

SM 14011

Billboard

89th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Jan. 14, 1984 • \$3 (U.S.)

FACING TOP 40 CHALLENGE

AOR Programmers Plan More Variety

By PAUL GREIN

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

LOS ANGELES—AOR programmers plan to play a wider variety of music in '84, in an attempt to counter gains made in the past year by top 40.

WCI/PolyGram Gets Canada OK

By KIRK LaPOINTE

OTTAWA—The proposed merger of the Canadian recording interests of Warner Communications Inc. and N.V. Philips/Siemens has received a green light from the government's Foreign Investment Review Agency.

The two companies, as part of a desired worldwide joint venture, will

(Continued on page 68)

They are looking to play more compatible contemporary hit material, along with a continued heavy dose of heavy metal.

But the programmers polled expect to expose somewhat less modern music, and a lot less of the '60s stalwarts who for so long comprised the core of the AOR format: the Beatles, the Stones, the Who, the Doors and Led Zeppelin.

Sentiment for heavy metal and against modern music runs strongest in the middle of the country. On the coasts, modern music is still expected to be an important factor, along with metal, contemporary hits, and possibly even some black music.

There will also be more one-hit acts and single-track albums, as opposed to the days when AOR would go five or six songs deep on a key album. As a result, AOR and top 40 ra-

(Continued on page 66)

CHAINS ARE CHEERED

Yule Sales Boom Continues

By EARL PAIGE

LOS ANGELES—Record/tape chains continued their bright year-end sales picture between Christmas and New Year's Day.

In confirming what stacks up as the best holiday season for the music industry since 1978 (Billboard, Jan. 7), many chains said last week that they had not yet been able to fully tabulate sales gains or break down volume on types of product sold.

Stan Goman, division manager of Tower Records, based in Sacramento, estimates a chainwide increase of 15% for record/tapes, but doubles that percentage with home video figured in (separate story, page 22). Latter surge was led by booming business for "Raiders Of The Lost Ark" and "Making Michael Jackson's Thriller."

Personal stereo, both boom boxes and portable Walkman-type recorders/radios from Sanyo, helped drive volume at 150-unit Record Bar 22% beyond 1982 for chainwide compari-

sons, says chairman Barrie Bergman. Comparable location increase was 20% up.

"There was an ongoing debate here early on about our having too much personal stereo. We finally ran out," says Bergman of the almost coast-to-coast chain's entry in the product.

Once rolling, Christmas sales volume never trailed off. "The only dip we got was the weather right after Christmas that hurt us in Tennessee

and throughout the Midwest. And we're picking it all up this week," Bergman says. The chain had "several \$1 million gross days" and totalled over \$18 million for December, he says.

"The comparative locations figure tells us how we're doing," explains Lou Fogelman of 26-unit Music Plus here. This contrasts stores in existence in both 1982 and 1983. For

(Continued on page 65)

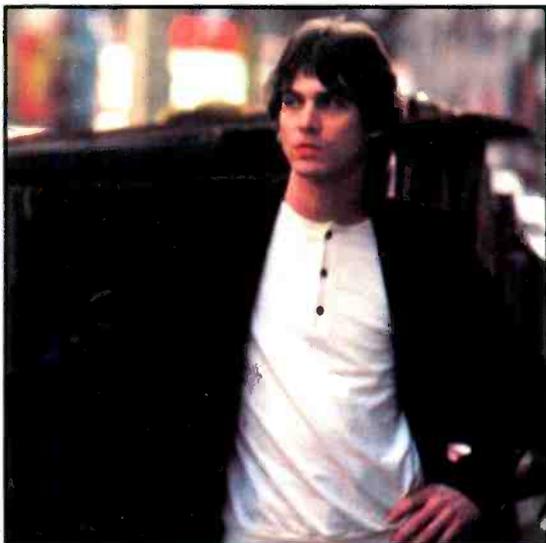
Musicland To Buy Harmony Hut

By LEO SACKS

NEW YORK—The Musicland Group is mapping organizational changes for the 24-store Harmony Hut chain following its proposed purchase of the web last week from Schwartz Bros. Inc. for \$8 million in cash. Target takeover date is Feb. 27, pending approval by Schwartz Bros. stockholders.

The chain, whose stores are based in Maryland, New Jersey, Pennsylvania and Virginia, topped the \$25 million sales mark last year. Its units average between 5,000 and 5,500 square feet. Purchase price represents "the book value" of the web's inventory, leases and fixtures, according to Schwartz Bros. president Jim Schwartz, who says that the company's distribution arm will now concentrate on video and computer software merchandise but still maintain an active interest in recorded product.

(Continued on page 68)



Excitement Makes It in 1984 and there is nothing more exciting than DWIGHT TWILLEY'S new EMI America album **JUNGLE** (ST 17107) and the campaign behind it. **JUNGLE** features the new single and provocative new video "GIRLS" (B 8196) (Advertisement)

- Inside Billboard -

- **THE BLANK VIDEOTAPE MARKET**, already highly competitive in terms of both prices and brands, gets more crowded at this week's Consumer Electronics Show, with Kodak and Polaroid unveiling their new VHS and Beta tape lines. Page 3.
- **THE DOUBLEDAY CHAIN** has a new vice president of programming: Dave Martin, who was most recently VP/programming for Bonneville's WCLR Chicago. Although Martin's background is in adult contemporary radio, both he and Doubleday president Gary Stevens say his appointment is not necessarily an indication of new programming directions for the chain. Radio, page 10.
- **CHRISTMAS SALES IN EUROPE**, especially Britain, offered encouraging signs that the music industry there may be emerging from the economic doldrums. Holiday business was generally stronger than it had been in several years, and hopes now center on sustaining the upturn through 1984. Page 70.
- **APPLE COMPUTER** is exhibiting at this year's Consumer Electronics Show after a four-year hiatus. The firm's return finds its network of business and home computer dealers divided over its apparent commitment to the home market. Page 3.
- **NARM PLANS CHANGES** in its annual convention, set for March 23-27 at Miami Beach's Diplomat. Most significantly, video product will share the spotlight at the gathering, the theme of which is "The First Music & Video Carnival Of Entertainment." Page 4.
- **GOLD AND PLATINUM ALBUM TOTALS** declined in 1983 for the third straight year, supporting the contention that the trade's recovery last year was due more to the runaway success of a few titles than to an across-the-board jump in sales. Page 4.



"NO SELL OUT" by MALCOLM X with music by KEITH LE BLANC. You've read about it, you've talked about it. BUT, have you heard it? "Le Blanc has done an amazing job of capturing the essence of Malcolm X's intellectual street raps, bringing this messenger's message to a new generation of listeners." Nelson George, Billboard. (Tommy Boy 12" TB 840) (Advertisement)

(Advertisement)

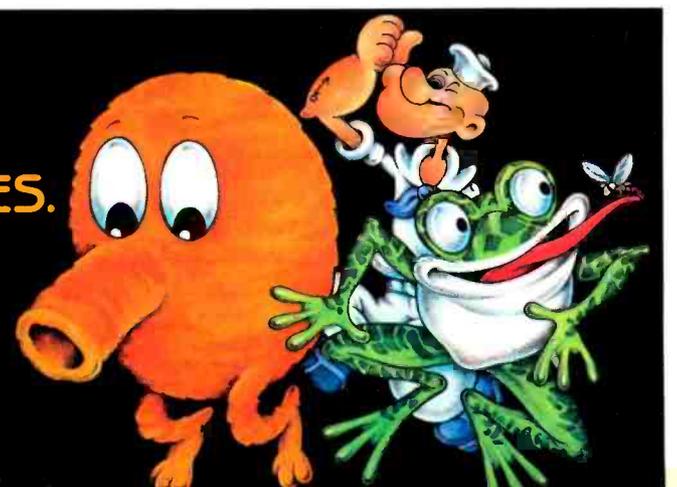
WITH A HOP, A RIBBIT AND SOME MUSKLE,
PARKER BROTHERS IS SHOWING ITS
STRENGTH IN HOME COMPUTER & VIDEO GAMES.

(After all, who else could create another Monopoly.™)

 PARKER BROTHERS

Look for Q*Bert,™ Frogger,™ Popeye® and more at WCES booth #629.

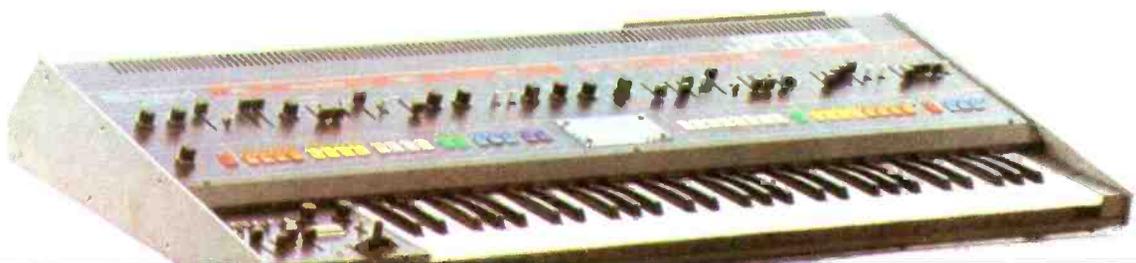
FROGGER is a trademark of Sega Enterprises, Inc. POPEYE is a trademark of King Features Syndicate, Inc. Q*BERT is a trademark of Mylstar, Inc. © 1984 Parker Brothers, Beverly MA 01915



**ATTENTION! FIRST
HIT OF THE NEW YEAR**

Howard

J
O
N
E
S



"New Song" 7-69766

The new single from the forthcoming album
"Human's Lib"
from Howard Jones.
Also available on 12"

0-66977

Look for the **"New Song"** video on MTV.

Produced by Rupert Hine
Management by David Stopps of Friars Management, Ltd.



Available on Elektra Music Records & Cassettes.

© 1992 Elektra/Asylum Records • A Warner Communications Co.

www.americanradiohistory.com

News

Videotape Competition Heating Up Camera Firms Introducing Blank Tape Lines At CES

By LAURA FOTI

NEW YORK—The camera companies entering the blank videotape market at this week's Consumer Electronics Show (CES) will be adding their names to one of the most price- and brand-competitive product categories. There are currently more than 30 different brands of videotape on the market.

Kodak entered the blank tape market last week, with the introduction of 17 different lengths and grades of Beta and VHS tape, as well as 8mm cassettes and a full line for the professional market. Polaroid will offer tapes in VHS and Beta formats.

Because of this proliferation, dealers and suppliers do not foresee any

substantial changes in retail pricing of blank tape in the near future. They point out, however, that it is possible for retailers to make a profit on blank tape, especially through special promotions.

"I don't think that retailers today are using videotape as a loss leader as they have in the past," says John Birmingham, vice president of sales and merchandising for Sony Tape. He adds that, although there are "hotbeds of competitive activity," such as New York and Los Angeles, "in most areas you can make money. Partly this is because the influence of gray goods has declined."

He continues, "There's still some margins left. Manufacturers are trying to develop stronger consumer promotions—premiums, special rebates and so on—to help stop the declines. I expect to see a lot more of them at CES, because if there's continual support of a specific promotion, the price will be affected."

Retailers surveyed say that they're making a profit—but the margins are low, ranging from 2% to 20%. "We find we move enormous volume at a small margin," says Dave McCulloch, manager of the video department at Tower Records in New York.

Billboard Confab Places Focus On Computer Trends

LOS ANGELES—Computer hardware and software sales trends and emerging marketing patterns will underscore three days of panel discussions sponsored by Billboard March 7-9 at the Westin St. Francis Hotel in San Francisco.

The second Billboard Computer Software/Video Game conference will also feature a software awards ceremony, manufacturer hospitality suites and a formal luncheon where attendees and panelists will discuss key industry issues.

On the first day of the conference, hardware and software makers will confer over new technology schemes and software trends on a panel, "Keying In The Future: Hardware And Software Trends." "Categorically Speaking" is the name of a panel to focus on marketing entertain-

(Continued on page 68)

"You have to keep prices low to remain competitive," he adds, "and we're fairly aggressive about going after deals." Those deals, say retailers, vary from supplier to supplier, and even from week to week.

"You could have 50 different distributors and get a different deal from each one," says Ben Karol, head of King Karol in New York. "No two people get the same price. It's very complicated, and involves givebacks, 30-day terms, buy a certain amount, get a certain amount free."

"The large users—the distributors—don't know from one purchase to the next what the price will be. This is a business like liquor, tobacco and small appliances. No profits are made except by the manufacturers and, in some cases, the distributors. The retailers make no profit."

Wholesale prices for major brand T-120 tapes fall just under \$7. Average pricing across the country is \$7.99.

Retailers stress that, even though they don't make much money on tape, they consider it an essential part of the product mix. "We couldn't get away without selling it," says McCulloch. "It's probably 15%-20% of our dollar volume." Karol adds, "We sell a lot of Agfa tape at \$8.99 and make a fair profit on it."

Doug Chatburn, national sales manager for TDK, suggests the entry of Kodak will have a stabilizing effect on the marketplace. "Pricing has got to stabilize this year," he says. "I don't see how prices can continue to drop the way they did in 1983. This is a big growth business with a lot of

(Continued on page 68)



FABULOUS FANS—Barry Manilow attracts a gathering of stars backstage following the opening of his seven-night engagement at the Universal Amphitheater in Los Angeles. Pictured from left are Kenny Rogers' wife Marianne, Dionne Warwick, Kenny Rogers, Manilow, Shirley MacLaine and Leslie Uggams.

FCC TO GET FORMAL RECOMMENDATION

Stereo TV System Gets EIA Nod

By BILL HOLLAND

WASHINGTON—In a move that also involves an increase in television viewing in the U.S. since color was introduced in the early '50s, the Electronic Industries Assn. (EIA) multi-channel television sound committee has unanimously recommended a single stereo sound system for American tv.

Industry members including re-

ceiver and transmitter manufacturers, the National Assn. of Broadcasters (NAB), the three commercial networks and the National Cable Television Assn. recommended the Zenith Radio Co. transmission system and the dbx noise reduction system for use in tv stereo, which they call "multichannel sound."

The committee completed testing of three transmission systems and four noise reduction systems last fall and heard presentations from the

companies Dec. 19-21. Formal industry recommendation will be filed with the FCC on Jan. 30.

However, industry filings with the FCC have already begun in the hopes of convincing it that quick adoption of the recommended single system would be better for the public and industry than passing on a decision and leaving the future of tv stereo to the marketplace.

The new system will permit tv stereo sound, and, simultaneously, a separate audio channel which could be used for a second language or other educational use. System testing, coming after five years of study and searching, was conducted at Matsushita Industrial Co. in Chicago, the CBS Technology Center in Stamford, and NAB's Washington headquarters.

Also tested were transmission systems developed by the Electronics Industries Assn. of Japan (EIAJ) and Telesonics Systems Inc. Other noise reduction systems tested were developed by Dolby and CBS Laboratories.

The recording industry, represented by the RIAA, is aware of the developments but has not been asked to participate in the subcommittee's recommendation. Says RIAA president Stan Gortikov: "The emergence of stereo system television would truly be of great benefit to our industry, but I have nothing to offer in the way of technical recommendations."

FOR FEWER RETURNS

CBS Offers Midline Discount

NEW YORK—CBS Records has made the unusual move of providing accounts the option of trading off return allowances for discounts on midline product.

The move within \$5.98 list-equivalent product from the non-list label also involves an increase in return allowances in this category for "hybrid" (retail/wholesaler) accounts and for racks/one-stops. Hybrid accounts' returns have been lifted from 20.5% to 24%, while racks/one-stops now have an exchange of 30% compared to a previous 23%. Pure retailers continue to earn an 18% return allowance.

As for the trade-off feature, it provides for 6% discounts in exchange for a 6% reduction in return allowances. With pure retailers, for instance, the formula, based on an 18% return, works in the following manner: 18% return, no discount; 12% return, 6% discount; 6% return, 12% discount; no return, 18% discount.

According to Paul Smith, CBS senior vice president and general manager, the trade-off plan provides a stimulus to the midline catalog, which he admits has been producing "flat" or "slightly off" sales patterns since its introduction five years ago. He attributes this to steadily climbing consumer prices, from under \$4 at the start to near list currently.

Apple Back At CES; Dealer Reaction Mixed

By FAYE ZUCKERMAN

LOS ANGELES—Apple Computer's return to the Consumer Electronics Show (CES) following a four-year hiatus finds its network of business and home computer retailers divided over Apple's apparent commitment to the home computer market.

Many Apple dealers already contend that businesses are choosing IBM computers over Apples because of IBM's stronger image as a business machine company. Many of these dealers readily admit, however, that this holiday selling season revealed record sales levels for Apple's IIe computer, primarily to the home market.

Meanwhile, computer and software dealers who traditionally attend CES are elated over Apple's reappearance there. They perceive it as bringing a stabilizing force to an extremely volatile industry.

