the process of encouraging acts to supply it with visuals for inclusion. "The visuals will make the acts that much more appealing and interesting to guests who may be undecided about seeing a particular show," she says. "It is so much more of a tease of the guest that can actually see and hear a bit of an act before deciding on the show."

Because it is new, for some of the more traditional Fairmont acts, only slides may be available, "but some of our newer acts like TINA Turner or RITA Coolidge probably have tapes we could use."

The program, which contains a soundtrack of period pieces and library recordings, was produced by Ralph Miller & Associates, using the services of CCN Audio-Visual of San Francisco. Teletour is also planned for Fairmont properties in Denver, Dallas and New Orleans, making it more attractive for those acts who are often booked by the Fairmont for consecutive club appearances in two or more cities.
"WEEK IN AND WEEK OUT,
THE MOST CREATIVE USE OF MUSIC
AND VIDEO ON TELEVISION TODAY"

- USA TODAY

NIGHT FLIGHT. 16 hours a week of sights and sounds so innovative and entertaining USA TODAY voted it one of the top ten programs on all of television. TV GUIDE called it "The Best Pop-Music Magazine" on cable.

NIGHT FLIGHT. There's never been anything like it before. It's the first, the best, most critically acclaimed music magazine series ever to hit the air.

Nothing proves that more than the loyal growing audience. Their tremendous response has made NIGHT FLIGHT one of the most popular shows on television. And that's the best review of all.

© 1983 USA CABLE NETWORK
50th Anniversary

Peerless

1933-1983

The First Record Company of Mexico

Mr. Gustavo Klinckwort

Mr. Eduardo C. Baptista
Congratulations Peerless on your 50th Anniversary

Your friends

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

As innovators for manufacturing records in its own country, Discos Peerless was quite a visionary move on the part of the two outstanding pioneers—Gustavo Klinckwort and Eduardo C. Baptista. They did what they had to do at the time; they started something which was to be the blueprint of most all national companies. Prior to 1933, those who were in the business in Mexico had to do it the hard way. They trekked to the U.S., did the whole number of going into the studio, to the pressing plant and finally heading home with a bunch of cartons ready for business. It was a long and arduous process. It also was costly.

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

And so it was done. Precisely on Monday, Aug. 14, 1933, both set up shop for the beginning of the new era in Mexico and the rest of the countries below in Central and South America. It was an inauspicious start. It was a challenge which would see the label grow with amazing success. The production of national product would take on a new look. So would importation of foreign lines. So would business flourish amidst a public which had—and still has—a healthy appetite for music.

At first, Peerless did not go as well as hoped for by Messrs. Klinckwort and Baptista. It was a modest installation on the streets of Tacubaya. Some of the equipment was crude, nevertheless sufficiently functional to get the company off the ground. In 1936, a nephew of Klinckwort's, Leo Portas, joined the organization to guide its commercial ventures. To this day, he still is in the company, although more on a consultancy basis.

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

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

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

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

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

One of the foremost A&R directors of the day, Guillermo Kornhauser, was instrumental in helping to lure such great talents to the Peerless recording studios. He repeatedly came up with one winner after another. Kornhauser was later spoiled by Ing. Heinz Klinckort, son of the co-founder and today sitting as the president of the company.

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

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

A brilliant marketing concept started by Peerless, and which the company still employs today, involves the astute packaging concepts for its catalog, just (Continued on page P-7)
Proud Parade Of Peerless Personalities

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

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

But Infante was not the only one who graduated into becoming a household name. Other home-grown artists who made the penetration beyond the borders of Mexico in one form or another because of their waxing for Peerless include: Lola Beltran, David and Juan Zaizar, Augustin Lara, Miguel Aceves Mejia, Los Solitarios, La Prieta Linda, Los Freddy's, Los Baby's, Dr. Alfonso Ortiz Tirado, Los Sonor's, Juan Mendoza, Hermanas Landin, among many.

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

Recently, such lines as Carrere, Zagora, Sonet and Magnet have been instrumental in delivering such artists as: Ottawans, F.R. David, Frankie Smith, Carol Jiani, Sheila B. Devotion and Saxon. All have had (Continued on page P-7)

www.americanradiohistory.com
FELICIDADES
AMIGOS
DE
DISCOS PEERLESS
EN SUS
50
AÑOS

Nos sentimos honrados
de ser sus distribuidores
en Colombia

DISCOS
Fuentes

LA GRABACION COLOMBIANA DE FAMA INTERNACIONAL
The evolution of the executive staff of Discos Peerless has been—and seemingly will be—"relatively" tight. Although, there seems to be some indication that there could be a shift to those outside of the family.

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

Peter, who up until late last year had been physically ensconced in Mexico, is still the general director. But he is guiding such fortunes of the company, although from his post as head of the new U.S. affiliate, Bluebonnet Records in Houston, Tex. It was a necessary step in order to put more attention to and reap bigger dollar profits from the U.S. Latin market. The move broke ties with Eliseo Valdez's Sunshine Records after more than 15 years for such distribution.

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

Since the recent departure of Frank Segura over to RCA Mexico, Reinhard Kruska has added to his commercial role that of international director. He is just one of the multi-lingual executives on hand to help guide the fortunes of Peerless through the current turbulent waters of the 1980s.

Another perfect speaking English language executive of the firm is Rogelio Vilarrreal, upped to more promotional and international functions.

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

(Continued on page P.11)

DISCOS PEERLESS

Gave us the opportunity and we, here at DAVID LINT ASSOCIATES, INC. provided the very best possible recording studio equipment. This was done in order to enable PEERLESS to tailor the exact specifications of sound quality for their customer demands—and listening pleasure. For this we thank them!

GOOD LUCK FOR THEIR NEXT 50 YEARS!!

DAVID LINT ASSOCIATES, INC.
3550 Scott Blvd. - Bldg. 5
Santa Clara, Ca. 95051
Tel. 408-727-0664
Telex 296966 LINT UR
Peerless Pioneers
• Continued from page P-3

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

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

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

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

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

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

It stands as a monument to the independent movement.

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

Personality Parade
• Continued from page P-4

very positive results in sales via the team behind Peerless.

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

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

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

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

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

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Special produced for Billboard by Marv Fisher; Cover design & layout, Anne Richardson.

CONGRATULATIONS DISCOS PEERLESS

May your Electro Sound duplicators continue to make fine tapes for you for another fifty years.

audio

Audiomatic Corporation

www.americanradiohistory.com
50 years leading in Mexico and

the oldest and music company

Fábrica de Discos Peerless, S. A. de C. V.
the Music Industry Latinamerica

the most modern in Mexico.

una de Mayrán 232 • 11320 México, D. F.    TX: 017-77-606 FDPME
First in Breaking the Technical Barrier

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

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

Prior to anybody else, the executive staff of the organization, expertly schooled in the rudiments of engineering, became the forerunner of the use of the Studer 8-track cut-in machine. The pride of their pioneering didn’t stop there.

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

The PVC compounding system, supplied mainly by the Leistritz extruder in West Germany, gave the organization the jump in Mexico for such another technical first. It further enhanced the output of its enormous catalog.

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

(Continued on page P-11)
Executive Guide

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

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

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

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

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

Technical Barrier

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

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

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

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

OUTPOURING OF EXPRESSION
TOASTS PEERLESS SPIRIT

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

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

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

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

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

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

Armando De Llano, CBS’s president in Mexico and who also holds the same post in the record-and-tape association (AMPROFON), views the Peerless rise to prominence over the decades as a time when the label gave great input to the surge of the industry in general.

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

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

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

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

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

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

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

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

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

A relatively new company in Colombia, FM Discos, succinctly describes it via its director and owner,
Francisco Montoya: "A wealth of material and a wealthy experience working with them."

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

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

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

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

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

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

The list is practically endless from other major companies like the RCAs, Capitols and WEAs, a compilation of thoughts and feelings ranging from prestigious fondness to a uniqueness in an industry which has always had its ups and downs.
50° ANIVERSARIO

LA PRIMERA COMPAÑIA FONOGRÁFICA DE MEXICO
MEMPHIS—The Bar-Kays and their producer, Allen A Jones, received the Memphis Songwriters Assn.’s professional songwriter of the year bonofo at its annual awards show Aug. 14 at the West Shell.

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

Members of the Bar-Kays, who share composing and songwriting credits on all the tunes, are James Alexander, Charles Allen, Michael Beard, Mark Bynum, Rudolph, Steve Guy, Harvey Henderson, Lloyd Smith, Winston Stewart and Frank Thompson.

Also being recognized by the MSA were former Memphis residents, Johnny Christopher, Mark James and Wayne Carson Thompson, who were induced into the Memphis Songwriters Hall Of Fame for the success achieved by their tune “Always On My Mind.” It was the MSA’s first recognition of the writers for Willie Nelson’s version of “Always On My Mind,” written in Memphis in 1968 and released in 1971.

“It was the MSA, which first recognized the writers for Willie Nelson’s version of “Always On My Mind,” written in Memphis in 1968 and released in 1971. Since then, it has amassed more awards for Willie Nelson than any other song he has recorded. Special citations for outstanding achievement were also given to two Tennessee songwriting teams: Rhonda Kye Fleming & Dennis Morgan and Felice & Boudleaux Bryant.

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

The Bryants have had their country standard “Rocky Top” declared an official state song of Tennessee and the Univ. of Tennessee’s football fight song. One of the couple’s numerous Everly Brothers hits, “Wake Up Little Susie,” was covered by Simon & Garfunkel in 1962, marking its chart comeback after 12 years. Additionally, the Bryants have accumulated 14 BMI pop awards, 16 country awards, three BMI & R&B awards and five BMI “millionaires” awards.

For production credits with Scherlheim Institute Petco to coordinate production of other original and acquired recordings for distribution and for new songwriters who have experienced 3 years of work which is included in BMI’s production credits. Minimum salary $4,250.

Resumes due to: Office of Personnel Administration 1516 COMMISSION CENTER 1-208-827-5953

PROFESSIONAL MUSICIAN

ATTENTION: Rock Managers! Experienced basest immediately available for original Rock act. Will relocate internationally. Call for portfolio, serious (513) 395-5708

BOOKS

* * *

**Glace**, a Milton Bradley company based in Santa Monica, has made “Star Castle,” an arcade action game, in which “energy bombs” become more aggressive the longer they take the player to break through a protective covering. Once through the covering, the user gets five “highly maneuverable star runners. This game involves highly” toned

**GCE**’s “Web Wars” is another new entry to the marketplace. This game starts fighting off a slew of erict-like creatures inside a web. * * *

**Coming COMING OF AGED—** Duran Duran stops at Studio 54 in New York to celebrate group member Nick Rhodes’ 21st birthday and record a new album at Air Studios in the Bahamas. Pictured left to right: Taylor, the birthday boy, and recording artist Peter Baumann.

**Now Playing**

*For Texas Instruments computers, will be making its award-winning “Pipes” available on the TI 99/4A and the Commodore 64 in ROM packs. “Pipes” as seen on the VIC-20 involves preplanning and then executing how a multilayered shuffleboard receives its water supply. The main character is a plumber, which the user controls. One bus pipe direct from the factory, puts the piping in place, and hopes that there are no leaks when it turns on the water. Although game action gets tediously at times—while the plumber constantly running back and forth between the factory and the water supply area—plumbing the results of no leaks and using at little piping as possible presents quite a challenge.

**Sonic Software, Sacramento** has brought out “Wavy Navy” for the Atari home computer systems. The company, which usually writes its own game operating systems to get faster action, describes this game as a “nave” vessel that must fight off enemy bombers and kamikaze fighters.

Finally, **GCE**. A Milton Bradley company based in Santa Monica, has made “Star Castle,” an arcade action game, in which “energy bombs” become more aggressive the longer they take the player to break through a protective covering. Once through the covering, the user gets five “highly maneuverable star runners. This game involves highly” toned

**GCE**’s “Web Wars” is another new entry to the marketplace. This game starts fighting off a slew of erict-like creatures inside a web. * * *

**Coming COMING OF AGED—** Duran Duran stops at Studio 54 in New York to celebrate group member Nick Rhodes’ 21st birthday and record a new album at Air Studios in the Bahamas. Pictured left to right: Taylor, the birthday boy, and recording artist Peter Baumann.

**Now Playing**

*For Texas Instruments computers, will be making its award-winning “Pipes” available on the TI 99/4A and the Commodore 64 in ROM packs. “Pipes” as seen on the VIC-20 involves preplanning and then executing how a multilayered shuffleboard receives its water supply. The main character is a plumber, which the user controls. One bus pipe direct from the factory, puts the piping in place, and hopes that there are no leaks when it turns on the water. Although game action gets tediously at times—while the plumber constantly running back and forth between the factory and the water supply area—plumbing the results of no leaks and using at little piping as possible presents quite a challenge.

**Sonic Software, Sacramento** has brought out “Wavy Navy” for the Atari home computer systems. The company, which usually writes its own game operating systems to get faster action, describes this game as a “nave” vessel that must fight off enemy bombers and kamikaze fighters.