Ron Cruickshank, president of the Record Bar chain, has been watching the computer market closely. He has seen very little use for computers in the home thus far, and believes that Apple's entry might bring viable home applications.

Record Bar stores sell video games, but have yet to enter the computer software arena. "We are very interested in computers, and will be pursuing information on software at the show," Cruickshank says.

One Colorado Apple dealer, Jon Carmain, the president of three-unit IDEX Microsystems, evinces fear that the Apple IIe computer could become an off-the-shelf, mass-marketed item. "It would be a shame to see Apple handled in that manner," he says.

Carmain expresses little surprise over Apple's appearance at CES. The added exposure and visibility, he says, will ultimately bring new business to his store.

Both Carmain and Dick Walker, owner of three Apple dealerships in Florida, note a marked increase in Apple IIe sales to the home market. They both caution that with Apple spearheading sales to the home market, its image as a business computer maker must be reinforced.

John Heitmann, general manager of New Jersey's Johnathan Computers, recommends the IIe for home use. He says the massive educational and entertainment software offering for Apple computers makes the IIe an appropriate home computer.

But, he adds, he has observed IBM PC sales outdistancing Apple sales to businesses. Many corporations he has sold Apple computers to are selling off their "used Apples" and outfitting their offices with IBMs.

"I truly believe that if Apple introduced the right product it would sell," Heitmann says. "The corporate world just believes in 'big blue.' Ap-

ple is perceived as a microcomputer company."

Heitmann, Walker and Carmain observe that nearly 40% of their Apple IIe sales are to the home market. Atlantic Business Computers' Walker places his sales at "half and half."

A spokeswoman for Apple explains that the company has returned to CES because of the changing nature of the show. "It has come to attract many computer companies and personal computer dealers," she says.

The Apple booth will not contain any new product introductions, and will feature mostly software as well as the company's Apple IIe and III computers. Most of the software featured will be from third party vendors.

At the show, Apple officials will not be taking any orders for products from retailers, she says. Retailers will, however, be able to pick up information on how to become an Apple dealer.

In This Issue

BLACK	53
CANADA	55
CLASSIFIED MART	33, 35
COMMENTARY	8
COUNTRY	29
INTERNATIONAL	7, 55
JAZZ	38
PRO EQUIPMENT & SERVICES	26
RADIO	10
RETAILING	22
TALENT & VENUES	40
VIDEO	44

FEATURES

Boxscore	40
Executive Turntable	6
Industry Events	59
Inside Track	70
Lifelines	59
Most Added Records	16
Nashville Scene	31
Now Playing	24
Stock Market Quotations	59
The Rhythm & The Blues	53
Video Music Programming	24
Vox Jox	10
Yesterhits	19

CHARTS

Hot 100	64
Top LPs & Tapes	67, 69
Black Singles, LPs	54, 53
Computer Software	25
Country Singles, LPs	30, 31
Midline	23
Radio Singles Action	17, 18
Rock Albums/Top Tracks	20
Adult Contemporary Singles	21
Bubbling Under	59
Hits of The World	56
Videocassette Rentals, Sales	49, 50
Dance/Disco	43
Jazz LPs	38
Videodisk	44

REVIEWS

Album Reviews	57
Singles Reviews	63

NARM Confab To Get Facelift; Theme Stresses Parity For Video

By EARL PAIGE

LOS ANGELES—The National Assn. of Recording Merchandisers (NARM) board sees the trade group entering a new era as, for the first time, video product will share the spotlight at an annual NARM convention, March 23-27 at Miami Beach's Diplomat.

A number of sweeping changes, including group discount registration and a new format for record/tape manufacturer sessions, are also outlined by Lou Fogelman, NARM president and head of Show Industries.

The trade group's board, which met in Chicago Dec. 29 to select a new executive vice president following the resignation of Dan Davis (Billboard, Dec. 24), sees video and prerecorded music coalescing rapidly. Thus, the convention's theme is "The First Music & Video Carnival Of Entertainment." Moreover, the board of NARM's sister group, the Video Software Dealers Assn. (VSDA), will join NARM leaders Feb. 1 in Chicago to nail down a replacement for Davis.

Restructuring of NARM's conven-

tion derives from the efforts of Roy Imber of Elroy Enterprises, Port Washington, N.Y., as convention head, according to Fogelman. At NARM's retail advisory meeting last fall, Imber led a frank discussion on recent NARM conventions. "All we do now is go down there and wait for it to be over," was Imber's comment (Billboard, Oct. 8).

Most dramatic will be the new format for manufacturer/member interface. Though details still need to be firmed up, Fogelman says there will be sessions for retailers, one-stops and rackjobbers. "It may work out along lines of WEA meeting with retail at 3:30 p.m., while CBS meets with one-stops at the same time, and then another label with racks; then it rotates."

Harsh criticism came in October from board member Russ Solomon of Tower Records and others, who said NARM delegates tend to disappear up to manufacturer suites.

Retail advisory panelist Carl Rosenbaum spoke for small chains: "As someone not being a 400-store chain and never getting invited up to the manufacturer suites, I get down to Florida and ask myself why I'm

there." Rosenbaum heads 10-store Flip Side in Chicago.

A new registration discount will offer firms half-price on all delegates beyond five from the same firm. Standard registration is \$400. Fogelman says NARM's early funding of VSDA represents how the trade group can become beneficial to small, single-store proprietors and small chains.

"That we are just large chains, and that small retailers have no influence, is a mental attitude," he says, adding that NARM welcomes participation by small record/tape chains and individual stores.

Of the new era in which more and more large chain members of NARM are increasing their video involvement, Fogelman indicates there is no paradox represented by VSDA's membership, basically comprised of single-unit stores. "We saw video going beyond the mom and pop as the VCR penetration expands," he says. But he adds that NARM board members are bringing in VSDA's planners as part of an overall broadened responsibility for NARM.

The new video emphasis in Florida may provide more of the excitement NARM lacked, but, also significantly, offers the video suppliers a second exhibit venue in addition to VSDA's convention, Aug. 26-30 at Las Vegas' MGM Grand.

NARM, while interviewing candidates for the executive vice president post, isn't losing its grip on its many activities, Fogelman asserts. The "Gift Of Music" local advertising campaign is now being analyzed by various NARM chains involved, he indicates. Also ongoing are a number of meetings Imber has set with manufacturers as plans for NARM's convention are firmed up. "We're looking for a couple of strong acts as headliners," says Fogelman, referring to the effort NARM is making to have more representative talent at the annual convention.

At the NARM board meeting in Chicago were, in addition to Fogelman, Imber and Solomon: Jack Eugster, Musicland, Noel Gimble, Sound/Video Unlimited; Leonard Silver, Transcontinent Record Sales, and Paul David, Camelot Enterprises.

tion arm had suffered from the loss of several key labels.

However, staffer Joyce Heider says, "We were making money, we were surviving on (non-hit) product. It wasn't that we were losing money."

Zamoiski has always been pitted against Washington competitor Schwartz Bros. (separate story, page one), and, recently, another indie, Malvern, has also entered the highly competitive Maryland-Virginia-D.C. market. Says Heider: "There just isn't enough business for three distributors out there. To be frank, there isn't enough for two."

Zamoiski has made offers to employees in the distribution arm to take jobs within the company's other divisions. "They're taking good care of us," Heider says.

Zamoiski To Get Out Of Indie Record Distribution

By BILL HOLLAND

WASHINGTON—The Zamoiski Co., the Baltimore-based multi-million-dollar consumer electronics/home appliance/record distribution firm, is getting out of the independent record distribution business.

An announcement from Zamoiski Co. vice president Irv Gomprecht follows an in-company financial analysis that the 86-year-old company could find a greater return on its investment by taking the revenue generated by its indie business and investing it in the company's other divisions.

While Zamoiski has been in the indie distribution business since 1958, the greater part of its revenue has been generated from its wholesale business ranging from microwave ovens to home washers and dryers. In the last few years, the record distri-

'83 RIAA Tally: Fewer Biggies Gold, Platinum Totals Down For Third Straight Year

By PAUL GREIN

LOS ANGELES—The industry's total haul of gold and platinum albums declined in 1983 for the third straight year. This supports the contention that the trade's recovery in '83 was due more to the runaway success of a handful of smash hits than to an across-the-board pickup in album sales.

The Recording Industry Assn. of America (RIAA) certified 49 platinum albums last year (signifying sales of one million copies), down from 55 the year before, 60 in 1981 and 66 in '80. The association also certified 111 gold albums (for sales of 500,000), down from 130 the year before, 153 in '81 and 162 in '80.

Epic was the big winner among combined labels. Epic and its associated labels accounted for 13 gold albums, putting it ahead of Columbia, RCA and Warner Bros., each of which notched 12. Epic also led in gold singles, with seven, compared to four for second-place RCA. And

Epic and Columbia tied for the lead in platinum albums, with eight each.

Five disparate artists led the industry with two platinum albums: Air Supply, Pat Benatar, Culture Club, Def Leppard and Kenny Rogers. Rogers was also one of only two artists to collect three gold albums in '83. The other was Willie Nelson, who was cited for collaborations with Waylon Jennings, Ray Price and Merle Haggard.

Rogers' duet with Dolly Parton, "Islands In The Stream," was also one of only two singles to be certified platinum last year (for sales of two million), along with Toni Basil's "Mickey." This platinum count ties the 1981 tally, but represents a drop from last year, when there were four platinum singles.

Discounting oldies and kiddie disks, the RIAA certified 23 gold singles last year (for sales of one million). This represents a slight gain over last year, when there were 21 non-oldie gold singles. Michael Jackson was the year's big winner with

four gold hits, two of them duets with Paul McCartney.

But overall, single sales in '83 remained depressed. Epic and RCA were the only combined labels to score more than two gold singles during the year. And four of the year's No. 1 pop hits have yet to go gold: Toto's "Africa," Dexys Midnight Runners' "Come On Eileen," Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It."

Rock in its various permutations, as ever, dominated the certifications. Of the year's 49 platinum albums, 20 were by traditional pop/rock acts, nine by heavy metal or hard rock acts and six by modern music bands.

Black music accounted for five platinum albums (Michael Jackson, Lionel Richie, Prince, Luther Vandross and, unexpectedly, Midnight Star). Country also contributed five (two by Kenny Rogers and one each by Alabama, George Jones and Elvis Presley). Adult contemporary had three (two by Air Supply and one by

(Continued on page 62)



BMI BOON—Jazz vibraharpist Lionel Hampton, left, visits with BMI president Edward Cramer after presenting the company's Archive Collection with the original big band arrangements by Quincy Jones and Ernie Wilkins of two of his compositions, "Flying Home" and "Midnight Sun."

Executive Turntable

Record Companies

Don Ellis joins MCA as international senior vice president, based in London. He was RCA's vice president for the U.S. and Canada. In addition, MCA's Nashville division ups Bob Schnieders to West Coast vice president of marketing and administration, based in Los Angeles. He was the division's West Coast



Ellis

Petrone

Schnieders

Gilreath

promotion and marketing manager . . . PolyGram ups Emiel Petrone to senior vice president, Compact Disc in Los Angeles. He was vice president of Compact Disc marketing . . . In Los Angeles, Elektra/Asylum/Nonesuch names Eddie Gilreath sales vice president. He was executive vice president of sales for Island.

Al Gurewitz is the new general manager of New York-based Ariel Records. He was promotion vice president for Epic/Portrait/Associated Labels . . . Allen Harford is appointed corporate vice president of human resources and administration for Capitol Industries-EMI Inc. in Hollywood. He was EMI Music's human resources and organization director, Europe and International. Also at Capitol, Sandy Richman is named manager of studio production and XDR cassette administrator. She was production coordinator.

In a restructuring of Atlantic and Elektra's accounts payable department in Los Angeles, four promotions have been made. George Gotsulias moves up to director of accounts payable from manager. Julie Bearden, Norma Moreno and Geri Aulkoski are all upped from staff spots to supervisors . . . Majorie Lomenzo is promoted to controller from assistant controller for A&M in Hollywood.

Ben Middleton is appointed vice president and head of a&r for the newly-formed label Dee Vee Records in East Orange, N.J. He was president of Ben Middleton's public relations and management firm . . . In Canoga Park, Calif., Sparrow Records promotes two vice presidents to senior vice presidents, Bill Hearn for marketing and Rick Horne for administration.

Video/Pro Equipment

Lisa Harman is upped to planning manager for RCA/Columbia Pictures Home Video in Burbank, Calif. She was marketing manager . . . In New York, Windsor Total Video appoints Robert Marmiroli marketing vice president. He was director of Interactive Video Services.

The Sony Corp. appoints Kevin Finn vice president and general manager of its newly formed Component Products division in Park Ridge, N.J. He was vice president and general manager of TRW's Semiconductor division. In addition, Myles Tittle Jr. is appointed vice president of marketing and sales for the new division. He was general manager of Sony Data Products.

Related Fields

Sherrie Levy joins the public relations firm of Solters/Roskin/Friedman in New York. She was a private consultant for public relations companies . . . Paul Bryant and Steve Lassiter join Nashville's Top Billing International as agents. Bryant was with United Talent and Lassiter was an agent for Variety Artists . . . Andy Dunkley is named promotion person and press liaison for the Irving Plaza club in New York. He was the club's stage DJ . . . Steve Jensen is promoted to vice president of International Creative Management in Los Angeles to head its West Coast concert department. He was head of its concert department in New York.

Billboard (ISSN 0006-2510) Vol. 96 No. 2 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

FOR THE FIRST TIME:

**THE YEAR'S HOTTEST MUSIC VIDEOS—
AN UNPRECEDENTED HOME VIDEO COLLECTION!**

PICTURE MUSIC

\$29⁹⁵

Suggest Retail Price

\$39⁹⁵

(Canada)

PICTURE MUSIC features these top music videos:

Bette Davis Eyes
KIM CARNES

She Controls Me
STRANGE ADVANCE

Always Something
There To Remind Me
NAKED EYES

The Border
AMERICA

Light In The Tunnel,
Human Race
RED RIDER

Everybody Wants You
BILLY SQUIER

Abracadabra
STEVE MILLER



Talk Talk
TALK TALK

Freeze Frame
J. GEILS BAND

She Blinded Me
With Science
THOMAS DOLBY

Bad To The Bone
GEORGE THOROGOOD

Turn It Over
EDDIE JOBSON

Belly Of The Whale
BURNING SENSATIONS

Kids In America
KIM WILDE

RECORD RETAILERS: DON'T MISS THIS OPPORTUNITY TO CASH IN ON THE MUSIC VIDEO REVOLUTION! PICTURE MUSIC—THE FIRST HOME VIDEO COLLECTION OF HIT MUSIC VIDEOS—PLUS COMPLETE LINER NOTES IN EVERY COPY!

NATIONAL RELEASE DATE: FEBRUARY 1, 1984

For more information, contact your Vestron Video distributor.



Vestron Musicvideo, P.O. Box 4000, Stamford, CT 06907, (203) 968-0000
© 1983 Picture Music International, Inc. Printed in U.S.A.



Beta
hi-fi

ACTS INCLUDE ENGLISH ROCK, R&B

Compleat Strives For Full Line

By EDWARD MORRIS

NASHVILLE—Compleat Records had its earliest success with country and specialty product, but the company isn't putting all its speculative eggs into just one or two baskets. Now in its second year of operation, the Nashville-based, PolyGram-distributed label has built a roster of 12 acts that embraces country, pop, r&b, beach music and exercise.

Additionally, Compleat is licensing recordings by several English rock acts for release in this country. A John Verity album is scheduled for February release, and Compleat will

issue a double-album by the Kinks (priced at \$11.98) the same month. Henning Jorgensen, Compleat's vice president and treasurer, confirms that the label is negotiating to reissue albums by David Bowie and Eric Clapton, but adds that the material has yet to be licensed.

Compleat's roster now includes Vern Gosdin and Jayne Kennedy, its biggest sellers, as well as Mike Martin, Susan Jacks, Rusty Wier, Kelly Foxton, Zella Lehr, Autumn, Jesse Boyce, Bohannon, the Tams and Willie Clayton.

Autumn is a four-man r&b group that originated at Nashville's Fisk Univ. Jacks, in addition to her solo work, was lead vocalist for the Canadian act the Poppy Family. Martin, Wier, Foxton and Lehr are all familiar names in the country field, while Boyce, Bohannon and Clayton have established their reputations as r&b artists. The Tams are beach music standard-bearers.

Charlie Fach, president and chief operations officer of Compleat, has manifested a particular interest in the label's r&b activity. As the former vice president and general manager of Mercury Records, Fach worked with such r&b bands as Kool & the Gang, the Bar-Kays, Con Funk Shun and the Gap Band.

"We have always planned to be a full-line record company," says Irwin Steinberg, Compleat's board chairman and chief executive officer. He says the label will be represented at Midem this year in its continuing search to find "as much foreign music as possible that might make it in the marketplace."

Steinberg reports that Jayne Kennedy's exercise albums are among the label's best sellers. Her "Love Your Body" album has sold almost 100,000 copies, and her followup, "Love Your Body More," has racked up sales of between 50,000 and 60,000 according to Steinberg.

Steinberg places Vern Gosdin in the same sales range as Kennedy.

Within the upcoming four months, Compleat will also have out new product on Martin, Jacks, Wier, Lehr, Autumn and Clayton. Except for Autumn, the releases will be singles.

Compleat owns three publishing companies: Flagship and Radio Cowboy (BMI) and Starship (ASCAP). Glenn Sutton is the only staff writer.

Compleat was founded in late 1982 by Fach, Steinberg and the late Bill Hall, who was then head of Welk Music's Nashville office. It was financed through the Nashville investment firm Jacques-Miller.



THREE TO GET READY—Jeffrey Osborne, left, joins former Mother's Finest vocalist Joyce Kennedy for a duet on her forthcoming album, which he is producing for A&M, while the label's owner, Herb Alpert, offers some advice.

Vanguard On Compact Disc Bandwagon

NEW YORK—Vanguard Records ships its first Compact Disc this week, a Joan Baez "Greatest Hits" package, to be followed within the month by an additional five titles.

The Baez compilation, consisting of 16 cuts dating back in some cases to the '60s, will not have an LP or cassette counterpart in the domestic market, says Seymour Solomon, Vanguard president, who pegs the list price of the label's CDs at \$19.50.

Coming within two weeks is an orchestral showpiece CD featuring the Baltimore Symphony conducted by Sergiu Comissiona. The same conductor will be director of the entries slated for February release, including the Saint-Saens "Organ" Symphony and the Tchaikovsky Fourth with the Baltimore, and the Franck D Minor Symphony, as well as a Debussy program with his present orchestra, the Houston.

JANUARY 14, 1984, BILLBOARD

New York NARAS Wing To Hold Monthly Seminars

NEW YORK—The New York chapter of NARAS launches a series of monthly seminars this month on "The Recording Industry Structure And Its Uncertain Future."

Open to the public as well as NARAS members, the seminars' opening session, "What Lies Ahead For The Songwriter In The Hi-Tech World?" will take place Wednesday, Jan. 19 in the main building of New York Univ. here at 100 Washington Square East, Room 703.

The panel will be composed of Ed Cramer, president of BMI; Jerrold Gold, an attorney in the Bee Gees' plagiarism case; songwriters Ralph MacDonald, James Mtume and Alan Merrill; Mike Millius, director of creative service at MCA Music and Irwin Schuster, vice president, creative, at Chappell Music. Attorney (and chapter legal counsel) Jeff Graubert will moderate.

All succeeding seminars will be held at the Center For Media Arts here, starting in February when, on a date yet to be determined, a panel, "The Electronic Threat," will feature Herbie Hancock demonstrating computerized instruments, together with studio musicians and John Glasel, president of New York Local 802 of the Musicians' Union.

On March 23, the history of the recording industry from 1877 to the present, "How It Got From There To Here," will be offered by musicologist Russ Sanjek, the New York chapter president.

In April, May and June, respectively, the series will offer "To CD Or Not To CD: A Digital Debate," "The Classical Repertoire Straitjacket" and a seminar on music and record criticism.

Admission to each session is \$5 for the public, \$4 for students and \$3 for NARAS members. Further information is available through the New York chapter's offices at 157 W. 57th St. Phone: (212) 245-5440.

Total Experience Pacts With RCA For Distribution

NEW YORK—RCA Records has signed a worldwide distribution deal with Total Experience Records. The label's artist roster includes Goodie, Pennye Ford, Switch, Yarborough & Peoples and the Gap Band, which will issue a new album in the spring.

Total Experience, which is understood to have completed its distribution pact with PolyGram, explored the possibilities of independent distribution and the establishment of formal contractual ties at one point last summer (Billboard, July 23).

Neither Lonnie Simmons, president of Total Experience, nor vice president Forrest Hamilton could be reached for comment at presstime.

Chartbeat 'Joanna' Not Too Hot For Black Chart

By PAUL GREIN

Kool & the Gang moves up to No. 1 on this week's black chart with "Joanna," probably the group's most pop-oriented single to date. It's the Gang's first No. 1 black hit since "Take My Heart" in late 1981. On this week's pop chart, the smash glides to number 13, looking to become their first top 10 hit since "Get Down On It" in early '82.

"Joanna" is Kool & the Gang's ninth top 40 pop hit so far in the '80s, which, as one Kool-phile pointed out, is more than any other black group has scored in this decade. In fact, it's as many as the next two runners-up combined. In second place are the Pointer Sisters, with five top 40 hits since 1980, in third place are the Commodores, with four.

Kool & the Gang first hit the pop chart in 1969 with the instrumental "Kool And The Gang." They first cracked the top 40 with "Funky Stuff" in 1973 and first reached the top 10 with "Jungle Boogie" in '74. The band's peak to date came with the No. 1 pop, black and dance smash "Celebration" in 1981.

★ ★ ★

Nine Years On: Barry Manilow's "Read 'Em And Weep" (Arista) holds at No. 1 on this week's adult contemporary chart, and also retains its bullet in its second week at 18 on the pop chart. It's Manilow's 26th consecutive single to crack the top half of the Hot 100, which is his entire output since "Mandy" nine years ago.

"Read 'Em," which was written and produced by Jim Steinman, first appeared on Meat Loaf's "Dead Ringer" album in 1981. This isn't the first time Manilow has charted with a cover version of a previously released rock piece. He reached the top 10 in 1979 with Ian Hunter's "Ships" and cracked the top 40 in '82 with Shakin' Stevens' "Oh, Julie."

One of the curious aspects of Manilow's singles output in recent years is how few of the singles he's written, especially compared to his '70s peak period. Manilow co-wrote six of his singles from 1975-78, but has had a hand in only two since '78: "I Made It Through The Rain" and "Some Kind Of Friend."

It's odd because both of those songs were substantial top 30 hits, as were all six of the singles he composed in the '70s: "It's A Miracle," "This One's For You" and "Even Now," all written with Marty Pan-

zer; "Could It Be Magic" and "Day-break," both written with Adrienne Anderson; and "Copacabana," written with Bruce Sussman and Jack Feldman.

This steady singles success is having the desired effect on Manilow's albums. His "Greatest Hits, Vol. 2" was certified gold last week, and this week climbs into the top 30 on Billboard's album chart.

★ ★ ★

Country Action: T.G. Sheppard's "Slow Burn" (Warner/Curb) jumps to No. 1 on this week's country chart, displacing George Strait's "You Look So Good In Love" (MCA). But the Nashville division of Chappell/Intersong can't be too disappointed, since it controls both songs.

"Slow Burn" was co-written by Charlie Black, "Look So Good" by Rory Bourke. Those two writers, as it happens, also collaborated on Chappell/Intersong's last No. 1 country hit, Anne Murray's "A Little Good News."

★ ★ ★

We Get Letters: Kevin Campbell of Portland noted that Stevie Wonder isn't the only artist in recent times to lift two hits from a greatest hits package. Donna Summer also culled two top five hits from her "On The Radio" collection—"No More Tears" and the title track.

Last but not least, Chartbeat wants to wish all of you the best of everything in the new year. May you always have a bullet on the chart of life!

Largest Creditor Offers \$50,000 Loan To P&S

LOS ANGELES—A petition for additional funds to run the Stan Lewis mini-conglomerate and an offer by the firm's largest creditor to open such a transfusion with a \$50,000 loan will be considered by the U.S. Bankruptcy Court in Shreveport, La., next Monday (16).

The positive offer by Pioneer Bank & Trust, a secured creditor owed \$965,000 (Billboard, Jan. 7) will enable P&S Enterprises, Lewis' parent company, to engage more aggressively in its combination of five retail stores, a one-stop distributorship and

several record labels and a publishing company, Lewis told Billboard: P&S, which voluntarily petitioned for Chapter XI in September, has remained an active business since that filing.

Industry unsecured creditors over \$10,000 include such label entities as Beverly Glen, \$12,298; Capitol, \$30,100; CBS, \$252,243; Malaco, \$101,693; PolyGram, \$36,059; Prelude, \$17,616; Profile, \$10,045; RCA, \$128,937; Streetwise, \$49,071; Sunnyview, \$10,241; Tommy Boy, \$21,685; Word, \$12,082; Arista, \$382,909; CTI, \$12,291; Gold Coast Sound, \$11,381; High Rise Entertainment, \$17,728; Savoy, \$44,084; Fantasy/Galaxy/Prestige, \$76,725; and WEA, \$95,009.

Others are: Bennet's Dist., Jackson, Miss., \$26,817; Lexicon Music, Newbury Park, \$16,145; Nottingham Industries, Hollywood, \$57,207; One-Stop Record House, Atlanta, \$13,208; National Distribution Network, \$10,365, and Quality of Canada, \$21,780.

Among assets of \$3,411,695, P&S lists bank, credit union and savings and loan deposits totalling \$102,280. Inventory accounts for \$1,341,303, while machinery, fixtures, equipment and supplies are estimated at \$188,323. Among the assets are 254 album masters valued at \$150 each, or \$50,625.

A court-appointed creditors' committee includes representatives of WEA, CBS, Malaco, PolyGram, Motown and the Pioneer bank.

JOHN SIPPEL

Harris AM Stereo Gets FCC Approval

WASHINGTON—The FCC formally approved the Harris Corporation's Model STX-1A AM stereo exciter on Tuesday (3), following a study in which the Commission found "no evidence" that the Harris system would cause co-channel or adjacent channel interference.

In late August, the Harris system was found to meet all requirements for type acceptance except the one measuring harmonic distortion.

The FCC says it received "no complaints from the public" concerning problems with mono capability or stereo quality, and granted the stereo transmitting equipment the waiver in a 4-0 vote, with new FCC Commissioner Patrick not participating.

Economic, Natural Woes Rock Yugoslavian Trade

LJUBLJANA—To add to the overall economic depression ailing the Yugoslavian record industry, the music business generally has suffered this winter from the effects of the long, arid summer, which emptied the reservoir lakes of the hydro-electric power stations, resulting in a disastrous reduction in the nationwide electricity supply.

This in turn has meant a serious cutback in action in concert halls, dance venues and discos. Live music is, inevitably, in shorter supply than usual, and the situation won't get back to normal until the spring brings rainfall.

That natural solution is likely to come faster than any solution to this country's economic crisis. Wages here can't match the higher prices caused by an inflation rate of some 50% in the past year. The exchange rate against the U.S. dollar has reached 130 dinars. An average monthly wage in Yugoslavia is around 17,000 dinars.

Records have, in recent years, been relatively cheap in Yugoslavia. But in 1983 they rose in price by some 25%, with another 30%-40% increase anticipated early this year. That means a retail price rise so steep that record buyers will inevitably be very selective.

Currency problems are at the root of most Yugoslav music business anxieties. Nikola Neskovic of PGP/RTB Belgrade says, "It hasn't been a bad year in terms of license production, but we've released only material for which foreign partners were prepared to take royalties in

Yugoslav currency. That's in line with an industrywide record business agreement signed in early 1983, though some companies have not fulfilled the obligation.

Neskovic adds: "We're happy, though, with our deals with A&M, Chess and Storyville, with their specialist catalogs. And while licensed album sales of 70,000 are rare in Yugoslavia, we've hit that mark with the Police, Elkie Brooks and Rita Coolidge. We've also done splendidly with classical material from East European territories."

Veljko Despot, license deal chief of Jugoton in Belgrade, says 1983 was a better sales year than 1982. "We exported large quantities of cassettes of Yugoslavian folk songs for partners in Western Europe and North America. With foreign currency earned in this way, we've at least part-paid royalties due for license productions of which we sold around a million units this past year," he says.

Despot says the biggest Jugoton licensed imports, topping the 100,000 mark, were "Let's Dance" by David Bowie, "20 Greatest Hits" by the Beatles, Pink Floyd's "The Final Cut," "Living My Life" by Grace Jones, Kajagoogoo's "White Feathers" and "Sweet Dreams Are Made Of This" by Eurythmics.

Jugoton executives are concerned that most of its foreign affiliates don't want to be paid in local currency. To counter that problem, the company contacted some artists who toured Yugoslavia in 1983. The artists,

(Continued on page 55)

EMI Electrola's Jung Speaks Out Blasts German Labels For Depending On U.S. Parents

By WOLFGANG SPAHR

HAMBURG—The major German record companies, virtually all offshoots of multinational media giants, should be taking a firm stand against their parent organizations in order to strengthen the profile of the German music industry, the second largest in the world, according to Wilfried Jung, EMI Electrola's head of European operations.

"In many cases, business and trading policies of the German subsidiaries are dictated by America," says the outspoken Jung. "So inaccurate planning or misjudgments perpetrated by the U.S. music business find their way to us."

Jung, who has received widespread publicity here in recent months, adds: "The West German record producers have put out around 25 records of late for charitable causes. Now we should start thinking about ourselves and launch some kind of charity or benefit campaign for the German music business as a whole."

The mass-circulation Der Spiegel here took up Jung's viewpoint in a major interview in which the EMI chief deplored the failure of German a&r departments to come up with new talent and expressed again his doubts about the ability of the Compact Disc to "rescue" the industry from its problems.

Der Spiegel pointed out that the German record industry, accustomed to achieving new sales peaks year after year, was now severely plagued by the recession. "James Last here, Leonard Bernstein there, but behind the sales figure boasting of a few top names, the situation is dismal," the magazine said.

Jung urges the multinationals to adapt more rapidly to today's fast-changing and diverse music scene, adding: "They should see to it that virtually every subsidiary around the world is in a position to operate independently in a musical sense. We've got to learn that lesson."

He stresses that multinational "umbrella" organizations are, by their very nature, inflexible. "There are record companies in Germany that have paid out too much money for too little talent in the past. Production departments have gone down the drain of late and are now only on the receiving end of talent exchanges."

In the Der Spiegel interview, Jung said he regretted that EMI Electrola had its own problems in discovering new talent and foreseeing new trends. "Quite simply," he said, "it was easier to buy what was on offer." The sit-

uation now, says Jung, is that, compared with the massive multinationals, small independent production groups have easier and faster access to young talent.

Jung is also outspoken about the classical market. "For every recording that doesn't fulfill optimal artistic standards, and so public acceptance, the investment of 500,000 DM (around \$185,000) is that many Marks too much," he says.

"Faced with this dilemma, record companies reduced already drastically limited recording activities. There's no consumer acceptance if just any classical artist is signed to record complete operatic works. Today, it's a fact that classical artists sell their services to the highest bidder. For many of them, travel plans and bank account statements have long been more important than the music itself. A few jet-set artists scrupulously take the cream."

Jung persists with his view that the Compact Disc is no real answer to

the industry's problems: "If the music business really needs a savior, then I don't believe CD is a longterm bet for the role."

"A problem is that the creators of the CD concept and the manufacturers of hardware aren't musicians and, to a large extent, haven't taken the importance of music into account. For them, it was vitally important to create a new sound carrier. Initially, music as such played no role at all."

"When I think that right now in Japan the second generation of CD players is being developed with built-in cassette recording equipment, then I really get scared. I feel at the mercy of the technical experts. I earnestly hope our international music chiefs talk and reach sensible agreements with the Japanese manufacturers; otherwise our future development is dismal."

Of EMI's corporate hesitancy about CD, Jung says: "Herbert von

(Continued on page 55)

Athens Police Shut Down Free Private Radio Station

By JOHN CARR

ATHENS—The first open blow struck for free private radio in Greece came to an undignified halt here in mid-December, a mere half-hour after the first notes of a new unauthorized station went on the air.

The station, set up by the left-wing political magazine Anti, featured light music by local repertoire superstar Dionysis Savvopoulos, who was arrested along with the magazine's publisher when police technicians traced the transmitter to the publisher's Athens apartment.

The broadcasting equipment, however, was not in the place when the police entered. And Savvopoulos, sitting at a piano, went quietly.

The Greek government invokes the constitution to keep all radio and broadcasting in state hands. A top-level spokesman said after the Anti station bust that "no exceptions to the law can be tolerated."

In rebuttal, the publisher of Anti claims a constitutional right to free speech. He alleges that the socialist government here has abused its state monopoly of the airwaves by allowing programming to deteriorate, thus giving others an implicit right to restore quality.

"Other European governments, in-

cluding socialist ones, have found a legal and technical way to allow the operation of short-range stations," he says. "I'm deeply sad that an attempt at free radio communication should be treated this way."

The government here has also renewed its warning to pirate radio operators scattered around Athens that they face harsh penalties if they are caught in action.

Anti had advertised its radio effort a week before going on the air, saying it would simply be a free voice with no political motivation or message. But government officials from the start made it clear that they would send in the police if it got under way. Publicly backing the independent radio move were Savvopoulos and noted Greek composer Manos Hadjidakis, as well as many newspapers. The programming was to have featured an entire spectrum of music, from heavy metal rock to Greek folk airs and jazz.