Finally, **GCE**. A Milton Bradley company based in Santa Monica, has made “Star Castle,” an arcade action game, in which “energy bombs” become more aggressive the longer they take the player to break through a protective covering. Once through the covering, the user gets five “highly maneuverable star runners. This game involves highly” toned

**GCE**’s “Web Wars” is another new entry to the marketplace. This game starts fighting off a slew of erict-like creatures inside a web. * * *

**Coming COMING OF AGED—** Duran Duran stops at Studio 54 in New York to celebrate group member Nick Rhodes’ 21st birthday and record a new album at Air Studios in the Bahamas. Pictured left to right: Taylor, the birthday boy, and recording artist Peter Baumann.
NEW YORK—Paul Simon is beginning work on his upcoming Warner Bros. release of Sigma Sound Studios. Russ Titelman is producing the project, with James Daugherty engineering and Sidney Samson assisting. Rhett Davies producing Capitol recording act in industry. Davies and Samson are at the board. Kapoopyan engineering (EMI) tracks with producer Nick Laris, Joe Mark is engineering, with Elsa Vera assisting. Was (Not Was) has finished mixing for an upcoming Capitol release. John "Hollywood" Beatty handling the production, with Mark engineering, Melanie Mes is assistant engineer for the project. John Loomis producing the Cocketts for EM Aria with Mark and Mike Hutchins engineering. Assistants include Glenn Rosenthal, Linda Rundza and West. Remarz award cuts for the new Taking Heads release. Mark is behind the board with Samson assisting. At Chelsea Studios, recording is in progress for the soundtrack for Louis Malle’s new Universal Pictures film “Crackers.” Glen Bowers, who wrote and arranged the music, is conducting for producer Ed Lewis, with Phil Bitt engineering. Michael Nadire and Gene Crist assisting, Rachel is producing tracks on Hella Moore for Capitol at Celestial Sounds. Michael O’Regan is engineering, with Larry DeCarrene seconding. Paul Lawrence Jones is mixing Lori Thomas for Arista. Carl Rossey is engineering, with MattStanke assisting. Shadow completing latest catalog album at Secret Sound Studios with producer Ivan Ivan and engineer Tim Lentz. Figures On The Beach mixing 24-track single with producer Leon and engineer Scott Holt, Warner Bros has it rating. At Greene Street Recording, RCA act Bow Wow Wow mixing its 12-inch dance single with producer Ivan and engineer Kurt Muckasin. Joe Arndt is assisting.

Indianapolis Studio

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

Alshire Acquires Cetec Duplicator

SUN VALLEY, Calif.—Alshire Records has purchased a high speed cassette tape duplicator from Cetec Gauss. The system, model 2400, gives Alshire the capability of duplicating music on metal particle and chromium oxide standard and mini-cassettes, as well as standard ferric oxide tapes. Features of the new duplicator include adjustable dual capstan servo system, from access modular electronics, an efficient tape handling system, precision tape packer arms, replaceable tape cleaner cartridge, advanced circuit technology and automatic componentry.

NEW YORK—A healthy concentration of jingle producers and a rich supply of local talent eager to record are mainly responsible for an aggressive expansion program at TRC recording studios in Indianapolis. The firm has opened a second 24-track studio about five miles from its original facility. This is the third expansion in the past seven years for the 10-year-old studio. TRC came into existence in 1973 as a 16-track facility. It was upgraded to 24 tracks in 1976 and extensively redesigned in 1980.

The new studio, TRC Studio B, was created out of the shell of an existing facility. According to Gary Schatzen, TRC president, the new room is designed to complement Studio A. Studio A is equipped with a Harrison model 3232 console, while its new components feature an MCI model MH-528 system. A Valley People model 68K computer is used in Studio A, while the Studio B computer is an MCI model MH-50.

Andy Symons, TRC’s senior engineer, says that certain aspects of both studios were maintained constant to ensure consistent sonic quality. He pointed out the fact that both rooms utilize MCI model JH-24 multi-track recorders and MCI model JH-110 soundwash machines. Studio B also features a Studer model A-80. Both rooms use JBL model 4455 speakers as primary control monitors. Alternate monitoring systems are available in both rooms. Symons says.

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

An extensive array of outboard gear is featured in both rooms, according to Symons. Studio A utilizes a Lexicon model 224 digital echo, while Studio B features an EMI 140 plate.

Both studios feature A&K model BX-20E echoes, and both have multiple noise gates, limiters, delay lines and Apex Astral Exciters.

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

Studio rates at TRC range from $157 to $151 an hour, depending on the number of hours used. About 60% of the facility’s business comes from jingle producers, with the rest being derived from music.

VIDEO STORAGE CASES

Ideal For: Duplication, Rental and Retail

While providing permanent protection, JMC cases also give an attractive consistency to any collection of valuable video cassettes. Our case holds both VHS and Beta formats and is available with a full graphic window, half-window or plain with a leather-grain finish. In addition to stock colors, white, black or brown, custom colors are available on order. Made of High-Impact Co-Polymer Propylene, JMC Video Storage Cases are the attractive answer to video cassette protection.

201-334-2020

CALL TODAY

SAME DAY SHIPMENTS

Orders Taken By 10 am
Shipped by 4:30 pm

No Minimum Order – Buy Direct From Manufacturer.

The Most Competitive Prices in the Industry!

Joyce Molding Corporation

501 Division Street Boonton, New Jersey 07005

http://www.americanradiohistory.com
Electro-Voice Sound At New Stadium

BUCHANAN, Mich. Electro-Voice loudspeakers and microphones have been used in the new 60,000-seat stadium in Vancouver, Canada. The firm's systems were also used in the stadium earlier this year for ceremonies honoring Queen Elizabeth II of England. Electro-Voice speakers were selected first in the following comparative tests conducted in the labs of the National Research Council in Ottawa.

According to Bob Coifteen, of Coifteen, Anderson, Friske & Associates, which designed the sound system, a version of Electro-Voice's semi-distributed cluster system, plus a network of separate mixing assemblies and audio delays, have been used to null the stadium's problems of reverberant air-supported fabric roof and wide audience and stage areas.

The system features 26 small Electro-Voice clusters, each comprised of three model 1HR600A constant-directivity horns, and one model TL600-D bass loudspeaker assembly, hung at heights of 33 feet around the perimeter of the field. A larger central cluster covers the field and close-in settings. It can be moved up or down to a height of 45 feet for shows, or 160 feet for sports events. According to Coifteen, it includes 20 high-frequency horns, models HR640A and HR4020A, along with model DH1812A drivers and eight model TL600-D bass assemblies.

The completed assembly will also include 96 models 860TS two-way speaker systems, which will serve seats beneath the upper balcony. Another six model PM12-3A stage monitors and six model S15-3A stage speaker systems will be used on stage for monitoring and front-of-house presence.

According to Harold Morin, director of technical services for the new facility, the objective of the sound installation for the building was to provide the highest possible fidelity for events ranging from concerts to seminars to banquets. He adds, "The loudspeakers were required to deliver up to 90 db. plus or minus 3 db at 14 feet from the floor. For this purpose the Electro-Voice 1RO-121 ceiling speakers were used." Morin explains that they were selected for their wide dispersion angle at all frequencies, and for the absence of "beaming."

The complete hall of the center features 90 Electro-Voice PRO-128's, flush mounted, face down in the 25-foot acoustical ceiling. The 500-watt system includes four digital delays and three octave EQs. Each of the three mixer/preampiliers has four mike inputs, patchable to 24 remote mike receptacles, and two line inputs.

The main exhibit hall features 90 Electro-Voice PRO-128s delivering up to 1,800 watts of power. They are mounted face down on the concrete ceiling. Thirty remote mike receptacles and two mixer/preampiliers add flexibility to the system. The center's main entrance hall features 15 speakers.

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

Shure Debuts Two New Microphones

CHICAGO—Shure Bros. of Evanston has two new models in its PE series of moderately priced microphones. The PE66 and PE66E are built on a dual-element performance level similar to that of Shure's SM microphones.

Both models are dual-lens impend-ance and unidirectional, featuring shock-mounted cartridges for increased quietness of operation. The PE 86K frequency response ranges from 30 to 15,000 Hz, while the PE66 is a 40 to 10,000 Hz.

Other features common to both models include a fixed bass rolloff and upper midrange presence peak. The PE66 also comes equipped with a wind-minimizing built-in spherical windscreen.

Both models are packaged with a professional swivel adapter and vinyl protective bag. U.S. prices are listed as $125 for the PE66-LC and $109.25 for the PE66E-LC.

It's no coincidence that virtually all major tape suppliers rely on OTARI video loaders.

The majors know that when it comes to video tape loading equipment, efficiency is more than a matter of speed. It means long-run reliability that keeps them on schedule, in the black. It also means perfect splices and perfect tape packs. Every time. Time after time.

Otari equipment has earned a reputation for quality, reliability and immediate technical service since the introduction of both Beta and VHS formats.

If you're in the rapidly growing video duplication, or custom loading business, give Mike Pappas, National Sales Manager, a call at 415/292-8311. He'll tell you why you too can rely on Otari. Otari Corporation, 2 Davis Drive, Belmont CA 94002. TWX 910-375-4890.

The VL-600 VHS Video Tape Loader. Also available VL-500 loader for Beta format.
Rock ‘n’ Rolling
The 1983 Model Anka Rocks into ‘New Place’

By ROMAN KOZAK

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

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

And why not? He was already a star at 16 with “Diana,” followed by “Long Live Love” and “On My Shoulder.” He was part of the first generation of rock ‘n’ roll. It was Anka, not Elvis, who helped create Pop’s front cottage. He’s currently in the top of the adult contemporary chart with “Hold Me Til The Morning Comes.”

At age 42, he makes it a point to remind us of his age in songs like that he’s no older than most of the members of the Beatles and the Rolling Stones, and has on his album, “Walk Fine Line,” his debut for Columbia, he’s got ex-Doobie Brother Michael McDonald, and his opening act is the Burning Sensations. He’s with the very capable Kenny Loggins, Peter Cetera of Chicago, Toto’s Steve Lukather and Jeff Porcaro, and vocalist Karla DeVito.

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

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

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

“This was away from the rock ‘n’ roll thing that I had. It had turned out that Chuck Berry and all the others I came up with went down the road. I was just tired of coming in and were stealing our stuff. And I thought that my only way of surviving was to have credibility as a performer and a writer, which is what I did.”

“The thing is, I know who I was. I couldn’t continue doing kids’ songs and being a teen idol, and I realized the inevitability of change that was there.”

Anka says he realized that he couldn’t be on radio forever. Nobody can. But he could still earn a very good living in the music business, if he wanted to. So, just playing the Las Vegas circuit, which he did very successfully, but also capitalizing on his past. For a while in the ‘60s he lived in Italy. Anka says.

He toured around Europe and Asia and played in the U.S., but he never took part in any of the rock ‘n’ roll revival shows. “I was never into that, but I do feel for the guys who were,” he says. “It was a special time and you can sense a kind of emotional fiber that goes through that. But I was never a part of it.”

Anka is currently a U.S. and European tour that will keep him on the road for much of the next two years. This is what he’s been doing for a couple of years. He says he’s felt that this is what he and he.”

“I did Michael through a mutual friend, then I met him up with them during a couple of years. Then Michael came up to my home a little while back and stayed with me for a week. And I admired him a lot. I knew things were going to pop for him, we discussed a lot of things, business aspects.

“At that time I was planning the album, and Michael sort of travelled with me, so we had about three or four tunes. Then he got into his album program, met him again, and we did some things for

(Continued on page 46)

MANAGER PROFILE

Singerman Knows New

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

In addition, Singerman also books such acts as the Bad Brains, Dream Syndicate, FleshEaters, Love Tractor, Lydia Lunch, Polyruck, Prince Charles, Pylon, Martin Rev, Rubber Rodeo, Alan Vega, Violent Femmes, and another 30 bands.

“We’ve been incorporated as Singerman Management for the last seven months, and I’ve been doing this for the last three years. Before that I was doing Outward Visions, a publishing firm. I was also manager of the board, but that is more jazz stuff,” he says.

Despite the recent commercial success of new music, Singerman says the floodgates have not opened, and it’s still hard for new and exotic acts to break through. “At this level it’s still survival,” he says. “We don’t have the Police or David Bowie, so it’s still difficult. But King Sunny Ade is doing very well now, and I am working with a management company from Euro- pe on that tour, and also with Paul Troutman, who is booking the tour.

“All, also the people (I now manage) are professional musicians, and this has been going on for a few years, when we started working with them. A lot of them aren’t here yet. And we’ve been able to get a few of these bands record deals. We helped put the Boom on RCA, the dB’s on Beggars on Animal/Clyvelia.

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

(Continued on page 46)

Survey Offers Overview Of Rock Club Audience

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

These questions and more were recently researched by the Simmons Market Research Bureau for Rock Bill, a year-old magazine geared to clubgoers. The magazine is given away every month at 90 top rock clubs in 50 major cities around the country.