Said an editor of Anti a week before the station's brief operation: "We have no standards. We want a new chance at a new contact between the public and radio." But in view of the government's prompt response, that contact seems unlikely to be made in Greece.

STOCKPILE VALUED AT \$1 MIL

Videocassette Raid In Belgium

BRUSSELS—After a meticulously planned campaign that started nearly a year ago, Belgian police from Liege and Brussels seized some 4,000 allegedly pirate videocassettes recorded on high-quality U-matic tape and set to serve as masters to produce thousands of copies for sale to the public.

Value of the stockpile, found Dec. 23, is put by the authorities here as "at least \$1 million" in terms of potential market sales. This makes it one of the biggest hauls of video masters ever unearthed in Europe.

The raid was the culmination of long-time "shadowing" by police and investigators employed by SIBESA (Syndicat Belge d'Industrie & de l'Édition Phonographique & Audiovi-

suelle), the national IFPI group representing the official video distribution trade.

The campaign started last January, with private investigators involved. Liege police then linked up on inquiries resulting in the arrest of an alleged pirate leader in August. But the stock of master tapes couldn't then be tracked down, reportedly because the arrested man owed a large sum of money to an accomplice who had spirited away the cassettes while he was in custody.

The haul was eventually found in a garage near the township of Enghien. And the raid has triggered industry confidence that other major pirate gangs will now be rounded up.

Gallup Bows U.K. Label Register Seeks To End Duplication Of Names, Catalog Numbers

By PETER JONES

LONDON—Market research company Gallup, which compiles the British national record charts, has launched an official register of record labels and data here, with the backing of the British Phonographic Industry (BPI) and the Independent Record Labels Assn. (ILA).

Main aim is to halt what Gallup calls "the ever-increasing confusion created through the duplication of label names and catalog numbers." The register will check the use of label names, prefixes and numbers of all companies already trading, or planning to trade, in Britain.

"There are known to be at least

1,500 labels, using at least 10,000 variations of catalog numbers," the firm says. "But the real size of the problem is probably four times greater. It's estimated there are maybe 4,000 labels in the independent sector alone, ranging from established firms to one-man front-room operations."

Gallup publicist Yvonne Thompson says: "The rate at which these labels use up new catalog numbers creates serious problems. Major companies add to the chaos by the fashionable practice of using personalized numbers, such as BOW 1 for David Bowie, for major artists."

As of Jan. 1, Gallup is controlling registration for the approximately 100 members of BPI with the ILA,

founded three years ago, acting as clearing house and information center for the independents. An annual registration fee, as yet unspecified, will be paid by BPI on behalf of its members. All independents will be charged a fee of roughly \$45 for each label enlisted, to include catalog number/prefix information.

Gallup adds: "Companies failing to clear label details through the register run a big risk of missing out on chart action. Our computer recognizes only one record for each catalog number, so if there are duplicates, sales points will automatically awarded to the first record listed. We'll inform all parties where duplicates are already known to exist."

www.americanradiohistory.com

SONGWRITERS! HOW DO YOU FIND A PUBLISHER?

Simple . . . just subscribe to Tunesmith, the monthly newsletter for songwriters like you. Each month we interview and list a dozen or more legitimate publishers who've agreed to listen to our subscribers' songs (and if they're good, publish them).

Are you missing out? To start your subscription to Tunesmith, just mail us the coupon below.

YES! enter my subscription to Tunesmith
 6 months (6 issues) at only \$20 Payment enclosed
 1 year (12 issues) at only \$35 Bill me later

My name _____
 Address _____
 City _____ State _____ Zip _____

Send to: TUNESMITH, P.O. BOX 3839
 BBA HOLLYWOOD, CA 90078



Founded 1894
The International Newsweekly of Music & Home Entertainment
©Copyright 1983 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

Executive Editorial Director: Lee Zhitto (L.A.)

Associate Publisher/Director of Research: Marty Feely (N.Y.)

Director of Charts/Associate Publisher: Thomas Noonan (L.A.)

Bureau Chiefs: Sam Sutherland (L.A.) Kip Kirby (Nashville);
Bill Holland (Washington)

Senior Editor/Production: Howard Levitt (N.Y.)

Editors:	Music Research/Paul Grein (L.A.)
Black Music/Nelson George (N.Y.)	Music Publishing/Irv Lichtman (N.Y.)
Classical/Is Horowitz (N.Y.)	Retailing/Earl Paige (L.A.)
Country/Kip Kirby (Nashville)	Radio/Rollye Bornstein (L.A.)
Commentary/Is Horowitz (N.Y.)	Associate/Leo Sacks (N.Y.)
Computer Software & Video Games/ Faye Zuckerman (L.A.)	Record Reviews: Singles/Nancy Erlich (N.Y.)
Gospel/Edward Morris (Nashville)	Albums/Sam Sutherland (L.A.)
Jazz/Sam Sutherland (L.A.)	Video/Laura Foti (N.Y.)
Latin/Enrique Fernandez (N.Y.)	Associate/Faye Zuckerman
Marketing/John Sippel (L.A.)	Editorial Assistant/Kim Freeman (N.Y.)

Copy Editor: Peter Keepnews (N.Y.)

Contributing Editors: Moira McCormick (Chicago) Brian Chin (N.Y.)

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Leslie Shaver, Directory Services Manager (Nashville).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (Hennessey)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27, 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015-241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7, 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten, 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula, 27-18-36; France—Philip Hill, 24 rue de Roi de Sicile, 75004 Paris, Tel: 887-0417; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijlhaan 28, Hilversum, 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku Tokyo 150, 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9, 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/C, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Amatani nr. 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129, 2560551; South Africa—John Miller, c/o The Rand Daily Mail, 171 Main St., Johannesburg, 710-9111; South Korea—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul, 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3, 442-9446; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268, 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746; Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.).

Director of Marketing Communications: Charles R. Buckwalter, Jr. (N.Y.).

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Director of Sales, International Buyer's Guide: Ron Carpenter (N.Y.); Home Entertainment Manager: Diane Daou (L.A.); Production Manager: John Wallace (N.Y.); Promotion Coordinator: Nanette Varian (N.Y.); Production/Sales Coordinators: Lucy Bellamy (L.A.), Debra Millburn (Nashville).

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Christine Matuchek (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada: Frank Daller, 632 Adelaide Street West, Toronto M6J1A9, 416-365-0724; France: Ann-Marie Hounsfield, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-738-4321; Italy: Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingu-mae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641; Mexico and Latin America: call New York office, (212) 764-7356; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000, 231-8319; United Kingdom: Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411; West Germany: Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Ubersseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; Belgium, Denmark, Finland, Greece, Holland, Luxemborg, Norway, Portugal, So. Africa, Sweden: contact, Patrick Campbell, London office; Austria, Switzerland: contact West German office.

Divisional Controller: Don O'Dell (N.Y.); Circulation Manager: Donna De Witt (N.Y.); Conference Coordinator: Kris Sofley (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W.D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feinstein, Legal Secretary; Ernest Lorch, Corporate Managers; Marie R. Gombert, Corporate Production.

SUBSCRIBER SERVICE

Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Gainsaying False Prophecies

By JACK WAYMAN

Shortly after the 1981 decision in the "Betamax" case, the motion picture companies, followed closely by the recording industry, scurried to Capitol Hill. Arguing that consumers' use of video and audio recorders was hurting their sales, they asked Congress to tax video and audio recorders and tape, and to eliminate—or at least restrict—rentals of prerecorded material.

Now that these proposals have been around for a while, it's time to review the dire predictions. Have these industries ever really been injured by home taping? The answer is a firm, clear *no*. To the contrary, video and audio recorders are major reasons for one of the most successful and lucrative periods in movie and recording history. Sales are way up, profits are way up, and the future looks even brighter.

Why, then, should consumers, whose money is already pouring into movie and recording industry coffers, be taxed and face a cutoff of rentals?

The recording industry came to Congress with sad faces, claiming that business was bad and that home taping and record rentals were crippling sales. Two years later, business is much better. Indeed, far from being destroyed, the record business is flourishing. The Audio Recording Rights Coalition had it right from the very beginning.

As I pointed out in a Billboard Commentary and in Congressional hearings in the summer of 1982, the primary reason for the recording industry malaise was the recession. As the economy rebounded, the recording industry prospered; it enjoyed record profits in 1983.

'Neither the recording industry nor Hollywood can show that home taping or rentals have caused any harm'

A second reason for lost sales was a series of blunders by the recording industry itself. The industry failed to respond to the consumer's preference for music portability. It raised its prices at the same time it put out music on inferior tape and warped disks. It cut back on concerts and other promotional vehicles.

What has happened since to account for the resurgence? The industry has finally realized that consumers want portability, so sales of prerecorded tape are booming. Companies are starting to advertise prerecorded tapes with master quality sound, and we are seeing "significant breakthroughs . . . that have greatly enhanced the sound quality of prerecorded tapes" (Billboard, Dec. 10).

Finally, the concert business is picking up again, and the recording industry is benefitting from a dynamic marriage of audio and video with the success of MTV.

A third reason why the recording industry was singing the blues was increased competition for the discretionary dollar. Pac-Man was gobbling up quarters that otherwise would have gone to buying prerecorded music. Well, the arcade business was tapered off, and sales of prerecorded music are up again.

Another problem to which I referred in 1982 was the dearth of new artists to capture the fancy of music buyers. This too has changed. Fourteen of 1983's top 100 singles were by artists who debuted that year, and half the top 100 pop hits, as well as half the top 10, came from acts that first appeared after 1980.

Nor need the industry fear the phantom of record rentals, a "problem" that never was and never will be.

At the risk of patting ourselves too hard on the back, it is clear that almost two years ago we precisely identified the problems afflicting the recording industry. As the industry came up with solutions, many of them long overdue, it has profited. And as the industry continues to exploit its new marketing opportunities, that success will continue.

Given the resurgence of music sales and profits, and a raft of

promising breakthroughs in technology and marketing, the recording industry's requests for a legislative bailout are unjustified and unseemly.

Like their recording industry colleagues, the movie moguls have been arguing that videocassette rentals and home taping would drive them all to the poorhouse. They also claim that if there's not enough profit in the pipeline there will be less money available to stimulate creativity.

The fact is that money is pouring in and that VCRs are adding to Hollywood's wealth, not subtracting from it. For example, Paramount stated last November that sales of its "Flashdance" videocassette had helped generate additional boxoffice receipts.

Movie attendance is the best it has been in almost a quarter century. All boxoffice records were broken in 1982, and 1983 figures set an even hotter pace. And movie companies are enjoying record profits from other sources as well, such as pay television and the sales of foreign film rights. Sales to tv networks, stations and cable operators are strong, no doubt because time-shifting has helped increase the available audience.

As for VCRs, "part of Hollywood's euphoria over the future stem(s) from the boom in videocassette sales" (Associated Press, Dec. 15), and they are growing at a tremendous pace. Paramount's initial shipment of "Raiders Of The Lost Ark," for instance, totaled 500,000 units, for a retail gross value of \$20 million.

With all this money flowing in to Hollywood, one has to speculate that the threadbare coat Hollywood wears when it beseech-

es Congress must have an ermine lining.

In the face of continued prosperity, the movie companies continue to argue that home taping and video rentals are depriving them of much-needed "creativity," i.e., production money. It is difficult to give this argument much credence when the Wall Street Journal (Sept. 1) reports "an unprecedented flood of outside production money," and quotes Columbia Pictures chairman Frank Price as saying that "there's more money out there now than can be properly handled."

Despite these facts, if there were to be a royalty tax and a modification of the rules allowing rental, consumers, retailers and manufacturers, as well as Hollywood, would lose out. Higher VCR prices and software rental fees would stifle the momentum of VCR sales. Reducing the number and importance of neighborhood video retailers would also adversely affect the desirability of owning a VCR.

A royalty tax, whether on video or audio, would not only be impossible to administer equitably, but would hit hardest at those who should not pay: the schools, libraries, businesses and consumers who use recorders to tape their own programming.

Neither the recording industry nor Hollywood can show that home taping or rentals have caused any harm. Given this utter failure to prove injury, there is certainly no need for Congress to force consumers to pay a tax for the privilege of making the movie/record complex richer still.

If Congress just keeps in mind the code of the basketball official—no harm, no foul—it will reach the right decisions on the home recording and rental issues.

Jack Wayman is senior vice president of the Consumer Electronics Group of the Electronic Industries Assn., as well as chairman of both the Audio Recording Rights Coalition and the Home Recording Rights Coalition.

Letters To The Editor

We Do Listen, Randy

I send along a reply to a letter from one Randy Starkey that appeared in Letters To The Editor (Dec.10) asking, "Why can't a serious but unknown songwriter get his song heard . . ."

Excuse me, Randy, but we do listen—to everything that comes in. In fact, we are one of the few organizations of any size that to date has not closed its doors to the unsigned, independent songwriter. We take particular pride in this assumed duty, though our legal advisors have time

and again warned us of the possible consequences, especially since the Bee Gees case. Again, we stubbornly remain open to unsolicited material.

So, in the course of growing up and, like the rest of us, paying some dues, you somehow acquire the necessary patience and maturity, and common courtesy to "secretaries and rude and jaded middlemen," you might find yourself directed to the division (a&r/publishing) in our rather large and diverse company that can best serve you. According to our carefully kept log, you began to pout before you got this far.

Moreover, no amount of college, song-polishing or abstinence from chemicals will ever give you one iota more of a chance than anyone else. It simply takes talent (a commodity one can't buy in college), patience, perseverance, respect for the feelings of others, more patience, more talent, and a lotta luck.

Send us your songs, Randy. We'll listen. And welcome to the real world.

Kin Vassy, A&R/Publishing
Kenny Rogers Productions
Los Angeles

VALENTINE'S DAY '84



Give the gift of music.
ORDER FORM

All material is free, freight collect

"Gift of Music"
MERCHANDISING DISPLAY AIDS

quantity



A BANNER

A. 9" X 35" Paper Banner

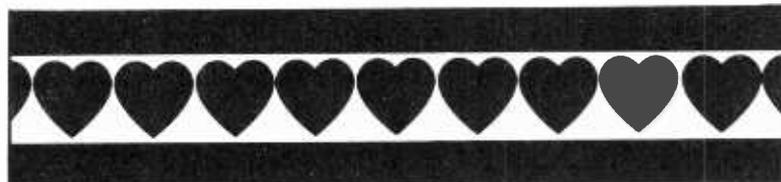
B. 3" X 36" Border Strip

C. 1' X 1' Cardboard Flat
Red and Pink Hearts

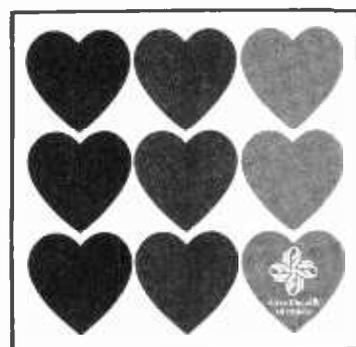
D. 1' X 1' Cardboard Flat
Red Heart Design

E. 1' X 1' Red Cardboard Flat

F. Camera Ready Art Sheet for
Print Ads



B BORDER STRIP



C FLAT



D FLAT



E FLAT



F ART SHEET

If freight cannot be paid at retail store,
call Stan Silverman at 609/424-7404 for alternate
arrangements.

Company _____

Contact Person _____

Street _____

City _____ State _____

Phone () _____ Zip _____

Return to: NARM, 1008-F ASTORIA BOULEVARD, CHERRY HILL, NEW JERSEY 08003

Dave Martin Joins Doubleday As Chain's New VP Of Programming

By ROLLYE BORNSTEIN

NEW YORK—"Dave's coming with us is a clear statement of our intention of running this chain as a business, making format decisions on the individual marketplace as opposed to convenience," says Doubleday president Gary Stevens regarding Dave Martin's recent appointment as vice president of programming for the Doubleday chain.

While the move raised some questions among the industry regarding Doubleday's future format plans, as Martin is coming from a strong adult contemporary background, both executives see his arrival as a natural progression—and not necessarily a signal for new programming directions.

"If a programmer is a good programmer, he or she can program any format," says Martin, who most recently was VP/programming for Bonneville's WCLR in Chicago. "A PD's business is to deliver the share or segment of the marketplace desired by management. The format becomes the device to attract that audience. All the basics are the same."

Sudbrink Sells 30% Interest In WLAC-AM-FM

NASHVILLE—Sudbrink Broadcasting has sold a 30% interest in WLAC-AM-FM here to Vic Rumore, vice president and general manager of Nashville stations WKDA and WKDF. No purchase price was disclosed.

Rumore says the sale demonstrates Sudbrink's concern that its stations operate under local control. A Ft. Lauderdale-based chain, Sudbrink bought WLAC and its FM affiliate from Billboard in 1980.

WLAC-AM is Nashville's only news/talk station. The FM side programs adult contemporary music.

Under the new setup, Rumore will function as executive vice president and chief operating officer, positions which will give him full control of the stations. He says he will remain at WKDA/WKDF until a replacement can be hired and trained. No decision has been made on the fate of Lee Dorman, currently general manager of WLAC-AM-FM.

Chase, Third PD In Year, Joins Pittsburgh's WHTX

PITTSBURGH—Todd Chase has been appointed program director of contemporary hit station WHTX here, becoming the third person to hold that position in less than a year. Chase, program director of Kansas City's KBEQ, replaces Cary Pall, who leaves the Hearst-owned station after 11 months.

"Both of us thought things had worked out a little less than satisfactory," says VP/GM Ted Atkins, who adds that the program change was made without any advance knowledge of the forthcoming fall Arbitron results.

Atkins says no changes are anticipated in either staff or format under Chase. "Todd will be working with the jocks to improve our on-air sound and he'll be doing some things promotionally. We want to improve the station from top to bottom." Chase, a former KQV personality here in the late '60s, will not be on the air.

"Doubleday as a group has and will continue to consider all of its options in every market. That doesn't suggest format changes, but it doesn't prevent evolution or perhaps making a change down the road.

"Let's face it, I don't think there's any group that can say with total confidence, 'We're going to be doing this in five years.' You just don't know. But," emphasizes Martin, "that's not to say that any imminent format changes will be made. I honestly don't see that happening at all."

Regarding Doubleday consultant Bobby Hattrik, who once held the position Martin is assuming, Stevens says he'll remain with the company, but will report to Martin. "I met with Bobby here during the week of Christmas," says Martin, "and I've got to say I find his insights very valuable, since he's been operating the Doubleday markets and is conversant with the dynamics of them."

"He'll continue to be involved where his talents can best be utilized and are most needed. I've also been impressed with the calibre of the local PDs. When you look at the various chains around the country and who is on line at their stations, you have to sit back and wonder what's going on. But Doubleday's got some good programming talent out there."

Martin—who, prior to joining WCLR, programmed Chicago's WCFL and WFYR as well as Boston's WBZ—is a second-generation broadcaster. His father, the late Johnny Martin, a well-known personality in the Southeast, was responsible for the huge shares KRMG Tulsa enjoyed during his 17 year-tenure there.

"I grew up in the business," he says. "Had a radio station in my bedroom, learned to read C.E. Hooper ratings at the dinner table." A piece of advice passed along at one of those sessions formed the cornerstone of Martin's radio philosophy. "My Dad said, 'Son, you might not always have numbers, but you'll always have spots to sell.' A program director has got to develop an empathy with sales without compromise in product. If he does, he'll be successful."

In his new position, which he assumes Jan. 30, Martin hopes "to bring Doubleday what I'm known for in terms of research, programming and especially sales. I view the PD as

the guy who works hand in hand with the sales manager. This is a for-profit business, not the Red Cross."

The structuring of the organization—which includes contemporary hit stations KPKE Denver, KDWB-AM-FM Minneapolis and WAVA Washington as well as AOR-formatted WLLZ Detroit, WMET Chicago and WAPP New York and is in the process of selling KWK-AM-FM St. Louis—will remain largely the same. "The PDs will continue to report to their GMs," says Martin, who will be located at the company's Manhattan headquarters. "I'll be a resource for the stations, spending time at all of them."

"Each market is an individual situation. Every PD has his different

(Continued on page 66)



BUBBLING WITH ENTHUSIASM—ABC FM Network and Bristol Meyers executives get ready for the conclusion of their jointly sponsored "Soap Talk" contest, which will send five listeners to Hollywood for parties with various soap opera stars. Pictured from left are ABC station relations manager Julie Eisenberg; Network account executive Shirley Carter; the feature's host, Jacklyn Zeman; Bristol Meyers' manager of spot and cable syndication, Peter Fredas; and Corinne Baldassano, director of programming for the ABC FM and Contemporary networks.

Vox Jox

Brink Back On The Air In Nashville

By ROLLYE BORNSTEIN

Scotty Brink has resurfaced! The former heavyweight PD and air talent (KHJ Los Angeles, WRKO Boston, WLS Chicago—you name it) is alive and well in Nashville. He's working with South Central Communications, which owns WZEE, Nashville's top-rated easy listening outlet, where Scotty's mellow tones can be heard amongst the mellow music in morning drive. He's also pursuing several independent projects, including a voice-over career, so if you're looking to use one of the best voices in the country on your next set of promos—or just want to say hello to one of our favorite people—you can reach him at (615) 356-2942.

Former WZEE morning fixture Jack Gallo is also back on the air. He can be heard across town at WSIX-AM on the 7 to midnight shift, replacing Jack Stevens, who took off for Tucson with no forwarding call letters. Joining the Foster/Sky station as promotion director is former WDLW Boston PD Duncan Stewart, while former WJDQ Meridian, Miss. PD Chuck McCartney is now doing afternoons. Interim afternoon lady Fran Morley can now be heard on overnights.

Over at WSM-AM, they've made a few changes, which have Hairl Hensley turning up where he was exactly a decade ago. The longtime Grand Ole Opry announcer, who has held every position inside the station from PD to mornings, has vacated the latter slot to return to the night show that precedes Charlie Douglas' overnight show. Replacing Hairl in mornings is weekender Mark Mabry, while Hairl replaces Darrell Douglas, who joins Charlie Douglas late nights.

★ ★ ★

Pittsburgh's "Music Of Your Life" outlet, B.E.N.I.'s WJAS, is looking for a new morning man, as former drive time personality Bill Brant with over 30 years on the air, vacates the studio for the GM position... Across town at KDKA, they've got the "K-Team" doing mornings; now at EZ's B-94, they've got the "B-Team." Joining incumbent WBZZ morning personality Banana Don Jefferson is WTAE midday host Jim Quinn, a former KQV screamer and 13 Q morning man, and joining him is tv sportscaster, Notre Dame football star, Pittsburgh Steeler and war hero Rocky Bleier. Using the old "eye for an eye" legal code, it looks

like B-94 will be dropping its lawsuit against WTAE/WNTX over the O'Brien & Garry contract dispute now that Jim Quinn's on staff... And over at Sheridan's WAMO, program director J.C. Floyd takes on national programming responsibilities for the chain.

★ ★ ★

Brian White has left his WDRQ Detroit PD post. Filling in during the interim is Mike Stratford... Nationwide in Cleveland has two programming openings to fill. First it was John Lanigan leaving WGAR to do mornings on Tampa's WMGG. Now it's Mike Scott, who has resigned his PD post at country-formatted WKSX, with no interim replacement named.

★ ★ ★

Alan Goodman's come home. The former director of sales for Doubleday, who also served as GM for the chain's KRIZ Phoenix and KKKX Denver and GSM at KDWB Minneapolis, has just been named regional vice president and general manager of Washington's WAVA, replacing Dave Barrett. Goodman, who had been VP/GM at Entercom's WAYL-FM in Minneapolis, will also oversee The Apple (WAPP) in New York.

★ ★ ★

KCMO-AM-FM Kansas City VP/GM Steve Shannon will vacate that post to return to the Meredith Corp., which recently sold the properties to Fairbanks Broadcasting. No word yet on where he'll be located, but as for Kansas City, Fairbanks vice president of operations Dick Casper has permanently made the move to that city from Nashville (where he had been at WLAC before joining the Fairbanks organization last year) and will absorb the GM duties.

★ ★ ★

Thomas Farley moves up from station manager of Duffy's KCNR-AM-FM Portland to VP/GM... Moving up in The Research Group are VP/GM Larry Campbell, who becomes senior vice president, and Dick Springfield, who gets the nod as VP... Recognizing Gerry De-Francesco's role in the continual rise of KIIS-FM Los Angeles, president/GM Wally Clark has signed a new longterm agreement with the VP/programming... Across town at KFI, C.K. Cooper vacates the afternoon slot in hopes of leaving town, while former KFI PD Tom Bigby returns to the air doing mornings on

Dallas' KLVU... If you're interested in hearing more about Fred Jacobs' "Good Time Rock 'n' Roll" format, you can reach him in Detroit at (313) 626-7158.

★ ★ ★

Former Bonneville Broadcast Systems president John Patton is rumored to have severed his consulting agreement with that firm to take on new projects, the first of which is a marketing agreement with Hiber, Hart & Patrick, with an announcement of more clients expected shortly.

Five million bought KSON San Diego's GSM Dex Allen and his partners San Bernardino's KMEN/KGGI... Buying Wheeling's WOMP-AM-FM and Portsmouth, Ohio's WNXT-AM-FM are Drake Chenault vice president of sales Bob Ardrey and his wife Sherrie... Looking to hear Transtar's adult contemporary format? Check out Madison's WMAD. They've dropped a decade of AOR in favor of the satellite-delivered fare.

Kathy Worthington and David Stewart move up to news reporters at Chicago's WGN... Former WBZ Boston news director Dave Cokely becomes operations manager at Seattle's news/talk outlet KING... Taking on that post at similarly-formatted WSJS Winston-Salem is Robert Owen. The former director of operations for WCNN Atlanta replaces Kim Jones.

Dave Edmunds is upped to PD at Birmingham's WRKK (K-99 FM). He's been doing afternoons at the country station... Looking for a PD is Baltimore's WPOC, as Larry Clark has left the station... WTVN Columbus GSM Ed Sander stays with Taft, relocating to WDAE Tampa as station manager, a newly created post at the Primetime outlet.

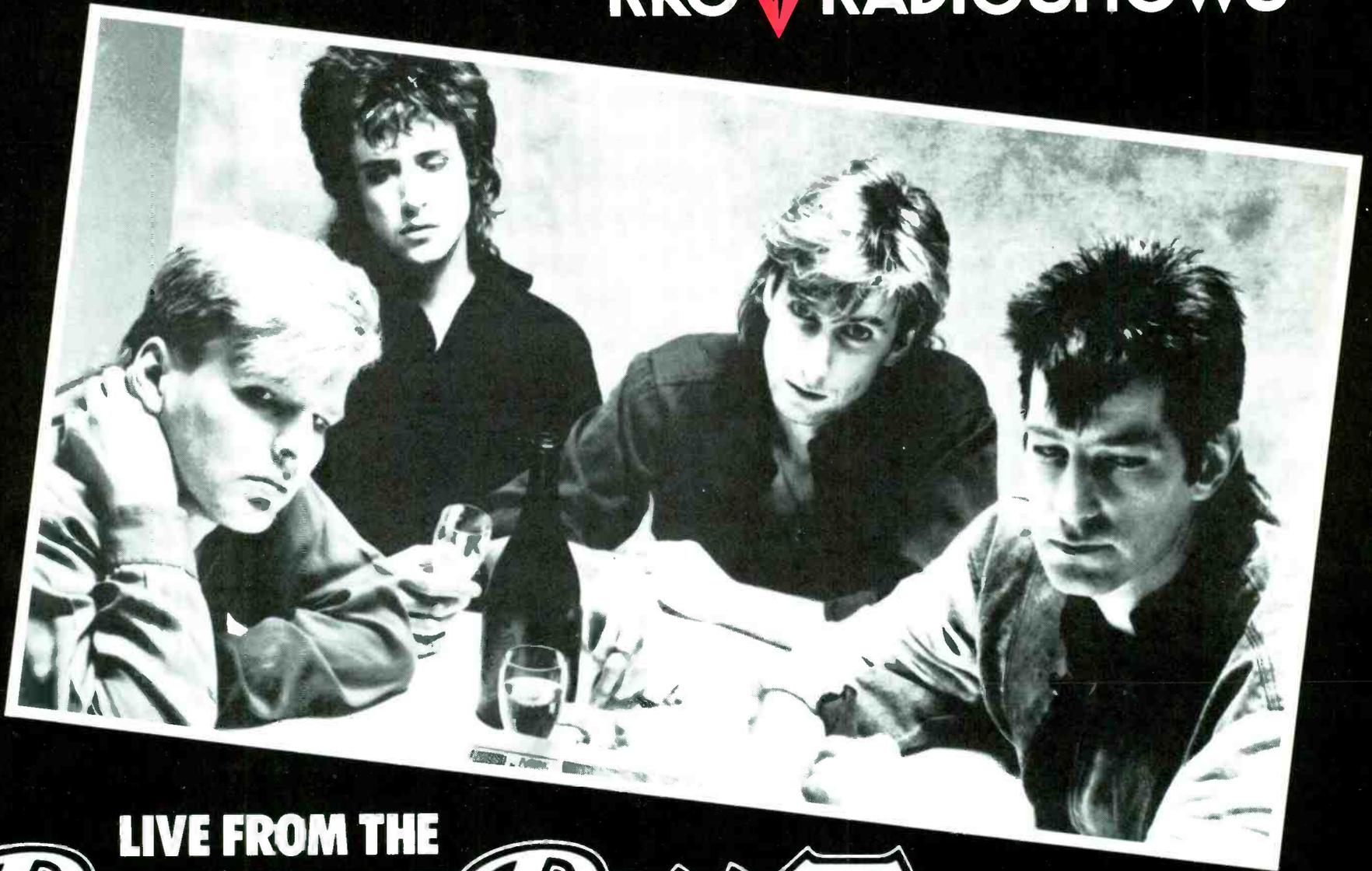
(Continued on page 19)



**RADIO
PROGRAMMING
CONVENTION**

July 5-8, 1984
L'Enfant Plaza
Washington, D.C.

RKO  RADIOSHOWS



LIVE FROM THE
RECORD PLANT

WITH
THE FIXX

Your listeners are the stars every Sunday night at 11:00 PM (EST) for an hour of music and toll-free call-in conversation with today's contemporary music giants.

On January 15th The Fixx, one of '83's most exciting groups, recaps an extraordinary year with highlights from their hit album "Reach the Beach."

Hosted weekly by Father Guido Sarducci and Jo Interrante

Every broadcast is LIVE, in stereo, via Satcom 1R.

Produced by RKO and Patrick Griffith Productions, Inc.

For radio's hottest, most promotable program call 212-764-6702.

OZZY'S REALLY GOT SOME

"Bark At The Moon" is Ozzy Osbourne's biggest album ever! And CBS Associated Records is proud to be associated with Ozzy—bringing the world the biggest and the best in metal!

ZS4 04318

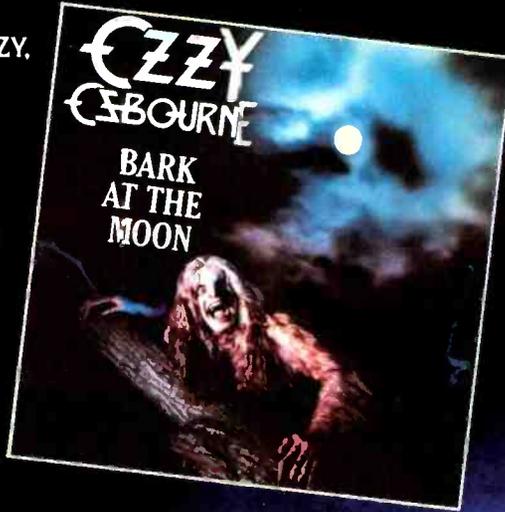
THE ALBUM: "Bark At The Moon," "Rock 'N' Roll Rebel" and "So Tired" are all Top-30 at rock radio!

Heavy rotation on WBCN, WIYY, WGRQ, WMMR, WYSP, WDVE, DC101, WKLS, KEGL, KTXQ, WSHE, WYNE, WEBN, WMMS, WRIF, KKCI, KYYS, KSHE, KQRS, KAZY, KBPI, KLOS, KMET, KDKB, KRCK, KGON, KGB, KPRI, KRQR, KISW, KZOK and more than a hundred others!

THE TOUR: An unprecedented eight-month national tour replete with the most elaborate new stage set ever—a spectacular Haunted House to showcase Ozzy's outrageous theatrics!