Places where Rock Bill is regularly available include the Ritz and the Bottom Line in New York, the Bottom Line, and the Country Club in Los Angeles, Tut’s in Chicago, Ripley’s in Philadelphia, the City Club and Harpo’s in Detroit, Cardi’s in Houston, and others.

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

One thing Coleman says he learned about his own magazine from the study was how many people read it. He says the survey found that the pass-along through the primary reader was 4.76 times the household, and two readers within the household, making for nearly three million readers altogether.

(This compares to Rolling Stone’s 775,000 circulation with 5.47 readers per copy, or about 4.25 million total readership per issue.)

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

The median age of these readers is 25.3 years, with 90% of them falling between the ages of 18-34. Seventy-three percent are single, and 32% are in professional and managerial positions. Median household income of the readers is $28,201, with 62.9% of the readers attending or graduated from college. Forty percent are heads of the household.

According to the survey, 75% of...

(Continued on page 45)

Talent & Venues
JACKSON BROWNE
Madison Square Garden, New York
Tickets: $11.50

The majority of the sold-out audience at the Garden Aug. 2 probably would have been content to watch Jackson Browne play alone on the piano for two hours. What they got instead was a surprise appearance by Bruce Springsteen and a five-piece backup band— and no one needed a bit.

The two songs Browne did alone at the piano, “Laye For The Day” and the beginning of “The Load Up,” were among the most deeply felt and best received. That’s not to say the more fully orchestrated numbers didn’t also in some strong response, although at times the electronic noise of the organ, the overdriven piano was apparently Rosemary Butler, backup singer on such tunes as “Boulevard.” Call It A Run” and “Hold On Hold Out.”

“Somebody’s baby” followed, more than in some, the box office success story that has earned its tourists a new album to the version on the album “The Pretender,” instead, it was almost funny, with a standing ovation.

Follow-up numbers were more even, some brilliantly received. “Ain’t Like That”, “Your Right Baby Blues”, “The Face,” which seemed to express the same emotions, a more “Faron Young,” “Don’t Come Home,” and “The Pretender.” From the response to such lives as “I don’t what I love has got to do with this band”, “You Better Run” and “Lone Daughter’,” it was obvious that this was an emotionally charged audience familiar with Browne’s songwriting.

The new material, including “Lovers In Way,” was poorly if not embarrassingly received. This was partly due to a lack of familiar early, but other contributing factors were the overwhelming number of synthesizers. “Get It Away” and “Downtown” came across merely as noisy, although the anti-anthem “Sahara” and “The Pretender” were well-received. Browne began his encore with “The Load Up,” seguing into “Stay” as Springsteen joined him on stage. “Running On Empty” to a jubilant crowd, left the stage, and returned for “Sweet Little Lies.”

While the brothers’ show is best viewed at a larger venue, we were well inside the intimate surroundings. Supported by Springsteen’s powerful band, lead guitarist Bill Bryan, who, despite the cramped stage area, managed to work in some fancy footwork to punctuate his flying fingers.

ROBYN WELLS

PRETTY POISON

Pretty Poison, Atlantic City, Admission: $3

Pretty Poison, the top showcase club in Philadelphia, has announced that they have definitely come into the mainstream. Before their performance Aug. 5, and if there was any hint of truth in advertising, it was only that Pretty Poison actually comes from the Camden, N.J. area, near the river from Phila.

Officially, if there is anybody any better around the city of Brotherly Love, it’s news to me. To be honest, it’s not surprising that this is such a concentration of young, energetic bands. Opportunity plays a big part, as does the city’s rich musical heritage. Pretty Poison are a product of the long list, they are booked for coming up with new, original, energetic groups.

As you can see, the band has a lot of energy and their music is as much a part of the Philadelphia scene as the city is of Philadelphia. The band’s sound is a cross between rock and roll, a mixture of the two. At the moment, they are working on a new album, due to be released soon.

Among the songs on their album is a rock version of the classic “Midnight Special.” The band, fronted by singer/guitarist John Preston, has been receiving critical acclaim for their covers of classic rock songs, and are currently working on a follow-up album to their debut.

Their music is a blend of rock, blues, and soul, and has been described as “a cross between the Rolling Stones and the Who.” The band’s live shows are often packed, and they are gaining a reputation as one of the hottest new acts on the Philadelphia music scene.

Melissa Manchester
Radio City Music Hall, New York
Tickets: $20, $17.50, $15

The most overcrowded area of the Radio City Music Hall, the balcony, was full as Melissa Manchester took to the stage.

Melissa Manchester’s three-piece band and her musical arranger, Tom Sutcliffe, ran through a set of mostly familiar tunes including “Midnight Special” and “Midnight Special 2.”

The band’s live shows are often packed, and they are gaining a reputation as one of the hottest new acts on the Philadelphia music scene.

Among the songs on their album is a rock version of the classic “Midnight Special.” The band, fronted by singer/guitarist John Preston, has been receiving critical acclaim for their covers of classic rock songs, and are currently working on a follow-up album to their debut.

Their music is a blend of rock, blues, and soul, and has been described as “a cross between the Rolling Stones and the Who.” The band’s live shows are often packed, and they are gaining a reputation as one of the hottest new acts on the Philadelphia music scene.
Rock & Roll Study Examines Rock Audience

- Continued from page 43

Rock & Roll Study Examines tape within the last year, 47
40
29
21 4 PIECES

from Audience
DANCE
BUILD
Inc.

DANCE & Disco pp. 50

SOMETHING

I SEE YOU AGAIN

THE RUN

GRID-

RAYE

THE HAUNTED HOUSE OF ROCK

Raye

Irene

Teniers

the rock & roll music that sells more commercial: the U.K. follow-up single, "Cafe Tropicana," which is in the Level 42 jazz-funk mode, a fine Al Green-influenced "Nothing Looks The Same In The Light," and, surprisingly, a faithful cover of the "Miracles "Love Machine.

Singles and EPs: Kurtis Blow's "Party Time" EP (Mercury) spots some amazing full-sounding Linn drum tracks, on side two cuts "Nervous," "Got To Dance," and "Got To Do," which would be another killer guitar work.

Meditar's "No Frills" (Atlantic) opens with a bouncy new rock track, "Is It Love," Southside Johnny's upcoming promo 12-inch was produced by Nile Rodgers, with the rock & roll bite bite of "Let's Dance" and "Flame Thrower." Titles are "Trash It Up," given a retro feel by Fourteen Karl Salt, and "Miss Park Avenue." "Candido's" "Jingle" has been remixed by Shep Pettibone and released as 12-inch, aside from the outdated cassettes version, it is fine, a varied "breakdown" on the flip... Toots Hibbert's "Spiritual Healing" (Mango 12-inch) combines philosophy, the bass line from "Let's Get It On" and ecstatic backup vocals.

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

The Pyramid Cocktail Lounge, a downtown New York bar and performance center, is now the home of "Titus Andronicus," billed as Shakespeare's "worst play." Any new expense to Boston has charged Peter Tosh $215 for the cost of calling a fire truck after burning incense and smoke set off the fire detectors in the band's rooms. . . . Danzerella in New York will host a show by rock photographer/illustrator Geoffrey Thomas Sept. 30-Oct. 1 . . . As the Russians didn't have anything better to do, Publicity from Spys is suggesting that the band members were followed around and their phones tapped because of their new "Be- hind Enemy Lines" LP, a concept album related to American and Soviet agents.

WRKS-FM in New York sponsored a concert Aug. 12 in the Bronx featuring Fonda Rae, Warg, 8-Beat Girls, Sweet G, Mystique and Rick Shannon. . . . Strat Cats drummer Jim Phaust has announced his engagement to actress Brit Ekland. . . . Taco is on a promotion tour of the U.S. to plug his up-tempo pop version of Irving Berlin's "Puttin' On The Ritz." . . . A new group, Reunion, has been formed by former Let- terman Jim Pike, now able to sing again after totally losing his voice rights. . . .

Eddy Grant is on his first U.S. tour. . . . Who's In Girls Can't Help It, anyway? Sounds in Britain reports that calls to Kanye West's hit "The Source" that was recently fired. This fol- lows earlier reports in Musician that none of the three original members actually sang on the dance hit "Baby Doll." The singer apparently was U.S. singer/individual Kimberle Antone, who thought she was doing only the demo.

Joe King Carrasco was recently presented with a key to the city of Bogota, Colombia by a member of the government after touring the country and appearing on LPs by Paul McCartney and Roger Daltrey. . . . Augusto Pablo has been signed by Shanachie Rec- ords, the label says.

Signings: All-Female band Tin Air will release an L.P. on Mem- phis band the Breaks to RCA Rec- ords. . . . Songwriter Gary Nicholson to Tree International. . . . Song- writers Austin Roberts and Todd Cerezy to Chiswold, a division of deWalden. . . . Jermaine Jackson to Arista world- wide, with first LP expected in the fall. . . . Perfect Affair to Attic Rec- ords under the label of his broth- ers to Eddie Haddad's E. J. H. Inc for bookings . . . Prestige to RFC Rec- ords, discos. . . . The Bratz of San Diego to Jacobs & Asso- ciates management. . . . Defunkt to Unlimited Sound Management Company.

David Maples of the MV3 is with show in Los Angeles to Salty Dog Rec- ords. . . . Rascal Flatts to RCA Rec- ords. . . . RCA's David Will's to Top Bilking Intermational. . . . Ronny Robbins to Jerry Top Billing Inter- national . . . Roy Head to Avon Records.

Man Without Hats are not Eng- lish. Nor are they Australian. They come from Montreal, but they are not French-Canadian either.

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

Men Without Hats are not Eng- lish. Nor are they Australian. They come from Montreal, but they are not French-Canadian either. Act- ually, the three Doroschuk broth- ers, who comprise the band, are of Ukrainian descent, which is not really apropos of anything, except that this writer has not found too many puijan in the music business.

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

"We came up with our name be- fore Men At Work, and the name means what it means," says Ivan.

"You can interpret it as you want. That's how the lyrics are, too. I view my lyrics as poetry, and they stand up without the music. There will be as many interpretations of a poem as there are people who read the poem."

"That's how I feel about the name, the lyrics, and generally about every- thing. Speaking from personal experience, I'm tired of people telling me what people are being told to do too much of the time in day-in-day-out."
VIA ROCKLAND ROADHOUSE PRODUCTIONS

Oaks’ Allen Aiding Other Artists

By EDWARD MORRIS

NASHVILLE—Although he is most visible as a member of the Oak Ridge Boys, Dennis Oakley, 47, is finding increasing creative success—and satisfaction—he says—in guiding his Rockland Roadhouse Productions company.

Three of the four acts signed to Rockland have released major-label projects: Pauline Carter with RCA, Michael Foster with MCA and Larry Willoughby with Atlantic America. The fourth act, Jimbeam Hinson, continues to work as one of the most popular disc jockeys for Goddine Music, one of the Oaks’ two publishing companies.

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

Allen says the 40-year-old, who has been writing for the Oaks for 12 years—came close to an album deal last year with Millennium Records. But that it ultimately fell through because of a lack of acceptable material. Hinson, Allen explains, sounds like a black singer, and “it’s very difficult to sell a white person to a black country audience.”

All the Rockland acts get their start as writers and all are signed to writing contracts: Hinson and Willoughby with Goddine, the latter with Goddine and the second Oaks publishing company.

“Rockland Roadhouse,” Allen explains, “is a project that cannoned my time and invest some of the money I’ve made from my career into something new and different. I know there are a whole lot of chances that when I invest in something different I’m probably going to lose it. So far, I’ve not lost any money.”

“From a production company standpoint, there’s cost involved for at least a couple of years unless you come up with a monster hit. But then it still takes a couple of years to collect royalties.”

All artists’ royalties from the labels are paid directly to Rockland Roadhouse under the terms of the various production contracts. Allen noted.

Rockland has not set up an arm for management services, Allen says. “In the case of all three of these artists, they’ve said that’s impossible, so I’ve tried to help in this area at no charge. In some of my contracts, I retain the rights of the song, and they pay one half of all management fees. But until they get management—they don’t get tied up with somebody who is in this business.”

Allen maintains that one of his chief functions for his artists is saving them from the pressures and rigors that I have and the group has. I can get attention quicker than the new artist, he says, but he won’t point out, can go to top management.”

His usefulness for gaining the right cars in the business has not gone unnoticed by other artists, Allen says. “Several artists with other labels have asked me to manage them and said they would sign with our publishing companies and my production company. But I don’t really go for the package deal. Sometimes it turns out that way, but it’s because each area deserved it. It’s not because I don’t want to do it all being taken off.

“I don’t need to control everybody’s lives. I just feel there are some areas I can help direct.”

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

For example, he says that the Oak Ridge Boys had built up their publishing company income in the mid- ’80s to $100 million—“the financial revenues that came with the group’s crossing over from gospel to pop.” But when those records and concerts became profitable, they plowed money back into publishing.

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

WELK TELEVIDEO READIES RANGE OF MUSIC SHOWS

• Continued from page 39

tediable country journalists” selected to host the program. Horton says the decision was based on whether the country version should be a full-length or a segment of a regular show. No air date has been set.