The first three months:

- | | |
|----------------------------|-----------------------------|
| 1 / 8-10 PORTLAND, ME | 3 / 6 DETROIT, MI |
| 1 / 12 GLENS FALLS, NY | 3 / 8 MADISON, WI |
| 1 / 13 BINGHAMTON, NY | 3 / 9 MINNEAPOLIS, MN |
| 1 / 15-16 PHILADELPHIA, PA | 3 / 10 LINCOLN, NE |
| 1 / 17 WORCESTER, MA | 3 / 12 DENVER, CO |
| 1 / 20 PROVIDENCE, RI | 3 / 13 ALBUQUERQUE, NM |
| 1 / 21 BOSTON, MA | 3 / 14 TUCSON, AZ |
| 1 / 22 E. RUTHERFORD, NJ | 3 / 16 LAS VEGAS, NV |
| 1 / 24 NEW HAVEN, CT | 3 / 18 SALT LAKE CITY, UT |
| 1 / 25 LONG ISLAND, NY | 3 / 19 BOISE, ID |
| 1 / 27 ROCHESTER, NY | |
| 1 / 28 BUFFALO, NY | |
| 1 / 30 NEW YORK, NY | |
| 2 / 1 LARGO, MD | |
| 2 / 2 PITTSBURGH, PA | |
| 2 / 4 INDIANAPOLIS, IN | |
| 2 / 5 CINCINNATI, OH | |
| 2 / 7 CLEVELAND, OH | |
| 2 / 8 LEXINGTON, KY | |
| 2 / 9 ST. LOUIS, MO | |
| 2 / 11 KANSAS CITY, MO | |
| 2 / 12 NORMAN, OK | |
| 2 / 13 TULSA, OK | |
| 2 / 15 AMARILLO, TX | |
| 2 / 16 DALLAS, TX | |
| 2 / 18 HOUSTON, TX | |
| 2 / 19 NEW ORLEANS, LA | 3 / 20 SPOKANE, WA |
| 2 / 20 MOBILE, AL | 3 / 22 SEATTLE, WA |
| 2 / 22 JACKSONVILLE, FL | 3 / 23 VANCOUVER, CN |
| 2 / 23 LAKE LAND, FL | 3 / 24 PORTLAND, OR |
| 2 / 24 MIAMI, FL | 3 / 27 RENO, NV |
| 2 / 26 BIRMINGHAM, AL | 3 / 28-29 SAN FRANCISCO, CA |
| 2 / 27 ATLANTA, GA | 3 / 31 SAN DIEGO, CA |
| 2 / 28 KNOXVILLE, TN | 4 / 1 AZ COLISEUM |
| 3 / 1 MEMPHIS, TN | 4 / 3 FRESNO, CA |
| 3 / 3 CHICAGO, IL | 4 / 4-5 LONG BEACH, CA |
| 3 / 5 MILWAUKEE, WI | ...much more to follow! |



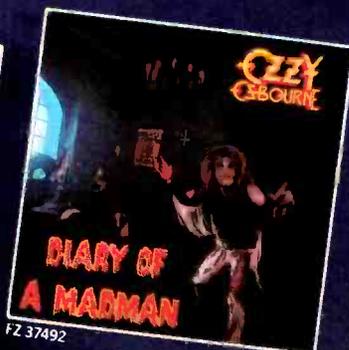
OZ 38987*

THE PROGNOSIS: Get behind Ozzy, before he gets behind you!!!

Check out Ozzy's killer catalog:



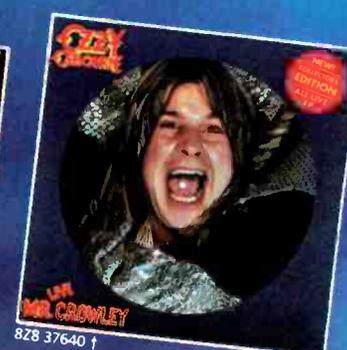
JZ 36812



FZ 37492



ZX2 38350

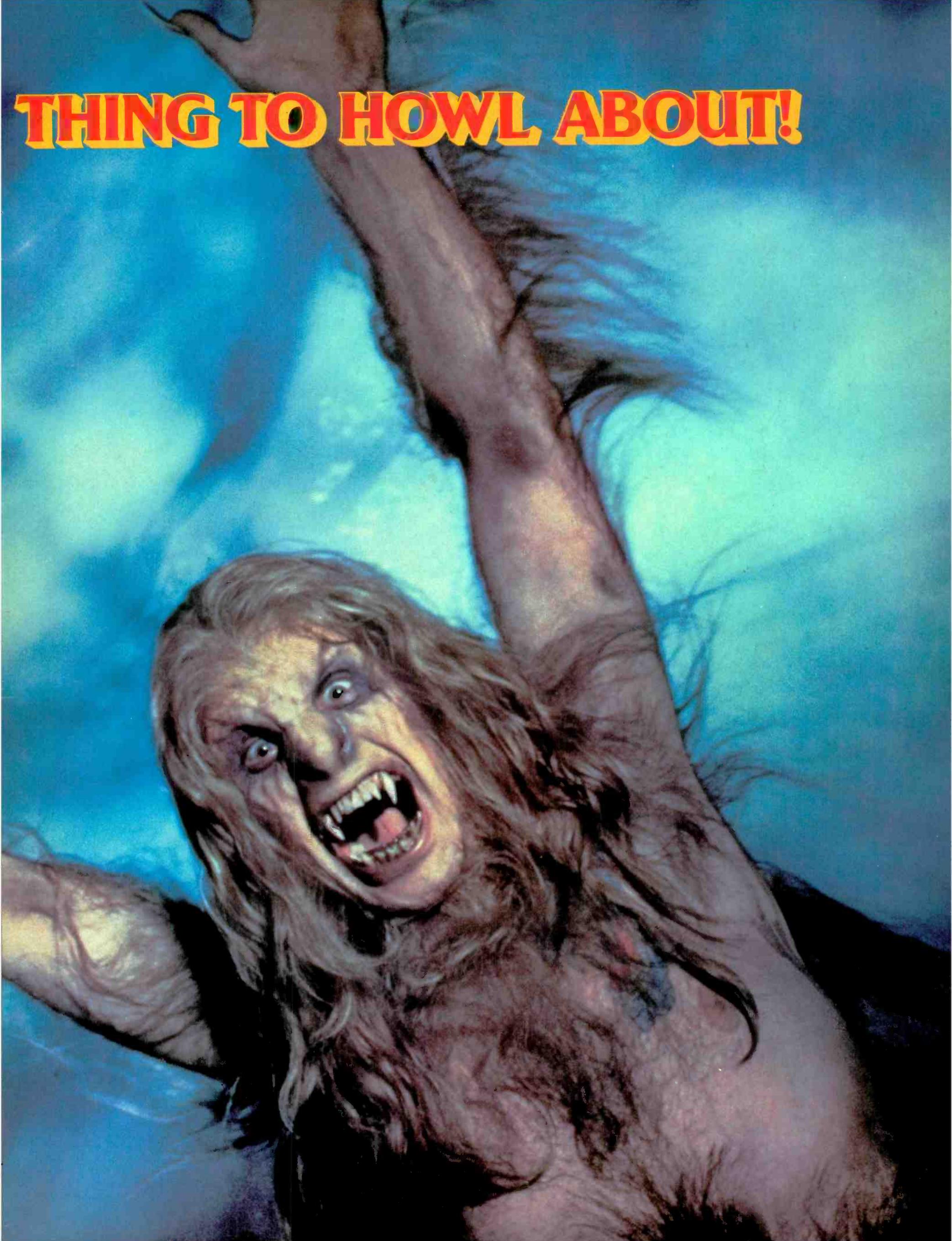


8Z8 37640 †

*Produced by Ozzy Osbourne, Bob Daisley and Max Norman. Mixed by Tony Bongiovi. "CBS" is a trademark of CBS Inc. © 1984 CBS Inc.

† Not available on cassette

THING TO HOWL ABOUT!



**JUST ADDED-Z100 NEW YORK,
THE #1 STATION IN THE #1 MARKET!**

40 TOP SATELLITE SURVEY



**WITH DAN
INGRAM**

Something new and unique in contemporary hit radio.

Fresh from the explosive success of our A/C TOP 30 USA countUP, RADIORADIO now brings stations a new super-lively CHR countUP program—TOP 40 SATELLITE SURVEY. This new innovative weekly program gives you:

- Outstanding nationally known host, Dan Ingram...
- Three exciting hours of music weekly in our exclusive countUP format...
- An opportunity for your station to actively participate in the research and development of the weekly playlist...
- As a member station, "appearances" in the program on an on-going, rotating basis, and make...
- Your station's air personality a part of the program's actual sound.

TOP 40 SATELLITE SURVEY with Dan Ingram will be delivered by satellite (or high quality discs for stations using them).

It all starts in April 1984 and has already been cleared on major stations in Los Angeles, Chicago, Philadelphia, Boston and St. Louis.

Be sure your station is the one to carry it in your market. Don't miss out. Call Susan Jacobi 212-975-6917 for details.



BECAUSE WE'RE TWICE AS GOOD!

Source: ARBITRON - Fall 1983, total week, all persons 12+ share

Radio

Fall Arbitron Results

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

Call	Format	Summer '83	Fall '83	Call	Format	Summer '83	Fall '83
New York				Philadelphia			
WHTZ	contemporary	2.0	6.2	KOIT-FM	easy listening	2.2	2.4
WOR	talk	4.9	5.1	KABL-AM	easy listening	2.0	2.3
WRKS	urban	5.3	4.8	KRQR	AOR	2.2	2.2
WPAT-AM-FM	easy listening	4.9	4.6	KBAY	easy listening	2.5	2.1
WINS	news	4.4	4.5	KDIA	urban	1.8	2.1
WCBS-AM	news	4.5	3.8	KITS	contemporary	2.5	2.1
WRFM	easy listening	3.8	3.7	KFOG	AOR	1.6	1.9
WYNY	AC	3.9	3.6	KQAK	new music	2.0	1.9
WKTU	urban	4.9	3.5	KDFC	classical	1.3	1.8
WPLJ	contemporary	4.0	3.5	KMEL	AOR	1.9	1.7
WPIX	AC	3.5	3.4	KOIT-AM	easy listening	—	1.6
WBLS	urban	4.7	3.3	Philadelphia			
WADO	Spanish	2.0	3.2	WEAZ	easy listening	5.5	7.7
WAPP	AOR	3.4	3.2	KYW	news	7.9	7.5
WNBC	contemporary	3.6	3.0	WDAS-FM	urban	6.4	6.8
WNEW-AM	nostalgia	2.9	2.9	WMGK	AC	6.0	6.4
WCBS-FM	oldies	3.2	2.7	WUSL	urban	5.9	5.8
WABC	talk	3.0	2.3	WCAU-FM	contemporary	6.3	5.2
WNEW-FM	AOR	2.1	2.3	WMMR	AOR	4.8	5.2
WKHK	country	2.3	2.0	WIOQ	AOR	3.8	4.9
WHN	country	2.8	1.9	WWDB	talk	4.1	4.7
WQXR-AM-FM	classical	1.8	1.7	WCAU-AM	talk	6.4	4.5
WMCA	talk	1.5	1.6	WPEN	nostalgia	6.0	4.5
WJIT	Spanish	1.7	1.3	WKSZ	AC	2.1	3.5
WNCN	classical	.9	1.3	WYSP	AOR	4.2	3.5
WWRL	black	1.2	1.0	WIP	AC	3.8	3.4
Los Angeles				WSNI-FM	AC	3.9	3.2
KIIS	contemporary	7.6	8.1	WFIL	oldies	1.8	2.5
KABC	talk	7.4	5.2	WWSH	contemporary	1.8	2.1
KBIG	easy listening	4.3	5.0	WDAS-AM	black	2.3	2.0
KJOI	easy listening	4.7	4.4	WFLN-FM	classical	1.7	1.7
KMET	AOR	3.3	3.8	WHAT	black	1.7	1.5
KNX	news	2.7	3.7	WJBR	easy listening	1.1	1.1
KLOS	AOR	4.3	3.6	Detroit			
KFWB	news	3.2	3.5	WJR	MOR	14.6	9.6
KPRZ	nostalgia	1.8	3.2	WJOI	easy listening	6.5	7.3
KMPC	nostalgia	3.3	2.8	WWJ	news	4.4	6.3
KOST	AC	2.3	2.7	WMJC	AC	3.5	6.0
KIQQ	contemporary	2.7	2.6	WDRQ	urban	5.8	5.3
KROQ	new music	3.5	2.6	WLLZ	AOR	5.7	5.3
KRTH	contemporary	3.3	2.6	WRIF	AOR	5.2	5.3
KJLH	urban	1.7	2.4	WJLB	black	6.2	5.0
KZLA-AM-FM	country	2.6	2.4	WNIC-FM	AC	5.2	4.5
KMGG	AC	1.5	2.3	WXYZ	talk	4.5	3.9
KTNQ	Spanish	1.9	2.1	WHYT	hot hits	3.3	3.8
KUTE	urban	2.1	2.1	WWWW	country	2.8	3.5
KWKW	Spanish	1.3	2.1	WCZY	AC	3.2	3.1
KHTZ	contemporary	2.2	2.1	WOMC	AC	3.6	2.9
KFI	AC	1.7	1.9	WJZZ	jazz	2.1	2.4
KALI	Spanish	2.0	1.8	WCXI-FM	country	1.9	2.3
KNOB	MOR	1.7	1.8	WCXI	country	1.9	2.2
KRLA	oldies	2.3	1.8	CKJY	nostalgia	1.4	2.2
KACE	urban	1.2	1.6	WABX	contemporary	2.4	1.9
KKHR	contemporary	1.4	1.6	CKLW	contemporary	1.5	1.8
KLAC	country	1.8	1.6	WLBS	urban	1.0	1.6
KKGO	jazz	1.2	1.4	WQRS	classical	1.6	1.5
KDAY	urban	1.0	1.3	Boston			
KFAC-FM	classical	1.0	1.3	WXKS-FM	contemporary	7.8	7.9
KLVE	Spanish	1.3	1.2	WBCN	AOR	7.2	7.8
KGfJ	urban	1.2	1.0	WBZ	AC	7.0	7.6
XTRA-AM	contemporary	1.2	1.0	WHTT	contemporary	8.1	7.0
Chicago				WHDH	AC	6.9	6.5
WGN	MOR	8.3	9.6	WJIB	easy listening	4.1	5.5
WBBM-AM	news	4.6	5.5	WEEI	news	5.0	5.1
WLOO	easy listening	5.9	5.3	WRKO	talk	3.6	4.3
WBBM-FM	contemporary	5.0	5.1	WMJX	AC	4.6	4.1
WBMX	urban	5.8	4.9	WROR	contemporary	3.4	3.8
WGCI	urban	6.2	4.7	WSSH	AC	4.0	3.6
WIND	news	3.4	4.2	WHUE-FM	easy listening	3.7	3.5
WLS	contemporary	3.4	3.8	WCOZ	AOR	3.4	3.3
WCLR	AC	3.6	3.7	WVBF	contemporary	3.3	3.2
WLAK	AC	2.6	3.7	WXKS-AM	nostalgia	2.1	2.2
WMAQ	country	4.3	3.6	WMRE	nostalgia	1.6	1.9
WLS-FM	contemporary	3.1	3.2	WILD	black	1.8	1.6
WMET	AOR	3.6	3.2	WCRB	classical	1.2	1.1
WFYR	AC	3.1	3.1	WCGY	oldies	1.2	1.1
WKQX	AC	4.1	3.0	WBOS	country	.7	1.0
WJJD	nostalgia	3.1	2.9	WAAF	AOR	1.1	1.0
WXRT	AOR	3.5	2.7	San Diego			
WUSN	country	2.5	2.6	KJQY	easy listening	8.4	8.7
WOJO	Spanish	1.7	2.5	KGB	AOR	6.6	7.2
WLUP	AOR	2.3	2.3	KFMB-FM	AC	5.7	5.1
WAIT	nostalgia	2.3	1.9	XTRA-FM	new music	5.7	5.1
WJEZ	country	1.6	1.7	KFSD	classical	2.9	4.8
WJPC	urban	2.2	1.4	KSDO-AM	news/talk	4.7	4.5
WCFL	AC	.7	1.3	KBZT	AC	4.2	4.4
WFMT	classical	1.2	1.3	KFMB-AM	AC	8.0	4.3
San Francisco				XHRM	urban	2.5	3.8
KGO	talk	7.5	8.7	KYXY	AC	3.9	3.7
KCBS	news	5.3	6.8	KSDO-FM	contemporary	2.2	3.5
KSOL	urban	3.6	4.7	KMLO	nostalgia	3.3	3.3
KSAN	country	2.9	3.6	KPRI	AOR	4.0	3.2
KABL-FM	easy listening	3.3	3.3	KPQP	nostalgia	2.3	3.1
KIOI	AC	2.9	3.2	KIFM	AC	2.8	2.7
KFRC	contemporary	3.9	3.0	XTRA-AM	contemporary	4.4	2.7
KSFO	AC	4.2	3.0	KSON-FM	country	2.0	2.5
KNEW	country	3.1	2.9	KCBQ-AM	country	3.2	2.2
KYUU	contemporary	2.4	2.8	KCBQ-FM	country	2.2	2.1
KBLX	urban	2.4	2.7	KOGO	news	2.5	2.0
KNBR	MOR	5.4	2.7	KEZL-FM	nostalgia	2.2	1.8
				KSON-AM	country	.9	1.7

Karl Named To WMZQ News Post

LOS ANGELES—Bob Cole, program director of Washington's WMZQ, is justifiably excited about the arrival of Evan Karl as the country station's news director and morning anchor.

The two worked together in Miami while Karl was doing evening news and Cole was a high school kid handling overnights on WWOK in the early '70s. It was Karl's style, reminiscent of CKLW Detroit's death, doom and destruction approach, combined with a touch of Paul Harvey irony and Walter Winchell delivery, that stood out most among the station's personalities. That style, often heard on top 40 stations of the early '60s, was almost nonexistent in the country arena, but the material was a natural.

"It all started up in Massachusetts while I was working at WSPR in Springfield," remembers Karl. "Back then I started to rewrite wire copy, and after a while I got tired of the same old writing, so I started to have fun with it, mostly to entertain myself.