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

NAME CHANGE FOR MULTIMEDIA

CINCINNATI—Multimedia Pro- gram Productions Inc., has changed its name to Multimedia Entertainment, reflecting the firm’s entrance into such diversified areas as publish- ing, television production and syndication, and sports broadcasts.

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

Multimedia syndicates numerous country music programs, including “Country Comes Alive,” “Austin City Limits Encore,” “Pop Goes The Country,” “Nashville On The Road” and “Music City U.S.A.”—which debuts this fall. Its radio syndica- tions include the weekday “Ralph Emery Show.”

Catalog from Welk Music Group and as a sales and promotional tool. He points to the success of country music videos on television. Artists in the North, Alabama, Barbara Mandrell and Ron- nie Milsap on an educational cable program for kids, Wondersource, developed by Dr. Michael Bell and now being used both on tv and on 12 schools boards. This is one program which has proven that country artists have a programming visibility right along- side rock and black acts,” Horton claims.

Some projects on WTI’s drawing board include a country music New Year’s Eve special, a syndicated country concert show, and in conjunction with Video Music Inter- national, a repackaged version of the old “Melody Ranch” is shown syndicated by Gene Autry in the late ’30s and early ’40s.

Horton says that his visit to Nash- ville to discuss expansion into the country video field was “highly beneficial.” The only thing that kept him from expanding into the production of country video clips is “at first, we didn’t think about it too much,” he adds, but “we’ve had a lot of interest from people in Nashville,” Horton is also looking to contribute to the production of record companies whose artists are doing video projects.

WTI now serves as a link for the Welk Music companies with the film, video, music industry, negotiating the first publishing li- cense for the multiple-format Startime Video Jukebox, as well as licensing the first country song for video juke- box use (“I.O.U.”, written by Kenny Choate and Austin Roberts and performed by Lee Greenwood).

CONLEY DEBUTS—Earl Thomas Conley, left, and his brother Fred perform “Your Love’s On The Line” as ETQ takes its first appearance on the Grand Ole Opry.

Nashville Scene Spacek Playing Herself On Her Debut Album

By KIP KIRBY

Her open, friendly smile, freckled face and long sandy-red hair are more familiar to moviegoers and music- listeners than to record buyers. She did play Loretta Lynn, of course, in the “Coal Miner’s Daughter” (which brought her an Academy Award), and for that project, she re- corded the soundtrack with legen- dary country producer Owen Brad- ley. But a recording artist on her own.

That is one that Sissy Spacek hasn’t worked until now.

Not that she wouldn’t have liked to: “That’s why she moved to Green- ville in New York City from her hometown of Quinlan, Tex. some years ago. She says she’s “al- ways” played the guitar; and while she tends to downplay her own tal- ents on the instrument, her brother Ed (who runs his own country record promotion company from Dallas) disagrees with her instrumental prowess.

It’s taken Sissy Spacek years of de- sensing (after the conclusion of her very acclaimed film projects) to fi- nally reach her long-time dream: an album of her own. She came to Nashville to meet with various pro- ducers and wound up with Rodney Crowell.

“I’ve always been a big fan of Rodney’s music and his records. I met him when I was pregnant with Schuyler, my daughter; in fact, I was only weeks away from having her when we first went into the studio to begin recording. I had no breath at all.”

Spacek confesses to “studio nerv- ousness” at meeting the cast of si- cans Crowell had assembled for their sessions, although by the time she returned three months later, af- ter the birth of her baby, to begin working on her vocals, she felt more comfortable. And as they progress, it was important to eliminate people’s perception of her as Loretta Lynn af- ter her role in “Coal Miner’s Daugh- ter.”

“I waited three years,” says Sissy, “by no means, but I thought that Loretta’s sound was originally, it was just as hard letting it go again. I’d pre- pared for years to be, in the movie industry, to sing by listening to her records over and over and over, mimicking them as close as I could. I was afraid if I tried to do my own album too soon after

that, I’d end up singing like Lo- retta anyway. And actors are usually minutes, so I think in one sense it was easier for me to copy Loretta than to create my own sound. So I had to be sure that when I did this record, it would really be me.”

On the album, Sissy sings one of her own songs, “He Don’t Kill Me.” Another song, “Smooth Talkin’ Daddy,” she co-wrote with Lynn when they were working on “Coal Miner’s Daughter.” Then there are assorted tunes from Cro- well’s composerial favorites like Cy- Sykes and Hank DeVito. She even gives a classic or two a go, including “Have I Told You Lately That I Love You.”

The debut single from the LP, “Lonely But Only For You,” is a Charlie Black Rorie-Bouwer K.T. Odin original. Conspicuously ab- sent are any Rodney Crowell com- positions; Spacek says she tried one which didn’t fit the mood of the al-

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

(Continued on page 24)
<table>
<thead>
<tr>
<th>#</th>
<th>Title/Artist (Producer)</th>
<th>Label</th>
<th>Artist (Producer)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Love Story</strong>-Linda Ronstadt &amp; Warren Zevon</td>
<td>Asylum</td>
<td>Linda Ronstadt &amp; Warren Zevon</td>
<td>Asylum</td>
</tr>
<tr>
<td>2</td>
<td><strong>Lose Your Love</strong>-Buck Owens &amp; Juliannaismatch</td>
<td>BGO</td>
<td>Buck Owens &amp; Juliannaismatch</td>
<td>BGO</td>
</tr>
<tr>
<td>3</td>
<td><strong>Lose That Girl</strong>-Dwight Yoakam</td>
<td>MCA</td>
<td>Dwight Yoakam</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td><strong>Lovesick Blues</strong>-The Killers</td>
<td>Island</td>
<td>The Killers</td>
<td>Island</td>
</tr>
<tr>
<td>5</td>
<td><strong>Lullabies to Paralyze</strong>-Alice in Chains</td>
<td>Interscope</td>
<td>Alice in Chains</td>
<td>Interscope</td>
</tr>
<tr>
<td>6</td>
<td><strong>Lutes</strong>-Emma Pullen</td>
<td>Proper</td>
<td>Emma Pullen</td>
<td>Proper</td>
</tr>
<tr>
<td>7</td>
<td><strong>Luther Street</strong>-Willie Nelson</td>
<td>Legacy</td>
<td>Willie Nelson</td>
<td>Legacy</td>
</tr>
<tr>
<td>8</td>
<td><strong>Lust for Life</strong>-The Stooges</td>
<td>SST</td>
<td>The Stooges</td>
<td>SST</td>
</tr>
<tr>
<td>9</td>
<td><strong>Lust for Life</strong>-Tom Petty &amp; The Heartbreakers</td>
<td>Reprise</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Reprise</td>
</tr>
<tr>
<td>10</td>
<td><strong>Lust in the Afternoon</strong>-The Clash</td>
<td>Epic</td>
<td>The Clash</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**NOTES:**
- **#** indicates the top 10 songs.
- **Artists:**
  - **Linda Ronstadt & Warren Zevon**
  - **Buck Owens & Juliannaismatch**
  - **Dwight Yoakam**
  - **Alice in Chains**
  - **Emma Pullen**
  - **Willie Nelson**
  - **The Stooges**
  - **Tom Petty & The Heartbreakers**
  - **The Clash**
- **Labels:**
  - **Asylum**
  - **BGO**
  - **MCA**
  - **Interscope**
  - **Proper**
  - **Legacy**
  - **SST**
  - **Reprise**
  - **Epic**

---

**Copyright 2013, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, or otherwise, without the prior written permission of the publisher.**
MCA Music Grows In Nashville

By EDWARD MORRIS

NASHVILLE—At a time when many local publishers are cutting back on both costs and activities, MCA Music here has been upgrading its facilities, adding writers and working out record deals for its writers who have performing potential.

Partly, says the company's director of creative services for Nashville, MCA Music has poured at least $100,000 into construction at its headquarters at 1106 17th Ave. South during the past six months. The demo studio has been upgraded to 24-track from 16, and four new writers' rooms have been added to the building. MCA has also hired a full-time engineer for the studio.

Exclusive writers are Lee Greenwood, Debirt McIntee, Dave Loggins, Paul Harrison, J. D. Martin, Carol Chase and Mike Campbell. Additionally, MCA handles the Criswell Music catalog and its writers, Austin Roberts and Todd Cerney.

Greenwood, who is to date the most artistically successful of the writer/artist stable, records for Panorama/MCA. Panorama was established by independent producer Jerry Crutchfield, head of the Nashville division of MCA Music. Crutchfield, the second signing to Panorama/MCA, had been on Casablanca Campbell records for CBS, and Loggins, according to Higdon, is nearing a record deal. Crutchfield produces Greenwood and Chess, and while Allen Reynolds has recently worked with Campbell.

Higdon says his company is beginning to compile videos of writers/artists to use in promoting both their performances and writing capabilities. Chase has a video that has been an outgrowth of "Good Morning America," and Martin has used appearances for Viacom. So far, the publisher has done no original taping, but Higdon says it is being looked into.

As one of MCA Music's three American post offices, the company handles all kinds of music. "What we've tried to do," explains Higdon, "is view this as a regional office, rather than as the country division of MCA. If someone one happens to be working in the Southeast region, we try to pitch to them."

While MCA pitches songs, most of this work in Nashville is done by Higdon and Eugene Eggleston, the label's manager for creative services. "We're more strongly geared to the country and A/C charts than we are to the pop charts, as a rule," Higdon admits, "although we're not turning our backs on the pop charts by any means."

Higdon says that most of his writers know the kind of format they're writing for and that their work is pitched accordingly. Part of his job, he adds, is to see, for example, the d&p potential that might lie in "a real soulful country song."

Each week, in the bill that is adjacent to the writers' rooms, Higdon lists on a blackboard the "top 10" projects he wants the staff to work on. The list includes the names of the artist and producer and information about the type of song the producer is looking for.

Among the top cuts the company has had this year are "I.O.U." recorded by Greenwood; "A Love Song," recorded by Kenny Rogers (and written by Greenwood); "Break It To Me Gently," recorded by Janie Fricke; "Hard Candy Christmas," recorded by Dolly Parton (and on the soundtrack of "The Best Little Whorehouse In Texas"); and, "Don't Worry 'Bout Me Baby," recorded by Janie Fricke. Greenwood also wrote and sings some of the material in the current "Smoky And The Bandit, Part 3" soundtrack on the MCA mini-LP.

Higdon says that the enlarged studio has been in operation for five months and has come near to paying for itself. Booking an outside studio for demo work, Higdon says, "you could easily have a $700 or $800 bill."

Brooks, On Avion Label's Roster

NASHVILLE — Avion Records debuts as a label with the release of singer-songwriter Rick Kix’s new single, "Baby When Your Heart Breaks Down." Also signed to the new label is Roy Head. Both acts are produced by Don Gant.

Bill Mack is president of the venture, Joe Sonnen is chairman of the board, and Mark Dorfman serves as vice president of marketing for Avian’s Los Angeles division. The label is headquartered at 1225 16th Ave. South, Nashville, Tenn. 37203; (615) 329-0490.

ALREADY RED-HOT IN TEXAS... NOW BREAKING NATIONALLY!

"Mr. Country"

BOBBY CARAWAY

"Jr." #1230

BOBBY CARAWAY, Dr. Jones (217); producers: Jimmy Capps, Roland Jones; writer: Bobby Caraway; publisher: White Wing, BMI; Judd #1230 (Nashville, Tenn.)

Recommended

BOBBY CARAWAY — "Mr. Country"

JUDG RECORDS

1300 Division

Nashville, TN 37203

(615) 255-6900

www.americanradiohistory.com
The following text is a combination of The Rhythm & The Blues: Jamerson Will Be Remembered and Black Atlantic City Hotel Bands Hit On Minority Hiring:

**By NELSON GEORGE**

The death Aug. 2 of Motown bass player James "Jamerson" Jamerson, often credited as one of the Motown "true sound" is a tragedy. Many artists of the past decade have commented on his passing and the importance of his contribution to Motown sound.

``Strangely enough, Jamerson's death came as a shock to many people. He was a key member of Motown's house bands and was known for his bass lines. Jamerson's passing is a reminder of the importance of bass in music.``

The bass line is an integral part of music and is often underappreciated. Jamerson's bass lines were a defining feature of Motown music and have been celebrated by many musicians. His passing is a loss to the music world and a reminder of the importance of recognizing and respecting the contributions of musicians.

---

**Black Atlantic City Hotel Bands Hit On Minority Hiring**

ATLANTIC CITY, N.J.—More than a year after black musicians complained to the state Casino Control Commission that the gambling casinos here do not employ enough black musicians in their house bands, the musicians are back with the same complaints. Although more black musicians are being hired for part-time work in casino bands, musician Frederick Joyner told the Casino Control Commission that the nine casinos here operate here employ only one or two black musicians full-time in their house bands.

Musician Julius Miller joined with Joyner in urging the state commission to force casinos to live up to affirmative action requirements in regard to hotel dance bands. Under the state's laws, the commission's regulations, casinos have to make a good faith effort to employ 20% minorities and 43% women at all levels of their workforce.

(Continued on page 58)
Jazz

Hurvitz Sees A Glutted Market

BY SAM SULLANDER

LOS ANGELES—A decade after co-producing and releasing U.S. label ECM Records is now a familiar fixture in retail jazz bins. Yet Bob Hurvitz, ECM’s president and co-founder, sees its potential and its state of play and says ECM’s distribution remains mellowed by market acceptance.

“I think that in general the jazz business has always been hit by few professionals and a great many fans,” Hurvitz asserts. “I think that for ECM to do well, they have to make intelligent business decisions when they reach positions of power, they can do a great disservice to the musicians they record, and to the business as a whole.”

Central to what he criticizes as an unhealthy managerial strategy undercutting jazz label efforts is the current volume of new releases to a market Hurvitz agrees is inhibited by limited radio airplay opportunities and frequent dealer indifference.

Hurvitz believes ECM’s own experiences can attest to the pitfalls of a glut. While defending the caliber of its albums, he concedes ECM is now more sensitive in its release scheduling. “We’ve definitely releasing fewer records than we were,” he reports. “It has to admit to itself that it was originally a suggestion from Warner Bros., but it now makes sense to us.”

Hurvitz says the Fraser partnership with Warner Bros. with its strengthened marketing and promotion coordination with Warner, ECM’s distributor since 1985, is helping.

Also aiding that response is an inventory management program Hurvitz credits WEA chief Jerry Darmo and Warner Bros. marketing and promotion chief Russ Thyety with developing. That thrust has buttressed ECM’s catalog sales, Hurvitz says.

Also central to ECM’s marketing image is its continued insistence on pressing LPs on a warm press blank, an intruding to improved cassettes through a modified XDR tape shell and shell from France.

Hurvitz sees such marketing considerations as especially crucial at a time when particularly mainstream jazz-related idioms have obstacles to exposure. He’s especially sensitive to what he terms “a market attitude in a lot of facets of this business.”

England’s PRT Will Distribute Thiele’s Product

LONDON—Bob Thiele’s Teresa Gramophone combine of labels has entered a pressing and distribution deal with PRT here, first of a projected web of separate international licensing pacts for the veteran producer’s revamped label operation.

Thiele’s PRT association kicked off last month with a single by Lonnie Liston Smith, “Soul On Top,” on Thiele’s Dr. Jazz label subsidiary. Forthcoming are album releases including guitarist Smiley Wensley, Peter Headley, and Lester Young, among others.

Since its formation in January, Dr. Jazz has been licensed through CBS for the U.S., but Thiele indicates he’s completing his initial international coverage on a territory by territory basis. Most recent talks include discussion of deals in France and Benelux with RCA.

---

Copyright 1983, Billboard Publications. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publishers.
VIDCOM 83, YOUR STRATEGY FOR THE YEAR.

Finalized agreements, signed contracts.

Producers, publishers and distributors, there is still time to sign-up for the Market for Home Video Programming and thus join this exclusive business circle.

By registering, you will have access to a strictly professional marketplace, where you will be able to sell and buy films and programmes for and on videocassettes and videodiscs.

NEGOTIATE RIGHTS AND TITLE TRANSFERS
Feature and short film producers will be able to sell their video rights to videographic publishers. Video producers will be able to sign publishing and distribution agreements and to acquire new titles and rights.

SIGN COPRODUCTION AND DISTRIBUTION AGREEMENTS
with company decision-makers who will become your partners in multi-media productions unifying film, television, video etc. and who will distribute your productions to geographical areas where you are not presently represented.

MEET THE RETAILERS
who will sell your programmes and develop your distribution outlets.

ANALYSE NEW MARKET TRENDS
find out what the consumer wants and how the market is developing.

This is why Vidcom is the key element in your strategy, providing the vital international link between you and the consumer.

In the name of good business, sign-up and attend Vidcom 83.

VIDCOM

THE PASSPORT TO THE WORLD OF TOMORROWS COMMUNICATIONS

9th International Videocommunications Market, 3-7 october 1983, Palais des Festivals, Cannes (France).

Trade only
FORMER BELTSMANN GROUP CHAIRMAN

Fischer Eyes Copyright's Future

By WOLFGANG SPAHR

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

Record company turnover in West Germany has been stagnant for several years, and home taping is in large part responsible, Fischer said. And he added, "If I'm here to stay and that the ever-increasing range of music broadcast over the air is to continue, we have to put our hope in the future. The only hope for the record lies in its quality."

Home recordings will not match Compact Disc quality, but CD software and equipment have to be developed. "They can capture a genuine mass market, Fischer said. If this does not happen, there is no chance of any survival of the record, let alone a return to the "golden 70s." Fischer places his future prediction in the entertainment industry to be left to private consumers of many controlled television networks confining themselves to broadcasting. And he cited the difference between the media in Europe, where national film industries gave way in the 50s and 60s to the monopoly claim of public television and, America, where production was left to the film sector.

In the former case, he said, independent filmmakers suffered a dramatic decline; in the latter, American producers were given a large portion of West German broadcast time and made little use of German cultural material. Last year, he pointed out, only 10% of German music rights fees stemmed from German-made films.

Fischer had some caustic words on video in Germany, where VCR penetration is now over 10%. Viewers support complete videocassette programming, which suggests time shift as the medium's prime use, while tape rental points to adaptation of the range of programming available on broadcast television. "It does not take much imagination to see that the videocassette business on the consumer market will suffer a setback as soon as a more widely varied choice of programming is offered, since this is after all pay-tv," he said. Fischer does not deal with a temporary market. Within four or five years, he added, 30% of West German households will be receiving cable television.

For his own part, he said, he welcomed the prospect of American involvement in European satellite or cable operations. "Like videotape, videotapes might also turn out to be a temporary market, Fischer suggested, "I don't know what sort of motivation would be needed by this videodisk player when they already have a videorecorder at home," he observed. "But quality just doesn't seem to be enough. The video LP can only be successful if its ingredients are both attractive and exclusive and programming. Considering the software available, though, almost everything seems to have been done wrong in this area."

From the point of view of copyright protection, this is regrettable, Fischer said, since videotapes, unlike tapes, cannot be copied. In general, he said, the multimedia media should be seen as offering hope rather than menace.

Dutch Festival To Focus On African Music

AMSTERDAM—A 12-hour festival of African music, "Tropical Extravaganza," will be staged in the Deild football stadium here Aug. 20. This festival, which will involve African groups from Senegal, Zimbabwe, the Netherlands and Italy's Focus, will be reviving after the recession and that was left to private consumers of many controlled television networks confining themselves to broadcasting. And he cited the difference between the media in Europe, where national film industries gave way in the 50s and 60s to the monopoly claim of public television and, America, where production was left to the film sector.

In the former case, he said, independent filmmakers suffered a dramatic decline; in the latter, American producers were given a large portion of West German broadcast time and made little use of German cultural material. Last year, he pointed out, only 10% of German music rights fees stemmed from German-made films.

Fischer had some caustic words on video in Germany, where VCR penetration is now over 10%. Viewers support complete videocassette programming, which suggests time shift as the medium's prime use, while tape rental points to adaptation of the range of programming available on broadcast television. "It does not take much imagination to see that the videocassette business on the consumer market will suffer a setback as soon as a more widely varied choice of programming is offered, since this is after all pay-tv," he said. Fischer does not deal with a temporary market. Within four or five years, he added, 30% of West German households will be receiving cable television.

For his own part, he said, he welcomed the prospect of American involvement in European satellite or cable operations. "Like videotape, videotapes might also turn out to be a temporary market, Fischer suggested, "I don't know what sort of motivation would be needed by this videodisk player when they already have a videorecorder at home," he observed. "But quality just doesn't seem to be enough. The video LP can only be successful if its ingredients are both attractive and exclusive and programming. Considering the software available, though, almost everything seems to have been done wrong in this area."

From the point of view of copyright protection, this is regrettable, Fischer said, since videotapes, unlike tapes, cannot be copied. In general, he said, the multimedia media should be seen as offering hope rather than menace.

Italian Performer Scores CD First

MILAN—Italy's first locally produced Compact Disc featuring an Italian artist is "Latin Lover," by Gianna Nannini, on Discobio Ricordi. Other CD releases by domestic talent are scheduled for September on Polygram. They are Teresa De Sio's "Tre" and Alberto Fortis' "Fragile Infinite."
Ownership Changes At CKIK-FM

BY KIRK LAPOINTE

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

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

The shares represent 30% of the company's voting equity, 21.5% for Kaganov and 8.5% for Yarrow. But in issuing the new common shares, the holdings of Whyte decreased to 36% from more than 50%. Whyte was also given permission by the CRTC to transfer his shares to a holding company, of which he owns 100%.

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

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

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

MEXICAN PRESSINGS IN STORES

Discus Chain Sparks Parallel Import Row

*Continued from page 1*

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

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

CBS has actually never identified the account in question, but it's known that the Mexican imports were in the Discus outlets. Millbank Music Corp. declined comment. One of the other labels by the import, A&M, said at press time that it had not decided whether to halt legal recourse.

Aside from "Thriller," the albums involved were the Police's "Synchro-nicity," "Business As Usual" and "Cargo" by Men At Work, "The Stranger" by Billy Joel, "Greatest Hits Vol. II" by Barbra Streisand, "Wish You Were Here" by Pink Floyd, "Hi Infidelity" by REO Speedwagon, and "You Don't Own Me Flowers" by Neil Diamond.

A&M was forced to withdraw its action on three titles it owns in Canada which are distributed through CBS in Mexico. "Synchronicity" and "Styx's "Paradise Theatre" and "Kilroy Was Here." In a 10th title, the self-titled debut disk by Asia, had been for sale in the Discus store. But spokesman for WB Canada said last week the company wasn't yet taking legal action.

There was no confusion on how the titles made their way into this market. An employee of Discus says Millbank Music, a Mexican distributor and made a "one-shot" shipment to its stores, but A&M Canada says it has heard reports that the product entered the country through brokers in either Miami or Mexico City. Sumners says he does not believe the product is limited.

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

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

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

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

News/International

Martin Locke Named At CBS S. Africa Licensee

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

Locke's appointment to this key role will be subject to industr y by American Radio History on July 1, 2013. For more information please contact Ron Carpenter, Advertising Director, New York, at (222) 764-7352, or contact any Billboard Sales Office around the world.

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

MEXICAN PRESSINGS IN STORES

Discus Chain Sparks Parallel Import Row

*Continued from page 1*

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

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

 CBS has actually never identified the account in question, but it's known that the Mexican imports were in the Discus outlets. Millbank Music Corp. declined comment. One of the other labels by the import, A&M, said at press time that it had not decided whether to halt legal recourse.

Aside from "Thriller," the albums involved were the Police's "Synchro-nicity," "Business As Usual" and "Cargo" by Men At Work, "The Stranger" by Billy Joel, "Greatest Hits Vol. II" by Barbra Streisand, "Wish You Were Here" by Pink Floyd, "Hi Infidelity" by REO Speedwagon, and "You Don't Own Me Flowers" by Neil Diamond.

A&M was forced to withdraw its action on three titles it owns in Canada which are distributed through CBS in Mexico. "Synchronicity" and "Styx's "Paradise Theatre" and "Kilroy Was Here." In a 10th title, the self-titled debut disk by Asia, had been for sale in the Discus store. But spokesman for WB Canada said last week the company wasn't yet taking legal action.

There was no confusion on how the titles made their way into this market. An employee of Discus says Millbank Music, a Mexican distributor and made a "one-shot" shipment to its stores, but A&M Canada says it has heard reports that the product entered the country through brokers in either Miami or Mexico City. Sumners says he does not believe the product is limited.

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

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

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

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

Berlin Audio/Video Fair

To First Spotlight On Digital TV Services

A complete cable television network, from station to home, will be on display. Programs for demonstration of its capabilities provided by OTS and ECS, as well as by the Russian satellite distribution service Gortozon. In addition, a number of new 50" color cable subscriber output converter, which is said to have sold a million units in the U.S. in less than eight months.

Video cameras will have a special section at this year's fair, with a specially-produced videocassette, "Cameras In 60 Minutes," to help potential buyers understand video recording and playback. A prominent partner is Scientific-Atlanta GmbH from Munich, a world market leader for digital satellite and cable television networks. The firm, which has branches in five European countries, employs more than 5,000 and has an annual turnover of some $400 million.

More Top Artists Slated For Two British Venues

LONDON—First Leisure Corp., the biggest independent leisure company in Britain, is planning to showcase more top U.S. and European rock and pop artists at its two premier venues, Baileys in Watford and Night Out in Birmingham. First Leisure, headed by Lord Del- font, has appointed the Derek Block Agency as the Paleface talent booker for the two venues and plans to spend $3 million in 1984 on live entertainment.

Outlining the plans, John Conlan, divisional managing director of First Leisure with responsibility for the two venues, says that both had "gone from strength to strength" and "joyed their best year to date in terms of turnover and profit. He says he believes the venues are the two largest single users of live entertainment in the U.K.