"But what I found out was people liked to be entertained as well as be informed. For the first time people started remembering news stories, talking about them, really taking an interest.

"I put myself in their place when I wrote. I stayed away from addresses, extemporaneous facts—nobody wants to hear a police blotter. It's not really all blood, guts and gore. I use that gruesome stuff for effect. What I strive to find is the more uptempo stuff, the kickers," he says.

Karl laughingly remembers one of his more colorful accounts, that of a fire at a furnace plant in his hometown of Milwaukee. "Actually, the Climatrol plant there made air conditioners, but it really didn't matter. I came on and said: 'Tis the goal of every American industry to build the biggest and the best. Milwaukee's Mueller Climatrol has just accomplished that. They have built their biggest... furnace. They are not happy. It's their plant.' That got me a trip to the general manager's office. All through my career management has not been terribly thrilled with the approach, but the listeners loved it.

"I picked country because I liked the music. Even growing up as a kid, I'd hide under the covers at night with a radio and a flashlight tuning in WSM. Later I was the only guy with a car, and my buddies listened to Red Foley—or else."

ROLLYE BORNSTEIN

Media Strategies Offers Rock Programming

DETROIT—Fred Jacobs' Media Strategies consultancy has implemented its first entry into the programming field: "Good Time Rock 'N' Roll."

Developed in conjunction with Tom Bender, operations director of Dallas' KRQX, the concept is targeted to the 25-40 age group—"those that grew up with rock'n'roll in the '60s who aren't served by today's radio," notes Jacobs, who like Bender is a former program director of WRIF here.

A variation of the format is in place on KRQX, and while the Dal-

(Continued on page 68)

'CLASS' FORMAT, KLZZ CALLS IN

AOR Out At San Diego's KPRI

By THOMAS K. ARNOLD

SAN DIEGO—KPRI, one of the oldest remaining AOR stations in the country, is finally giving up rock 'n' roll Monday (9) after a 15-year run and will adopt George Johns' "Class" format, aimed at listeners 25 and older.

"I'm not saying there's not future in rock 'n' roll," says Johns. "There's just no money. There are a lot of AOR stations that are No. 1 in their markets, but you don't see any Mercedes in their parking lots. And with this format it's almost like programming Fort Knox—you don't even have to be No. 1."

The switch to the adult contemporary hits and personality-oriented format, according to station owner Tom Shaddek, comes as a result of the station's continual failure to beat the market's other two rock stations, as well as the promise of higher revenues with the new approach.

"The books haven't been terrible,"

says Shaddek, vice president of the family-owned Southwestern Broadcasters Inc. "But when you look to the future, the potential is limited. There are a lot of advertisers who won't even touch you if you play album rock, even if you get good 25-plus numbers. So what we're doing is taking a step backward to take a couple of steps forward."

Most recently, Shaddek hired Ernesto Gladden, a former KPRI PD who had considerable success at KUPD Phoenix, but Gladden's mix of new music and hard rock didn't make it here. "It's hard to be both things," says Shaddek.

In accordance with the new format, Shaddek says his firm filed for the new call letters KLZZ and hopes to have a decision from the FCC by midmonth. He adds that such a change has been in the works since Johns first joined SBI as national program director in the fall of 1981.

Since then, a similar change was en-

acted at SBI's San Antonio outlet, KLLS, and now the "Class" format, syndicated by FairWest, has been adopted by 14 stations nationwide. "We looked at San Antonio as sort of a trial, and now the trial is over and it's clear the time to change here is right now," says Shaddek.

Johns, whose "Class" format was first heard 10 years ago when he oversaw the programming at Fairbanks' KVIL Dallas, but was not named until the KLLS switch, stresses that KPRI's ratings were not the prime motivating force behind the change. Instead it was the higher billing possibilities and his own belief that the AOR format itself may soon become another radio dinosaur.

"We're going to do the same thing we did in San Antonio and the other markets," says Johns of the switch. "We're going to shut the station down and just roll the music along with a lot of promos explaining what we're doing and announcements that the phone lines are open for people to call in and tell us what they think, what they want to hear. It will take several months before you hear anything dramatic." Johns will personally take over as on-line program director through the initial period—something he hasn't done in years.

Shaughnessy Takes Control of TM Productions

NEW YORK—TM Productions is now TM Communications, following the purchase of the company's assets last week from Shamrock Broadcasting by TM president Pat Shaughnessy and 15 TM executives. Terms of the sale were believed to be between \$5 million and \$9 million but were not announced.

"Pretty neat, huh?" says Shaughnessy, who assumes operating control of TM in Dallas with a 54 1/2% interest. "I've always had an interest in acquiring the firm, with the understanding that a company like ours can be more adept at serving the needs of its clients when its ownership is in the hands of its people."

He says that there will be no change in the services TM offers to its clients. Instead, Shaughnessy hopes to deliver "several new radio products" by June. "The new TM is capitalized to move aggressively into the future," he promises.

Shamrock, which acquired the syndicator in July, 1979, from the publicly-held Starr Broadcasting Co., is owned by Roy Disney and his immediate family, who moved Shaughnessy from his post as general manager of KIQQ Los Angeles into the TM presidency.

Among the new TM stockholders are six members of the firm's executive management team: senior vice presidents Michael Scott and Neil Sargent; Tom Merriman, vice president and music director (and the original TM owner); Jim Kirk, vice president and creative director; corporate secretary Anne Bendalin; and chief financial officer and treasurer Joan King.

Other holders include TM format directors Cal Casey, Phil Barry, Ken Nelson and Steve Hibbard; regional managers Garrett Bergmark and Doyle Peterson; program consultant Lee Bayley; and TM attorneys Fred Kolodney and Tom Thomas.

LEO SACKS

Judge Rules Against United In Bid For KLOS Renewal

By BILL HOLLAND

WASHINGTON—The new year didn't start off with much of a bang for United Broadcasting Co., which suffered yet another license renewal setback after FCC Administrative Law Judge Frederick J. Coufal denied the renewal of San Francisco's leading urban station Dec. 22 and awarded the license to a competing broadcaster.

United, according to corporate executive officer Jerry Hroback, will appeal the case to the Commission "and to the appeals court, if necessary."

KSOL, a class B FM at 107.7 licensed to San Mateo, is owned by Intercontinental Radio Inc., controlled by United. Judge Coufal, in his decision, noted that the company had made "substantial progress" in programming efforts from 1978-80, but that its earlier performance from 1969-77 had been "minimal."

Coufal is the same judge who denied the license of a former United Broadcasting station, WOOK-FM Washington in 1981, calling that station's programming performance minimal in the years 1966-77.

The competing broadcasting group awarded the license is Afro-Ameri-

can Communications, a black-owned group with no other broadcast interest. Similarly, the competing broadcast group in the WOOK-FM case, District Broadcasting Co., is also black-owned and had no interest in any other stations.

Judge Coufal is also to preside at three upcoming United license renewal hearings—for WYST Baltimore, KALI Los Angeles and WBNX New York.

Hroback says Coufal's decision "was not unexpected." He adds, "It wasn't surprising that Coufal would follow the guidelines of the WOOK case."

United feels that the FCC should give greater weight to the improved programming performance the company has pursued since management changes in the late '70s, and points to a pleading by the FCC's mass media bureau saying that in the upcoming WYST case, the company should expect renewal judged on its performance in the last five years.

United was also denied renewal of WOOK-AM and WFAB-AM Miami during the early '70s for violating FCC rules.

WHEN SALE IS COMPLETED

KJOI L.A. To Retain Format

By THOMAS K. ARNOLD

LOS ANGELES—Rumors that beautiful music station KJOI, in the final stages of a proposed sale to Noble Broadcasting of San Diego, would soon be switching formats to rock are "totally unfounded," according to station management.

"We've been hearing it, too," says station employee JoAnne Obermeyer. "In fact, Gordon Mason, our general manager, put out a memo last week stating it was a rumor, since everybody heard it and a lot of people were believing it." The rumors apparently started because Noble's two San Diego stations, XTRA-AM (Mighty 690) and XTRA-FM (91 X), are top 40 and new music, respectively.

The Churchill easy listening outlet—which, in the past, frequently made it into the top five among Los Angeles radio stations—is being sold to Noble by Beatrice Foods, which acquired the station when it took over Coca-Cola of Los Angeles. Beatrice is reportedly divesting itself of all radio interests.

WUNI Becomes WMML; Tillis Buys Mobile Outlet

MOBILE—The new year brings a new set of call letters to Southern Alabama as WUNI becomes WMML in honor of the AM's new owner, "M-m-mel" Tillis. This marks the second acquisition for the country entertainer, who also owns Amarillo's KIXZ/KMML.

Last Tuesday (3), Tillis was in town, live on the air, inviting the city to listen to the 5,000-watt directional facility at 1410, which at one time was the dominant country outlet in the area. Since that time WKSJ-FM has assumed that position.

"My goal is to establish ourselves again in the community, becoming a part of Mobile," says program director Tom Dixon, who also handles morning drive. "We've completely revamped the music, bringing the station up to date as a 1984 contem-

porary country station. There's room for a good, solid AM country outlet, one with news, personalities and promotions, and we want to be that station."

WUWU Buffalo Axes Zimmerman

BUFFALO—"I knew it wasn't going to make it to the first of the year," says an emotion-choked Lee Zimmerman, who until late last month was program director of WUWU here. "On Christmas Eve, I felt the format and everything I was trying to achieve was together. But I just knew its destruction was in the cards."

(Continued on page 59)

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Wrapped Around Your Finger," The Police, A&M	85	91
2 "Jump," Van Halen, Warner Bros.	76	76
3 "New Moon On Monday," Duran Duran, Capitol	49	49
4 "This Woman," Kenny Rogers, RCA	33	33
5 "So Bad," Paul McCartney, Columbia	26	120
BLACK (94 Stations)		
1 "Hump To The Bump," Steve Arrington, Atlantic	7	7
2 "You're The Best Thing Yet," Anita Baker, Beverly Glen	6	45
3 "Plane Love," Jeffrey Osborne, A&M	5	7
4 "Spend My Whole Life," Zapp, Warner Bros.	5	5
5 "Running With The Night," Lionel Richie, Motown	4	83
COUNTRY (125 Stations)		
1 "Don't Make It Easy For Me," Earl Thomas Conley, RCA	59	61
2 "Let's Stop Talkin' About It," Janie Fricke, Columbia	46	46
3 "Buried Treasure," Kenny Rogers, RCA	43	44
4 "Let Somebody Else Drive," John Anderson, Warner Bros.	42	42
5 "You've Really Got A Hold On Me," Mickey Gilley, Epic	34	78
ADULT CONTEMPORARY (84 Stations)		
1 "An Innocent Man," Billy Joel, Columbia	19	36
2 "So Bad," Paul McCartney, Columbia	10	29
3 "Think of Laura," Christopher Cross, Warner Bros.	8	46
4 "Save The Last Dance For Me," Dolly Parton, RCA	7	37
5 "Send In The Clowns," Lani Hall, A&M	7	7

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (1/3/84)

●KEY ADD-ONS—the two key records added at the stations listed as determined by station personnel.
●ADD-ONS—All records added at the stations listed as determined by station

Northeast Region

TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- VAN HALEN—Jump (Warner Bros.)
- DURAN DURAN—New Moon On Monday (Capitol)
- QUIET RIOT—Bang Your Head (Metal Health) (Pasha)

WGUY—Bangor

- B.E. TAYLOR—Vitamin L
- DURAN DURAN—New Moon On Monday
- NENA—99 Luftballons
- THE S.O.S. BAND—Tell Me If You Still Care
- DONNA SUMMER—Love Has A Mind Of Its Own
- MUSICAL YOUTH—She's Trouble
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- JENNY BURTON—Remember What You Like

WIGY—Bath

- BILLY IDOL—Rebel Yell
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- NENA—99 Luftballons
- BRYAN ADAMS—Heaven

WXKS—Boston

- SONNY JOE WHITE—P.D.
- DURAN DURAN—New Moon On Monday
- PRINCE—Let's Pretend We're Married/Irresistible Bit
- EARTHA KITT—Where Is My Man?
- U2—I Will Follow
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- HUEY LEWIS AND THE NEWS—I Want A New Drug

WPHD—Buffalo

- HARRY MOORE—P.D.
- QUIET RIOT—Bang Your Head (Metal Health)
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- JACKSON BROWNE—For A Rocker
- DURAN DURAN—New Moon On Monday

WTSN—Dover

- JIM SEBASTIAN—P.D.
- KENNY ROGERS—This Woman
- MICHAEL JACKSON—Thriller
- THE POLICE—Wrapped Around Your Finger

WERZ—Exeter

- JACK O'BRIEN—P.D.
- DURAN DURAN—New Moon On Monday
- CHRISTOPHER CROSS—Think Of Laura
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- JACKSON BROWNE—For A Rocker
- QUIET RIOT—Bang Your Head (Metal Health)
- HOWARD JONES—New Song
- B.E. TAYLOR—Vitamin L
- THE POLICE—Wrapped Around Your Finger
- MINK DEVILLE—Each Word Is A Beat Of My Heart

WTIC—Hartford

- MIKE WEST—P.D.
- VAN HALEN—Jump

KC101 (WKCI)—New Haven

- STEF RYBAK—P.D.
- THE POLICE—Wrapped Around Your Finger
- MICHAEL JACKSON—Thriller
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday

WJBQ—Portland

- BRIAN PHOENIX—P.D.
- THE POLICE—Wrapped Around Your Finger
- EURHYTHMICS—Here Comes The Rain Again
- KENNY ROGERS—This Woman
- DURAN DURAN—New Moon On Monday
- SHEENA EASTON—Almost Over You
- NENA—99 Luftballons
- HOWARD JONES—New Song
- JACKSON BROWNE—For A Rocker
- VAN HALEN—Jump

WSPK—Poughkeepsie

- CHRIS LEIDE—P.D.
- MIDNIGHT STAR—Wet My Whistle
- BONNIE TYLER—Take Me Back
- RICK JAMES AND SMOKEY ROBINSON—Ebony Eyes
- VAN HALEN—Jump

WPRO—Providence

- TOM CUDDY—P.D.
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- QUIET RIOT—Bang Your Head (Metal Health)
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me

98PX (WPXY)—Rochester

- TOM MITCHELL—P.D.
- THE POLICE—Wrapped Around Your Finger
- PAUL McCARTNEY—So Bad
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- QUIET RIOT—Bang Your Head
- IRENE CARA—The Dream
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- KENNY ROGERS—This Woman

WHFM—Rochester

- CHARLEY LAKE—P.D.
- U2—I Will Follow
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- CULTURE CLUB—Karma Chameleon
- QUIET RIOT—Bang Your Head (Metal Health)
- SHANNON—Let The Music Play
- THE POLICE—Wrapped Around Your Finger

WGFM—Schenectady

- MIKE NEFF—P.D.
- PAUL McCARTNEY—So Bad

THE POLICE—Wrapped Around Your Finger

- IRENE CARA—The Dream
- NENA—99 Luftballons
- ROBERT PLANT—In The Mood
- PRINCE—Let's Pretend We're Married/Irresistible Bit
- CYNDI LAUPER—Girls Just Wanna Have Fun
- VAN HALEN—Jump
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- DURAN DURAN—New Moon On Monday

WRCK—Utica Rome

- JIM RIETZ—P.D.
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- JACKSON BROWNE—For A Rocker
- DURAN DURAN—New Moon On Monday

Mid-Atlantic Region

TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- VAN HALEN—Jump (Warner Bros.)
- QUIET RIOT—Bang Your Head (Metal Health) (Pasha)
- KENNY ROGERS—This Woman (RCA)

WFBG—Altoona

- TONY BOOTH—P.D.
- KENNY ROGERS—This Woman
- THE POLICE—Wrapped Around Your Finger
- DONNA SUMMER—Love Has A Mind Of Its Own
- RICK JAMES AND SMOKEY ROBINSON—Ebony Eyes
- DURAN DURAN—New Moon On Monday

B-104 (WBSB)—Baltimore

- JAN JEFFERIES—P.D.
- JENNY BURTON—Remember What You Like
- MELBA MOORE—Living For Your Love

WMAR-FM—Baltimore

- GARY FRANKLIN—P.D.
- THE POLICE—Wrapped Around Your Finger
- QUIET RIOT—Bang Your Head
- TWILIGHT 22—Electric Kingdom
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me
- CON FUNK SHUN—Baby I'm Hooked
- JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN—A Chance

WOMP-FM—Bellaire

- DWAYNE BONDS—P.D.
- THE POLICE—Wrapped Around Your Finger
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- SHANNON—Let The Music Play

Z104 (WZYQ-FM)—Frederick

- KEMOSABI JOE—P.D.
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- KENNY ROGERS—This Woman
- DURAN DURAN—New Moon On Monday
- BILLY JOEL—An Innocent Man
- KOOL AND THE GANG—Joanna

WKEE—Huntington

- STEVE HAYES—P.D.
- THE POLICE—Wrapped Around Your Finger
- QUIET RIOT—Bang Your Head (Metal Health)
- KENNY ROGERS—This Woman
- VAN HALEN—Jump
- K.C.—Give It Up
- CYNDI LAUPER—Girls Just Wanna Have Fun
- HUEY LEWIS AND THE NEWS—I Want A New Drug

WBLL—Long Island

- BILL TERRY—P.D.
- THE POLICE—Wrapped Around Your Finger
- MICHAEL JACKSON—Thriller
- PAUL McCARTNEY—So Bad
- THE MOTELS—Remember The Night
- VAN HALEN—Jump

WBLS-FM—New York

- FRANKIE CRACKER—P.D.
- RED ROCKER—There Goes My Heart
- ARNIE'S LOVE—I'm Out Of Your Life
- GEM—Sweet Temptation
- LIME—On The Grid

Z-100 (WHTZ)—New York

- SCOTT SHANNON—P.D.
- CYNDI LAUPER—Girls Just Wanna Have Fun
- NENA—99 Luftballons
- CHERYL LYNN—Encore

WKHI—Ocean City

- JACK GILLEN—P.D.
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday
- BOB DYLAN—Sweetheart Like You
- VAN HALEN—Jump
- NENA—99 Luftballons

WCAU-FM—Philadelphia

- SCOTT WALKER—P.D.
- DURAN DURAN—New Moon On Monday
- VAN HALEN—Jump
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- BOB DYLAN—Sweetheart Like You
- U2—I Will Follow
- QUIET RIOT—Bang Your Head (Metal Health)
- THE POLICE—Wrapped Around Your Finger

B-94 (WBZZ)—Pittsburgh

- STEVE KINGSTON—P.D.
- MICHAEL JACKSON—Thriller
- VAN HALEN—Jump
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- NENA—99 Luftballons
- PAUL McCARTNEY—So Bad

WHTX—Pittsburgh

- CAREY PAUL—P.D.