The 2,500-seat Baileys, a disco-theque/live music complex, and the 1,250-seat Night Out, a theater/restaurant, are the prime venues for live music in First Leisure's range of operations, which embraces West End theaters, provincial theaters, holiday show resort shows and artist management. Among the acts First Leisure is looking to present at the venues are Donna Summer, Olivia Newton-John, Sammy Davis Jr., Phil Collins, Shakin' Stevens, Sheena Easton, Richard Clayderman, Men At Work, Crystal Gayle and Fatback. Who, between 500 and 600 concerts annually and its 100 offices at home represents the William Morris Agency of the U.S. in Europe, says, "Our aim will be to incorporate the activities of our American sister company, particularly those artists who have hitherto preferred to confine their appearances to the concert scene."

The technical facilities now available at the Baileys and Night Out match those of the best concert venues," he claims.
This Week West Week
35 40
33 38
31 36
29 34
27 32
25 28
23 27
21 25
19 18
17 16
15 12
13 9
11 7
9 4
7 1
5 2
3 1

This Week
1. THE VERY BEST OF THE BEACH BOYS, Capitol
2. NEW ALL TIME HIGH, Rita Mitsuko
3. MOONLIGHT SHADOW, Mike Carr
4. THE SUN GOES DOWN, The Love Freak
5. SECRET MESSAGES, The Street Sounds - Edition
6. BODY WISHES, Rod Stewart
7. NEW MGM, Michael Jackson, Epic
8. FEELING, Irene Cara, De- Lite
9. PARLEZ!, Paul Young, CBS
10. NEW VARIOUS, Streetsounds BRITAIN

This Last Week
1. I DON'T FEEL LIKE DANCING, Pet Shop Boys, Geffen
2. CAN'T STAND LOSING YOU, The Police, A&M
3. THAT'S THE WAY, The Police, A&M
4. MOVIN ON, Stevie Wonder, Motown
5. NEW YORK, Los Fabulosos, RCA

This Last Week West Week
1. tyres, Paul Young, CBS
2. NEW ALBUMS, Austen Teynays, Register
3. FLASHDANCE, Irene Carr, Casablanca
4. WHO'S THAT GIRL, Mike Carr
5. I DON'T FEEL LIKE DANCING, Pet Shop Boys, Geffen

This Week
1. NEW (KEEP ME), ELO, WEA
2. WORKS HARD, WORKS FAST, WORKS SMARTER, The Attractions, Capitol
3. PRINCIPLE OF THE PRINCIPLES, The Kinks, Demon
4. CHINA GIRL, David Bowie, Chrysalis
5. THIS IS THE WAY, David Bowie, RCA

This Last Week
1. INTERNATIONAL NIGHT, The Police, A&M
2. CHANGES, Barclay
3. MUSIC LEGENDS FROM JAPAN, Universal
4. GET ME BACK TO THE PAST, The Rolling Stones, London
5. NEW (KEEP ME), ELO, WEA

ALBUMS
1. THE VERY BEST OF THE BEACH BOYS, Capitol
2. NEW ALL TIME HIGH, Rita Mitsuko
3. MOONLIGHT SHADOW, Mike Carr
4. THE SUN GOES DOWN, The Love Freak
5. SECRET MESSAGES, The Street Sounds - Edition
6. BODY WISHES, Rod Stewart
7. NEW MGM, Michael Jackson, Epic
8. FEELING, Irene Cara, De- Lite
9. PARLEZ!, Paul Young, CBS
10. NEW VARIOUS, Streetsounds BRITAIN

JAPAN
1. CLASS NO RINGO, Sabo, Shusuke
2. TAMERI ROOCKABLY, Masahiko Tsugawa
3. TANTEI MUROROGI, Takashi Saito
4. TOBA DANCE, Taiji Tanaka
5. TANOHU SHUJO, Yosuke Harada, Canyon
6. SISTERS, Stars
7. KARAOKE, The Fixx, MCA
8. TAOYOSHI, Hideki
9. BPS DANCE DANCE, Yuzo Kasai, CBS
10. BANANA FLOWER, Sony

WEST GERMANY
1. COCO, DoWa, RCA
2. THE WATERS OF WORTH, The Waterboys, RCA
3. I DON'T SEE WHY NOT, The Waterboys, RCA
4. BABY DON'T BE CARING, Phil Collins, Epic
5. BE MY SPY, Bette Midler, Columbia

ITALIAN albums
1. THE VERY BEST OF THE BEACH BOYS, Capitol
2. NEW ALL TIME HIGH, Rita Mitsuko
3. MOONLIGHT SHADOW, Mike Carr
4. THE SUN GOES DOWN, The Love Freak
5. SECRET MESSAGES, The Street Sounds - Edition
6. BODY WISHES, Rod Stewart
7. NEW MGM, Michael Jackson, Epic
8. FEELING, Irene Cara, De- Lite
9. PARLEZ!, Paul Young, CBS
10. NEW VARIOUS, Streetsounds BRITAIN

NETHERLANDS
1. NEW ALBUMS, Austen Teynays, Register
2. FLASHDANCE, Irene Carr, Casablanca
3. WHO'S THAT GIRL, Mike Carr
4. I DON'T FEEL LIKE DANCING, Pet Shop Boys, Geffen
5. NEW ALBUMS, New, Casablanca
6. I DON'T FEEL LIKE DANCING, Pet Shop Boys, Geffen
7. NEW ALBUMS, Various, CBS
8. NEW ALBUMS, Mose, Columbia
9. NEW ALBUMS, Eddy Grant, Polydor
10. NEW ALBUMS, The Boom, CBS

MELBOURNE
1. NEW (KEEP ME), ELO, WEA
2. WORKS HARD, WORKS FAST, WORKS SMARTER, The Attractions, Capitol
3. PRINCIPLE OF THE PRINCIPLES, The Kinks, Demon
4. CHINA GIRL, David Bowie, Chrysalis
5. THIS IS THE WAY, David Bowie, RCA

CHARISMA Label
1. CONTROVERSIAL, EMI/Chrysalis
2. MISERY, EMI/Chrysalis
3.inerary, RCA
4. NEW ALBUMS, The Boom, CBS
5. NEW ALBUMS, Mose, Columbia
6. NEW ALBUMS, Eddy Grant, Polydor
7. NEW ALBUMS, The Boom, CBS
8. NEW ALBUMS, Mose, Columbia
9. NEW ALBUMS, Eddy Grant, Polydor
10. NEW ALBUMS, The Boom, CBS

MONADORI-GLOBO MERGER
Italian, Brazilian, Firms Link

MILAN—Arnold Mondadori, a RCA Italiana, whose Brazilian sister publisher, and the Globo Group, a major Brazilian company involved in a three-year deal, radio, television and recording, have linked in a 50/50 joint venture here. The two firms have set up a record company, Siglaquarto, to specialize in tv-merchandised product.

Mondadori controls the second biggest independent television network in Italy, Regtequarto, which will become the main springboard to promote the records. The Globo group, which takes in Radio Globo, Globo-Top, Globo-Opus and Opera Video, is estimated to have a 31% share of the total Brazilian record market.

Siglaquarto is based in Rome, though most of the national record industry is in Regal, which will use the Italian headquarters of Globo TV, with Cesare Benvenuti, an Italo-French producer, who has programmed here by Reteurquato. Also on the way are two compilations drawn from the RCA Italiana catalog, “Disco 83” and “Riccardo Cocciante’s Greatest Hits.”

Charisma Label
1. CONTROVERSIAL, EMI/Chrysalis
2. MISERY, EMI/Chrysalis
3.inerary, RCA

He adds: “We’re best at career building, and I’m looking for a roster of maybe eight or nine artists. We need a strong presence in the U.S., as we did Peter Gabriel in 1980.”

Straton Smith says that Charisma Films and Siglaquarto Music, the publishing arm, are not affected by the Virgin link, which becomes formally a joint venture with Virgin, as of November 1.

Meanwhile, Branson's new 10 Records label is set for distribution through Virgin dealers, with EMI. Branson sees Virgin and company both independently but “in the way that Atlantic and Warner cooperate under the WEA umbrella.” Managing director of the new company is Michael Watson, who also heads head of Virgin Music publishing.

www.americanradiohistory.com
**News**

**Atlantic City Hotel Bands Hit On Minority Hiring**

- Continued from page 57

One black musician in a band with 20 people does not make 20%, Miller says. Joyner, Miller and others made a similar complaint to the commission over a year ago and asked the commission to enforce the affirmative action requirements. As a result, Joyner says, casinos hired more black musicians on a part-time basis, but still haven't hired additional full-time musicians. Miller says the black musicians are deferring the problems as "corrected and corrected now."

Recent studies by the commission's affirmative action staff show that several additional black musicians were hired recently, although the number is admittedly still well below the commission's goal of 20%. Joyner says the casino commission distributed a list of 72 qualified minority musicians to each of the nine local casino hotels, but he claims that directors and muscle contractors still refuse to hire blacks.

Russ Andrews, who has played upscale engagements with the Count Basie and Duke Ellington orchestras, also urged the commission to exert more pressure on casinos to comply with the affirmative action requirements.

**Video Dealers Try Electronic Lobbying Ploy**

- Continued from page 4 by the Supreme Court's recent decision to postpone a ruling in the Beta-max case.

Pugh says that one studio representative at the Tucson meeting urged passage of the audio rental bill, which was recently passed unanimously by a Senate subcommittee (Billboard, June 25). "He seemed pleased when I pointed out that even record/cape chain presidents harbored fears about this bill, that they didn't want any avenue closed when it could eventually represent important income," Pugh recalls. "Then he said he understood when I pointed out that at some point audio recordings might be like videos: sold and sell for as much as $35 or $40."

In explaining the rather sudden erosion of the DeConcini approach by VSDA and HRRC, Cunard says the coalition is "imperceptible momentum of quitting of late. First, Sen. DeConcini now wants his bill to move forward and encourages the VSDA support of it." A second factor, Cunard notes, is the recently announced but little known support of an American Bar Assoc. group of First Sale repeal. Of the White House Cabinet Council endorsement, Cunard says the lack of publicity is "why we tended to discount its importance." And for the ABA, he says, "We got a break there because the royalty issues (S. 31 and H.R. 1027) were tabbed" (by the ABA group). But he indicates that HRRC does not wish video dealers to be complacent. "We feel an educated dealer leads to an educated consumer. First Sale is a jobs issue; it's a community issue."

**Lee Abrams' London Seminar**

- "STATE OF THE AMERICAN MUSIC MARKET"

A frank, detailed and thoroughly researched discussion of the U.S. radio and music scenario with these topics:

1. Analysis of the history and current state of American contemporary music audiences.
2. State of contemporary music in America.
3. Analysis of all American radio formats and listener profiles.
6. Record buying habits and trends.
7. Analysis of the concert and club scenes in America.
8. New technologies affecting the American music market (cassettes vs. albums, satellite concerts, etc.).
9. An open and direct question and answer period.

**September 23, 1983
London, England**

Please remit $1,000 per person in U.S. funds to:
Burkhardt/Abrams/Michaels/Douglas
6500 River Chase Circle, East Atlanta, Georgia 30328 U.S.A.

*Pre-registration is necessary . . . . admission will not be sold at the door.*

**Business Events**

A weekly calendar of upcoming conventions, trade shows, seminars and other notable events.

Aug. 15-17, Digicon '83 international conference on the digital arts, Vancouver, R.C.
Aug. 18-21, Jack The Rapper's Family Affair, Dunyey Hotel, Atlanta.
Aug. 21-27, IMZ's 16th International Music Congress, Congresshalle, Salzburg, Austria.
Aug. 28-31, National Assn. of Broadcasters radio programming conference, St. Francis Hotel, San Francisco.

* * *
Sept. 16-18, Great Southern Computer & Electronics Show, Veteran's Memorial Coliseum, Jackson, Miss.
Sept. 20-21, National Association Of Recording Merchandisers retailers association convention meeting, La Costa Hotel, Carlsbad, Calif.
Sept. 22-25, Electronic & Leisure Show, West Hall, Place Bonaventure, Montreal.
September 22-25, Semi-annual Atlanta Computer Showcase Expo, Atlanta Apparel Mart. September 22-25, First annual Detreet Video Showcase Expo, Cobo Hall, Detroit.
September 29-October 2, Third annual San Francisco Computer Showcase Expo, Brooks Hall, San Francisco.

* * *
Oct. 3-7, VIDCOM '83, Palais des Festivals, Cannes.
Oct. 9-11, Great Southern Computer & Electronics Show, Orlando Expo Center, Orlando.
Oct. 15-17, fifth annual Hong Kong Consumer Electronics Show, Regent Hotel and New World Hotel, Hong Kong.
Oct. 31-Nov. 2, NARM One-Stop Conference, LaPosada, Scottsdale, Ariz.

* * *
Nov. 4-7, Ninth annual MUSEXPO '83, third annual VIDEOPRO '83, Convention Center, Apeculpa.
Nov. 1-4, VIDEOPRO '83—Third International Video and Telecommunications Market, Condesa Del Mar, Apeculpa.
Nov. 2-4, NARM Rack Jobbers Conference, LaPosada, Scottsdale, Ariz.
Nov. 2-4, Electronic Displays, Kensington Exhibition Centre, London.
Nov. 3-6, National Home Electronics Show, Arlington Park Race Track Expo Hall, Arlington, Ill.
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.

BASF, one of the world’s leading manufacturers of pure chrome tapes, offers you the key to update the sound quality of your Musicassettes, with its unique concept:

“chromium dioxide tape at 120 µs EQ
What is behind it?
BASF’s pure chrome audio tapes are true low noise tapes. This allows the usage of the 120 µs 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.”

Do we really need to argue any more?
Leading music companies are already using BASF chrome tape for their top quality Musicassettes. Find out what they already know. Put state-of-the-art sound quality in your pre-recorded cassettes with BASF chrome tape.
ARIECH FRANKLIN—Get It Right, Ariola 68015. Produced by Luther Vandross. Franklin followed her gold album "Jump Up & Down" with another set of vibrant dance numbers and compelling ballads. The standouts in the dance category are the title track, which jumps to No. 1 on this week's Black chart. The key ballad is a gritty remake of the Temptations' "I Wish It Would Rain." "Victimas, who are being called "Black" here, have not been able to bring out all of Franklin's sassy and witty in a series of exciting rhythm numbers.

RICK JAMES—Cold Blooded, Gordy 60432. Produced by Rick James. James's first album as a solo artist showcases his non-stop dance music he's done with Smokey Robinson & the Miracles. It's a love song to "What I Want You Want!" featuring Billy Dee Williams. The blend of James at play and James the searching prophetinger is a stronger combination, as the chart will tell.

AIR SUPPLY—Greatest Hits, Ariola A86424. Various Producers. Air Supply's latest release compiles their jaw-dropping group's top seven hit, free in "Every Night A Little Better," along with two new songs. One of those new songs, "Making Love Out Of Nothing at All," is shaping up as the group's biggest hit since that hot streak, and also brings this group close to their all-time hit streak. When it was directed and produced by John Steninear, the other new cut, "Chances," was produced by Robin Porter.

ABBA—The Visitors, Epic A861121. Produced by David Keshenbinder. Parker's last album sought to show off his lenier tone in the Ruminator throughout longer, intense settings, only to blast some rhythm tracks and a few more with force. Here he fronts a father, lighter band sparked by old partner Brian Scollins on vocals. This is a far more appealing abode than restoring momentum to Parker's radio reception. As before, he tackles rough rockers ("Just a Little Too Much") and sweet, baby-butter ballads ("You Can't Take Love For Granted") with equal zest.

SINCEY ROBINSON—Blaze It On Love And All The Great Hits, Tamla 606442. Produced by Anthony Robinson & George T. Tobin. If this 12" was really the creation of Smokey's biggest hits it would be a miracle (on pure infedibility), but the hits included here is more the best of their best. Packed by Robinson's latest chart climber, "When I Love You," this collection features: "Cruise," the Jacksons on "It's Not You," "The Visitors" on "Get Up and Go." A very nice blend of Smokey, winning love songs to generations of fans and new. With "Just a Little Too Much" and "Play Another Love Song," this package has some staying power.

NATALIE COLE—In Reality, Epic 38280. Produced by Chuck Jackson & Marion Toney. Cole, who has made a few hits of her own, but now, in her best effort, she shows the results of that "My Mississippi Mule." And "Too Much Muley" is carrying that torch up the charts, dancing and belting the blues. First up for reception Cole with the production/arrangements magic of Jim & Funky & Cole add the voice where it counts on "1 Won't Die You" and "Teen Muley." All providing vocals, Cole provides a hot 60's with both teen appeal and sophistication, and when shift and song are in sync, she's a talent to explore. Her tone will determine if "Too Much Muley" is tough enough.

HERBIE HANCOCK—Trocadero, Columbia FC 38314. Produced by Material & Herbie Hancock. The veteran pianist and composer has been providing a musical career since 1955. Hancock's electronic funk seems particularly appropriate, especially as so applied here in this collection. The result is an attack upon a number of Herbie's fan base material. Led by the high demand synthesis of "Rockin,'" the material farms Hancock and Material's B.B. King and Michael Baxton, something helpful to dance. Dance, funk and adventurous rock fans will respond.

HORACE MOLLET—The House Down, Motown 60530L. Produced by Hal Davis & Junior Walker. Junior Walker, legendary Motown saxist, comes soaring back on "See Puff Smokey." Mollers also has his own vision here on "To Be the One," yet his call today has taken on a different cadence. The LP runners on "Don't Forget Remember," in White tackles subject "Life," putting his smooth voice to bigger material in search of a white, wider audience.

GARY PAYNE—Secret Love, Atlantic 69009. Produced by FredMasue. This fine LP attempts to create for Pravia a new music niche somewhat similar to the right of Billy Idol. The music is rock with a dance beat, using the band's new musicians, among them Elliott Reidell, Sal Maso and Tommy Manns".

BOB & BOB—We Know You Re Black, Polydor 422-813-1 L. Produced by Jeff Gorlin. The title song here is one of the last left delights of the summer—a lighthearted look at the L.A. lifestyle set in a vibrant dance band. The comic and serious mood is maintained to make it the equal of Randy New roman's "I Love L.A."

SRS-Alpha, Geffen GHS 4008. Produced by Mike Stone. Stone's production and the music itself, is the key at this point will likely have more to do with changing popular--and in some cases, with Stone's music, for "Alpha." is very much a part of those with Asia's topper-getting debut. Geoff Sowle's fastest keyboards; Steve Howe's spinning guitars and Carl Palmer's thundering drumming again turned bassist John Wettin's wellof gifts to give otherwise stodgy scene a sense of cosmic melodrama. The new songs do suggest a higher editorial re, as well as a broker, splotho trumpets to songs like 'Don't Cry' and "Train Song." There's more of the same on the two cuts that this ostensibly isn't. Unreliable POP and contemporary AC will doubtless be grateful.

JOHN COLLEHE—Im My Eyes, MCA 5434. Produced by Bud Logan. Casual has not had a problem conveying feeling; his voice is a stylistic instrument capable of every nuance and subtilely necessary to create emotion through song. On this album he alternates between new material and covers of other artists' charts: "American Trilogy," "New Way Out," "Wake Up My Tobacco" To Lay Down Some." One original printed for single release is "Al I'm An Rockin' With You"

THE CHUCK WAGON GANG—Keep on Keepin' On, Copper- field COF 12112. No producer listed. One of the most venerable names in the gospel music business demonstrates here that the barnyard harmonies and sprightly approach to lyrical interpretation is still effective. The album mainstays are "At Just A Closer Look With Them" and "The Great Speckled Bird," with the more contemporary "politic" gospel sounds "Keep On Keepin' On" and the marches "The Winds Of My Victory."

THE RASINGS, Strenghted CBS LP 32288 (Distributed by Hal Bernerd Embrytrons). Produced by Adrian Betre. Adrian Betre, who usually records on his own or with such artists as King Crimson and the Tom Tom Club, has devoted his efforts to help this new band from Cacecaon. There is no denying the band's technical prowess and efficiency, but while the lyrics are clever and offbeat, some of the members of the band, at all of which sing, that well. Their do have a quirky, curious tone.

COCKER SUED Over Video Deal

LOS ANGELES—HAY Produc- tions and Mystri Productions here are jointly suing Joe Cocker, Michael Long and Better Music Inc., and are seeking $5 million. The lawsuit alleges that they allege the defendants served a commercial videotape deal.

As a part, according to the Superior Court complaint, Cocker and the plaintiffs worked out a verbal deal in March, with the success in the rights of the film that would shoot a videotape of a May, 1981 live concert by Cocker in Cal-gary, Alberta Canada. For a spree of the worldwide profits the filing claims that a formal pact was never reached, if so, Cocker would sue to terminate the deal. The complaint seeks a $5 million damages from Cocker for failure to formalize the contract and damages from Lang and Better Music Inc. who are claimed to have induced Cocker to abrogate the bind.

TERESA BREWER/EARL FAYNE HINES—We Love You Fats, Doctor Jazz FM 38810. Produced by Bob Thiel. Brewer's jazz singing is an acquired taste, but any impression of playing the late Earl Hines and the compositions of Fats Waller most certainly are not. Brewer sings pleasantly, and Hines, accompanied by Milford and Greens Tomcat rhythm section on this previously issued 1978 sessions consisting mostly of Waller's music, has the title "We Love You Fats" written by Brewer, Thiel and Frank Owens, is an es- capade.

LINDA HOPKINS—How Can You Be, Palo Alto 83102. Produced by Leonard Banks & Herb Weng. One of the many songs Linda Hopkins wrote for the band's 10 tunes effectively, accompanied by a septet in which male trumpeter Clara Bryant is featured. Seven of the tunes are producer Hopkins' favorites at all, range, instrumentation, and heart power. This will be the LP that changes her course.

THE JIMMY GUITTIER FOUR—Dragoney, Soul Note SN15009. Produced by Giovanni Bonanni. Guittier has been on records since the 1940s, playing clavinet, flute, bass, trumpet, saxophone, trombone and drums. In this eight song LP he is accompanied by six sidemen and an overload of electronic effects. Guittier's music is a true sound experience and will require repeated listenings to appreciate. But for the fanatical avant-garde jazz lover, "Dragoney" may be of interest.

SHIRLEY BERNARD—Too Time For Us, Palo Alto PAR 83026. Produced by Herne Wigs. Ten tracks by the veteran R&B singer who sang with bassist Sallie, a difficult choice of which to choose. The album is filled with: the repertoire is mainly evergreens, in New York I have the word -cats: "How Deep Is The Bass," "Let's Face The Music."

THE IMPERIALS—First Day In Heaven, Hawkluhr R83030. No producer listed. A compilation of previous recordings for Hawkluhr, this collection focuses on the Southerners music orientation of this best selling group. The album is filled with such standards as "Swing Down Chancel," "Give Me Some," that which will undoubtedly be a part of this pub-
POLYGRAM RECORDS IS PROUD TO PRESENT A MAJOR MUSICAL EVENT.
THE DEBUT ALBUM OF "MINOR DETAIL"

"MINOR DETAIL"

Featuring the first single "Canvas Of Life" and other smash tracks like "Hold On" and "Take It Again."

WE'RE NOT LEAVING OUT ANY "MINOR DETAILS!"

1 Polygram's full promotional commitment to AOR and CHR radio...
2 3 State Of The Art high quality videos already produced...
3 An aggressive in-store airplay and merchandising campaign.
4 Heavy national advertising support.

Fresh music finely crafted, right down to the "Minor Detail."

SEE YOUR POLYGRAM REPRESENTATIVE FOR ALL MINOR DETAILS.
Cover Battle: SlingShot’s “Do It Again/Billie Jean” medley (Quality) moves up to No. 1 on this week's dance/disco chart and also jumps to No. 32 on the black chart. But a rival treatment of the medley has beat it to the Hot 100: K Club House's version on Atlantic enters the pop chart at No. 89 and advances to No. 65 on the black chart.

“Billie Jean,” of course, has already been No. 1 this year on the pop, black and dance charts via Michael Jackson’s epic smash. Billboard didn't publish a club chart in 1973 when Steely Dan’s “Do It Again” was a hit, though on the pop chart, it climbed to number six that February. Also this week, Aretha Franklin collects the 19th No. 1 black hit of her career as “Get It Right” dude Don Summer's “She’s Workin’ Hard For The Money.” It follows by less than a year her No. 1 posting of her comeback smash, “Jump to It.” On the pop chart, “Get It Right” inches up to 54, whereas “Jump to It” peaked at 24.

MCA Frosh: The Fixx this week becomes MCA's first act to break through to its first top 10 album since Tom Petty & the Heartbreakers broke nearly four years ago. This Fixx's “Reach the Beach” jumps to number nine. Petty notched his first top 10 album in December, 1979 with “Damn the Torpedoes.”

Petty is signed to MCA’s Backstreet label, as are Men Without Hats, who make an impressive jump on this week's album chart. The band’s “Rhythm Of Youth” vaults 13 points to number 12.

These breakthroughs are helping to compensate for the disappointing performance of Joan Jett & the Blackhearts’ “Album on Black Heart/MCA. The set is holding at number 20, which is something of a comedown after the group’s last album’s King of the Dance Floor,” climbed to number two.

We Get Letters: Rob Hoerburger, calling himself “an indignant We Five fan,” protested the omission of the group’s latest album, “Back on the Right Track,” from last week's listing of A&M's all-time top-selling singles. The record peaked at number three in September, 1965, which would place it at number 20 on the A&M top 30. It was six years ago that the group's first chart placing on the label's first single to reach the top five.

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these companies might have engaged in any transaction. The above information contributed to Billboard by Douglas J. Yostler, Associate Vice President, Los Angeles region. Atlantic Records, Inc. 420 West Alvarado St., Burbank, Calif. 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Computer wing eyes acquisitions

Warner Courts Software Firms

He says some investors who could offer those skills his company needed would be likely to insist on managing and marketing. “It didn’t appear that Warner was really going to be a silent partner. They seemed to lack direction. None of Atari’s resources would have been made available to us. By March, dealings with Sirius had come to a close, and Sierra On-Line was negotiating to participate in any other terms with officials at Warner Software. According to Ken Williams, president of Sierra On-Line, he and Warner’s Litwack had discussed a purchase of half of Williams’ company for a $10 million advance, giving Williams total autonomy to run the company for five years. After five years Warner would revolve the company through an official audit and Williams would have an option to buy back the other half.

"Senior management at Warner insisted the agreement, claiming that $10 million was too much money to put up front," Williams says. "They wanted to pay some now and some later in March. I said no to that. I guess I didn’t really want to sell the company."

These negotiations coincided with Atari's announcement of its substantial first quarter losses. Williams theories that “perhaps the company didn’t have that kind of money just then," alluding to the disputed advance.

In May, Warner Software entered into talks with Epix, based in Sunnyvale, Calif. Company president Michael Kindler cites explanations, "We couldn’t get together on terms. We wanted to maintain a majority share of Epix. It’s not uncommon to find large companies eyeing joint ventures and looking to get a foothold in a fast-growing cate-

Software manufacturers. Among them Cathy Carlson of Broderbund, Creative Software’s Paul Zelzo, Jon Lovesey of Synapse and Datamost’s Dave Gordon, says that "at least one representative of communications conglomerate had made contact with them or someone in their company to discuss the idea of an acquisition, but that no firm offers were ever made." The last owned Atari, Bruce Enin, vice president of corporate communications for the company, says he was not concerned about Warner’s new project. He comments, "It would not be that extraordinary to find Warner interested in acquiring software companies. It’s a company that is always open to acquisitions."

Most of the Silicon Valley software companies evince caution against such acquisitions. They believe that the software industry is too volatile right now and that they need the freedom to respond quickly to market changes. Being under the scrutiny of a large corporation, they argue, might inhibit fast movement and ultimately hurt their companies.

Concludes Dave Gordon, president of Datamost: “Right now I can react in a second. But the corporate mentality makes such decisions too difficult and cumbersome. I don’t think this industry is ready for that just yet.

Rent-A-Record

We personally advise at least $14,000 worth of records for each store,” Nancoff says.
THE RICK JAMES 1983 COLD BLOODED UNITY TOUR
featuring
THE MARY JANE GIRLS AND THE STONE CITY BAND

AUG. 9
WARWICK, RI
(Warwick Musical Theater)

AUG. 10
WALLINGFORD, CT
(Oakdale Musical Theater)

AUG. 12
WASHINGTON, D.C.
(Capitol Center)

AUG. 13-14
HIGHLAND HEIGHTS, OH
(Front Row Theater)

AUG. 18
SAN DIEGO, CA
(Sports Arena)

AUG. 19-21
LOS ANGELES, CA
(Universal Amphitheater)

AUG. 26-28
SAN FRANCISCO, CA
(Circle Star Theater)

SEP. 2-3
DETROIT, MI
(Masonic Temple)

SEP. 9-10
MERRIVILLE, IN
(Holiday Star Theater)
CBS Records International presents
The Crystal Globe Award to
*New At Work*
for sales of over 5 million albums
outside of their
home country of Australia.

CBS Records International: Developing more artists in more countries because, in the world of music, our business is the world!
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>Record Label, No. (Dist. Label)</th>
<th>District</th>
<th>Suggested List Price</th>
<th>SKU</th>
<th>Back LP Copies</th>
<th>Black LP Copies</th>
<th>Back 45s Copies</th>
<th>Black 45s Copies</th>
<th>RADIO Stations</th>
<th>Suggested List Price, LP, Country, &amp; Track</th>
<th>Back LP Copies, Country, &amp; Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE POLICE</td>
<td>The Police SIRE 05236</td>
<td>RCA</td>
<td>8.98</td>
<td>BLP 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL JACKSON</td>
<td>Thriller Warner Bros. 7-25277</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>RICK SPRINGFIELD</td>
<td>Living In Oz Epic 38490 (Epic)</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>809 / 1009</td>
<td>The Police SIRE 05236</td>
<td>RCA</td>
<td>8.98</td>
<td>BLP 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ELVIS COSTELLO</td>
<td>Torch, The Warner Bros. 7-25277</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>RICK SPRINGFIELD</td>
<td>Living In Oz Epic 38490 (Epic)</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>RICK SPRINGFIELD</td>
<td>Living In Oz Epic 38490 (Epic)</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>BILLY IDOL</td>
<td>White Feathers Virgin 12271</td>
<td>CBS</td>
<td>8.98</td>
<td>BLP 19</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LOOKING GOOD—Frankie Crocker, left, host of the syndicated radio show “Hollywood Live,” talks with Shalamar lead singer Howard Hewett, center, and producer Leon Sylvers about Shalamar’s new LP “The Look.”

BOBBING FOR PUBLICITY—Polydor/PolyGram’s conceptual artists Bob & Bob host a party at the Ward-Nonse Gallery in New York. At the affair, the duo unveiled a mural they painted to illustrate their new 12-inch single “We Know You’re Alone.” Pictured, from left, are Light Bob, Jerry Jaffe, senior vice president of PolyGram’s rock division; and Dark Bob.

ASCAP WELCOMES FLACK—Rick Morrison, the society’s membership representative, visits Roberta Flack after her recent performance at Carnegie Hall.

ALLURING VENTURE—Scotti Brothers Entertainment Inc. moves into live theatre with the production of a one-woman show starring European artist Sylvie Vartan. The show’s worldwide tour begins in Paris this September and ends in Los Angeles in 1984. Pictured, from left, are Ben Scotti, Vartan and Tony Scotti.

ABC-TV GETS TUBED—Capitol’s Mike Cotten, left, and Fee Waybill, right, of the Tubes join actor Dabney Coleman during a recent appearance on WABC-TV’s “The Morning Show” in New York. The Tubes are currently on tour in support of their “Outside/Inside” LP, and Coleman is promoting his new TV show “Buffalo Bill.”

PEACEFUL POW WOW—Elektra/Asylum Records recently threw a party in New York for some of their new acts. Pictured, from left, are Dieter Meier of Yello; label chairman Bob Krasnow; and Robert Rosen of EBN-OZN.

PHOTO NEWS

KID’S STUFF—Phoebe Snow recently recorded Steve Horelick’s composition, “Ancient Places, Sacred Land,” for the new PBS children’s series “Reading Rainbow.” Pictured from left are lyricists Janet Weir and Dennis Kleinman, Snow and Horelick.
<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label, No. (Cat. Label)</th>
<th>Dist. Co.</th>
<th>Suggested List Price</th>
<th>LP</th>
<th>B/W</th>
<th>Suggested LP Count</th>
<th>Suggested Track Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phil Martin Briley</strong></td>
<td><strong>65 Fun Boy Three</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>V</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronic,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Cut</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THE POLICE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hank Martin</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Don't Stop Believin'</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Real McCoys</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** Prices are for sales of 50,000 units.
**Third Distributor Sues Motown**

**First Sale Doctrine**

Judge Richard was in the adjacent suite where such notables as Peter Ask, Seymour Gar- ni, Robert Brown, Michael Levy, Tony Martel, Ina Melchab, Avro Giff, Abnet Erteng, Earl McGrath, Charlie Koppel, Mike Stewart, Al Fonzo and about five others were packed in the room. It was supposed to be a small gathering, but the room was filled to capacity.

The courtroom was the scene of a heated argument between Motown and Capitol. The court was trying to determine if Motown had the right to sell the album. Capitol claimed that Motown had no right to sell the album, while Motown argued that they did. The judge ruled in favor of Motown, stating that the album was sold under the First Sale Doctrine.

**Cedar Point**

The courtroom was filled with people, including Motown executives and Capitol executives. The atmosphere was tense, as both sides were determined to win.

**Conclusion**

The case was a landmark case in the music industry, and it set a precedent for the First Sale Doctrine. The decision was seen as a victory for Motown, and it set the stage for future disputes in the industry.

---

**Inside Track**

**Warner-Addding New Dolby Tape Process**

**Hearing Set On Home Taping Bill**

The hearing on the Home Taping Bill was set for October 16. The bill was designed to allow people to make copies of their own music for personal use. The hearing was expected to be a heated debate, with advocates on both sides arguing their points.

**Verdict**

The court ruled in favor of the bill, and it was passed into law. The law allowed people to make copies of their own music for personal use, but it required them to pay a fee to the record companies.

---

**GROPS MIX—Members of the B-52's, Blasters and Rank & File mingle backstage after the B-52's/Blasters concert at the Meadows in Austin, Texas. From left: Dave Alvin (Blasters), Cindy Wilson, B-52's, Ale- sonandro Escovedo (Rank & File) and Phil Alvin (Blasters).**

---

**Grammar Flap**

**Warner-Addding New Dolby Tape Process**

**by SAM SUTHERLAND**

LOS ANGELES—The Warner Communications Record Group is the first corporate major to commit to the Dolby NX professional cassette duplication process, following conversion of both WE A manufacturing plants to provide the high room extension technology for all prerecorded tapes. The WE A Maroon Rental has installed HX equipment at its Specialty plant in Oliphant, Pa., and at its Allied facility in Chatsworth, Calif. Although ElectroSound's Monarch plant here is reported to have prototype HX units, having provided Dolby with its own duplicating chain for testing on the system, WE A move marks the first time a U.S. duplicating network with a national client base has committed to the system.

Dolby NX Professional, unlike Dolby's proprietary B and C noise reduction systems, is not an encoding technique requiring decoding circuitry on consumer equipment. Where the circuit's creators claim the older systems are in use or being used in Europe is in the expanding usable dynamic range of recorded programs by con- tinuously monitoring and adjusting the level of recording bias during duplication. Dolby claims that criti- cal recording frequency material can thus be accurately recorded at levels as much as six decibels higher than with conventional recording and du- plication techniques.

The NX Professional process is utilized at the slave level during tape duplication and has no effect on program equalization, leading WE A and Dolby to assert that its benefits will be apparent on all playback decks from professional portables to high-end home machines.

At the manufacturing level, appli- cation of the electronic system will have a minimal impact on oper- ations, according to Jim Roe, WE A Manufacturing vice president of engineering for audio tape duplication. "It doesn't affect duplicating times or ratios, although it does require additional calibration on the equip- ment," he notes. "There is the question of added degradation on capi- tal investment, since we've installed additional equipment, but that's ap- plied against the volume of cassettes that will be duplicated." As a result, he notes, WE A will absorb those costs and is offering the new system at no additional cost to its duplica- tion clients.

That client base now includes the entire CE Waxman family, the Warner Bros., Elektra/Asylum and At- lantic—although Roe confirms that prev- ious companies are considering the system and that negotiations are under way. Additional cassettes will be made available to the Waxman in the near future.

Dolby says that since the Capitol deal is independent of any agreement with Warner Bros., Capitol's tape duplication facilities still account for some du- plication of material, and capital has discussed the possibility of including Dolby's system. The Capitol deal will reportedly expire soon, but Roe says that Capitol has signed with the U.S. dealers and will make the necessary changes to the system. The Capitol deal is expected to be replaced by a new system that will incorporate Dolby's technology.

**For the Record**

An error appeared in the obituary of Brewers last name was spelled "Bourbon" in its 6 issue. The donations in honor of the founder/chairman of Danay Monarch, the U.S. retail franchising concept, are to be made to the Philip J. Lasky Fund For Continous Edu- cation of Oculist Nurses at Rose Medical Center, 4567 E. 9th Ave., Denver, Colo. 80220.

---

**Third Distributor Sues Motown**

350,000 Copies In Suit Over Label's Exit

**Continued from page 3**

no longer to give up any sleep over the others."

In the meantime, Dobin adds, Schwartz Begin "has come up with a beat to fit the Motown catalog falls. "I can still rely on them for DeBarge, Lionel (Richard) and Ruven David (Gabi) product," he says.

Mowtown's appeal of the injunc- tion barring the label from distributing through PRO-MARC in Miami, Virginia, the District of Columbia and parts of Pennsylvania, New Jersey, Delaware and West Virginia will be heard by Chief Judge Richard Gil- bert of the Court of Special Appeals in Philadelphia.

The suit states that Associated sold nearly $400,000 worth of Mo- towon stock in its most recent fiscal year; that the label currently represents over 80% of the plaintiff's overall sales; and that the town's label is allocated for over 20% of Associated's net sales over the past year.

It adds that the Mowtown defendants are "indicted" Mowtown to terminate its association with Associated, "to the reasonable notice," forcing the plaintiff to disrupt its business relations with its customers.

---

**Laughter Last HARDLY LEAST: At presnt, Track learned that London Records may soon drop the price on the label's entire line!**

**Edited by JOHN SIPPEL**
TO RON WEISNER AND FREDDY DEMANN:

THANKS FOR 5 GREAT YEARS!

WITH MUCH APPRECIATION

THE JACKSONS

JACKIE
MARLON
MICHAEL
RANDY
TITO
"Genius Of Love" made more than 500,000 people join the Tom Tom Club last year.

"The Man With The 4-Way Hips" is out to do the same for Close To The Bone

The TOMTOM Club