TOP ADD ONS - NATIONAL

- VAN HALEN—Jump (Warner Bros.)
- THE POLICE—Wrapped Around Your Finger (A&M)
- KENNY ROGERS—This Woman (RCA)

VAN HALEN—Jump

- MICHAEL JACKSON—Thriller
- KENNY ROGERS—This Woman

WHYY—Pittsburgh

- JAY CRESSWELL—P.D.
- BILLY JOEL—An Innocent Man
- DOLLY PARTON—Save The Last Dance For Me
- SHEENA EASTON—Almost Over You
- NEIL SEDAKA AND DARA SEDAKA—Your Precious Love

WPST—Trenton

- TOM TAYLOR—P.D.
- MICHAEL JACKSON—Thriller
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman
- VAN HALEN—Jump

Q107 (WRQX)—Washington

- ALLEN BURNS—P.D.
- PAUL McCARTNEY—So Bad
- NENA—99 Luftballons

WILK—Wilkes-Barre

- JOE MONTIENE—P.D.
- DOLLY PARTON—Save The Last Dance For Me
- BIG COUNTRY—In A Big Country
- THE S.O.S. BAND—Tell Me If You Still Care
- BARBRA STREISAND—The Way He Makes Me Feel
- ADAM ANT—Strip

WKRZ—Wilkes-Barre

- JIM RISING—P.D.
- VAN HALEN—Jump
- QUIET RIOT—Bang Your Head (Metal Health)
- THE POLICE—Wrapped Around Your Finger

Q106 (WQXA)—York

- DAN STEELE—P.D.
- THE POLICE—Wrapped Around Your Finger
- SHEENA EASTON—Almost Over You
- KENNY ROGERS—This Woman

WYCR—York

- J.J. RANDOLPH—P.D.
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- KENNY ROGERS—This Woman
- PRINCE—Let's Pretend We're Married/Irresistible Bit

Southeast Region

TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- VAN HALEN—Jump (Warner Bros.)
- NENA—99 Luftballons (Epic)
- KENNY ROGERS—This Woman (RCA)

WANS—Anderson/Greenville

- BILL MCCOY—P.D.
- DOLLY PARTON—Save The Last Dance For Me
- HEADPINS—Just One More Time
- RICK JAMES AND SMOKEY ROBINSON—Ebony Eyes
- DURAN DURAN—New Moon On Monday
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger

WISE—Asheville

- JOHN STEVENS—P.D.
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- DONNA SUMMER—Love Has A Mind Of Its Own
- DURAN DURAN—New Moon On Monday
- KENNY ROGERS—This Woman

94-Q (WQXI-FM)—Atlanta

- JIM MORRISON—P.D.
- NENA—99 Luftballons
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump

Z-93 (WZGC)—Atlanta

- CHRIS THOMAS—P.D.
- PATTI LABELLE—If Only You Knew
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman
- VAN HALEN—Jump

WSSX—Charleston

- BILL MARTIN—P.D.
- VAN HALEN—Jump
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- THE POLICE—Wrapped Around Your Finger
- MICHAEL JACKSON—Thriller
- HEADPINS—Just One More Time
- JOURNEY—Ask The Lonely

WBCY—Charlotte

- BOB KAGHAN—P.D.
- STEVIE NICKS—Nightbird
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- IRENE CARA—The Dream
- VAN HALEN—Jump
- MEN WITHOUT HATS—I Like
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday

WNOK-FM—Columbia

- JEFF CLARK—P.D.
- VAN HALEN—Jump
- MIDNIGHT STAR—Wet My Whistle
- DURAN DURAN—New Moon On Monday

WNFI—Daytona Beach

- BRIAN DOUGLAS—P.D.
- JUMP 'N THE SADDLE—The Curly Shuffle
- BILLY JOEL—An Innocent Man

WGCL—Cleveland

- BOB TRAVIS—P.D.
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday

WHYT—Detroit

- STEVE GOLDSTEIN—P.D.
- MICHAEL JACKSON—Thriller
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- RE-FLEX—The Politics Of Dancing
- SHANNON—Let The Music Play
- IRENE CARA—The Dream
- PAUL McCARTNEY—So Bad

WZPL—Indianapolis

- GARY HOFFMAN—P.D.
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- DONNA SUMMER—Love Has A Mind Of Its Own
- DURAN DURAN—New Moon On Monday
- KENNY ROGERS—This Woman

WZEE—Madison

- JOHNATHAN LITTLE—M.D.
- THE MOTELS—Remember The Night
- RE-FLEX—The Politics Of Dancing
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- QUIET RIOT—Bang Your Head

WKTI—Milwaukee

- DALLAS COLE—P.D.
- VAN HALEN—Jump
- THE ROLLING STONES—She Was Hot

KZ93 (WKZW)—Peoria

- MARK MALONEY—P.D.
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There

WZOK—Rockford

- JEFF DAVIS—P.D.
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird

WSPT—Stevens Point

- JAY BOULEY—P.D.
- MICHAEL JACKSON—Thriller
- PAUL McCARTNEY—So Bad
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- CYNDI LAUPER—Girls Just Wanna Have Fun
- IRENE CARA—The Dream
- SHANNON—Let The Music Play
- DURAN DURAN—New Moon On Monday

Midwest Region

TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- QUIET RIOT—Bang Your Head (Metal Health) (Pasha)
- VAN HALEN—Jump (Warner Bros.)
- HUEY LEWIS AND THE NEWS—I Want A New Drug (Chrysalis)

KFYR—Bismarck

- SID HARDT—P.D.
- VAN HALEN—Jump

KFMZ—Columbia

- KEVIN YOUNG—P.D.
- THE POLICE—Wrapped Around Your Finger
- ROBERT PLANT—In The Mood
- U2—I Will Follow
- HUEY LEWIS AND THE NEWS—I Want A New Drug

KIHK—Davenport

- JIM O'HARA—P.D.
- CHRISTOPHER CROSS—Think Of Laura
- SHEENA EASTON—Almost Over You
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- JUMP 'N THE SADDLE—The Curly Shuffle
- BOB DYLAN—Sweetheart Like You
- MICHAEL JACKSON—Thriller

WEBC—Duluth

- DICK JOHNSON—P.D.
- PAUL McCARTNEY—So Bad
- JEFFREY OSBORNE—Stay With Me Tonight
- DOLLY PARTON—Save The Last Dance For Me
- JUMP 'N THE SADDLE—The Curly Shuffle
- THE POLICE—Wrapped Around Your Finger
- THE MOTELS—Remember The Night
- SHEENA EASTON—Almost Over You
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There

KKXL-FM—Grand Forks

- DON NORDINE—P.D.
- QUIET RIOT—Bang Your Head
- NENA—99 Luftballons
- NIGHT RANGER—(You Can Still) Rock In America
- PAUL McCARTNEY—So Bad
- MICHAEL JACKSON—Thriller

KRNA—Iowa City

- BART GOSYNSHAR—P.D.
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- CYNDI LAUPER—Girls Just Wanna Have Fun
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- NENA—99 Luftballons
- IRENE CARA—The Dream

Q104 (KBEQ)—Kansas City

- PAT MCKAY—P.D.
- CHRISTOPHER CROSS—Think Of Laura
- QUIET RIOT—Bang Your Head (Metal Health)
- PRINCE—Let's Pretend We're Married/Irresistible Bit
- DURAN DURAN—New Moon On Monday
- K.C.—Give It Up
- BILLY JOEL—An Innocent Man
- MICHAEL JACKSON—Thriller
- THE POLICE—Wrapped Around Your Finger

WL0L—Minneapolis

- TAC HAMMER—P.D.
- JUMP 'N THE SADDLE—The Curly Shuffle

KJ103 (KJYO)—Oklahoma City

- DAN WILSON—P.D.
- THE POLICE—Wrapped Around Your Finger
- QUIET RIOT—Bang Your Head
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- BOB DYLAN—Sweetheart Like You
- VAN HALEN—Jump
- TONI BASIL—Over My Head

KQKQ—Omaha

- JERRY DEAN—P.D.
- THE POLICE—Wrapped Around Your Finger
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- PAUL McCARTNEY—So Bad
- SHANNON—Let The Music Play
- K.C.—Give It Up
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- QUIET RIOT—Bang Your Head (Metal Health)

KKLS-FM—Rapid City

- RANDY SHERWYN—P.D.
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura
- SPANDAU BALLET—Gold
- NIGHT RANGER—(You Can Still) Rock In America

Billboard® Singles Radio Action™

Based on station playlists through Tuesday (1/3/84)

Playlist Top Add Ons ●

● Continued from previous page

- DONNA SUMMER—Love Has A Mind Of Its Own
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman

KSET—El Paso

- (Cal Simon—P.D.)
- BONNIE TYLER—Take Me Back
- QUIET RIOT—Bang Your Head (Metal Health)
- THE POLICE—Wrapped Around Your Finger
- NIGHT RANGER—(You Can Still) Rock In America
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday

KISR—Fort Smith

- (Rick Hayes—P.D.)
- THE POLICE—Wrapped Around Your Finger
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- VAN HALEN—Jump
- KENNY ROGERS—This Woman

Q104 (WQEN)—Gadsden

- (Roger Gaither—P.D.)
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- K.C.—Give It Up
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- QUIET RIOT—Bang Your Head (Metal Health)

93FM (KKBQ-FM)—Houston

- (John Lander—P.D.)
- VAN HALEN—Jump
- K.C.—Give It Up

94TYX (WTYX)—Jackson

- (Jim Chick—P.D.)
- VAN HALEN—Jump
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- QUIET RIOT—Bang Your Head (Metal Health)
- MELBA MOORE—Living For Your Love

KKYK—Little Rock

- (Ron White—P.D.)
- MICHAEL JACKSON—Thriller
- PAUL McCARTNEY—So Bad
- CYNDI LAUPER—Girls Just Wanna Have Fun
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- STEVIE NICKS—Nightbird

WHYY-FM—Montgomery

- (Mark St. John—P.D.)
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman

- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- VAN HALEN—Jump
- K.C.—Give It Up
- SHEENA EASTON—Almost Over You

KX104 (WWKX)—Nashville

- (Michael St. John—P.D.)
- CHRISTOPHER CROSS—Think Of Laura
- THE POLICE—Wrapped Around Your Finger
- VAN HALEN—Jump
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- QUIET RIOT—Bang Your Head (Metal Health)
- KENNY ROGERS—This Woman

B-97 (WEZB)—New Orleans

- (Nick Bazoo—P.D.)
- DURAN DURAN—New Moon On Monday
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman

WTIX—New Orleans

- (Robert Mitchell—P.D.)
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman
- MANHATTAN TRANSFER—American Pop
- DURAN DURAN—New Moon On Monday
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me

KROK—Shreveport

- (Peter Stewart—P.D.)
- KENNY ROGERS—This Woman
- BOB DYLAN—Sweetheart Like You
- MUSICAL YOUTH—She's Trouble

Pacific Southwest Region

● TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- DURAN DURAN—New Moon On Monday (Capitol)
- VAN HALEN—Jump (Warner Bros.)
- KENNY ROGERS—This Woman (RCA)

KIMN—Denver

- (Doug Erickson—P.D.)
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday
- VAN HALEN—Jump

KPKE—Denver

- (Tim Fox—P.D.)
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- MICHAEL JACKSON—Thriller
- DOM FELDER—Bad Girls
- BILLY JOEL—An Innocent Man
- BARRY MANILOW—Read 'Em And Weep
- RAY PARKER, JR.—I Still Can't Get Over Loving You

Q103FM (KOAQ)—Denver

- (Jack Regan—P.D.)
- THE POLICE—Wrapped Around Your Finger
- KENNY ROGERS—This Woman
- DURAN DURAN—New Moon On Monday
- NENA—99 Luftballons

KLUC—Las Vegas

- (Dave Anthony—P.D.)
- KENNY ROGERS—This Woman
- NENA—99 Luftballons
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday
- THE POLICE—Wrapped Around Your Finger
- MIKE DEVILLE—Each Word Is A Beat Of My Heart

KIIS—Los Angeles

- (Gerry DeFrancesco—P.D.)
- MICHAEL JACKSON—Thriller
- JUMP 'N THE SADDLE—The Curly Shuffle
- THE POLICE—Wrapped Around Your Finger

KIQQ—Los Angeles

- (Paula Matthews—P.D.)
- EURYTHMICS—Here Comes The Rain Again
- KENNY ROGERS—This Woman
- DURAN DURAN—New Moon On Monday
- VAN HALEN—Jump
- WAS (NOT WAS)—Knocked Down, Made Small
- IRENE CARA—The Dream

KKHR—Los Angeles

- (Ed Scarborough—P.D.)
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday
- VAN HALEN—Jump
- EVELYN "CHAMPAGNE" KING—Action

KRTH—Los Angeles

- (Bob Hamilton—P.D.)
- KENNY ROGERS—This Woman
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- K.C.—Give It Up
- DOLLY PARTON—Save The Last Dance For Me

KOPA—Phoenix

- (Reggie Blackwell—P.D.)
- THE POLICE—Wrapped Around Your Finger
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- MICHAEL JACKSON—Thriller
- PAUL McCARTNEY—So Bad

KGGI—Riverside

- (John Valpe—P.D.)
- KENNY ROGERS—This Woman

KSLY—San Luis Obispo

- (Joe Collins—P.D.)
- BILLY JOEL—An Innocent Man
- THE S.O.S. BAND—Tell Me If You Still Care

KIST—Santa Barbara

- (Dick Williams—P.D.)
- DEBORAH ALLEN—Baby I Lied
- CHRISTOPHER CROSS—Think Of Laura
- VAN HALEN—Jump
- PRINCE—Let's Pretend We're Married/Irresistible Bitc
- PAUL McCARTNEY—So Bad
- HEADPINS—Just One More Time
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- SHEENA EASTON—Almost Over You

13-KHYT—Tucson

- (Sherman Cohen—P.D.)
- THE POLICE—Wrapped Around Your Finger
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- JACKSON BROWNE—For A Rocker
- VAN HALEN—Jump
- QUIET RIOT—Bang Your Head
- DONNA SUMMER—Love Has A Mind Of Its Own

KRQQ—Tucson

- (Guy Zapoleon—P.D.)
- JACKSON BROWNE—For A Rocker
- DURAN DURAN—New Moon On Monday
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- BOB DYLAN—Sweetheart Like You

Pacific Northwest Region

● TOP ADD ONS

- THE POLICE—Wrapped Around Your Finger (A&M)
- DURAN DURAN—New Moon On Monday (Capitol)
- VAN HALEN—Jump (Warner Bros.)
- PAUL McCARTNEY—So Bad (Columbia)

KYYA—Billings

- (Jack Bell—P.D.)
- VAN HALEN—Jump
- IRENE CARA—The Dream
- THE POLICE—Wrapped Around Your Finger
- DURAN DURAN—New Moon On Monday

KBBK—Boise

- (Tom Evans—P.D.)
- THE POLICE—Wrapped Around Your Finger
- QUIET RIOT—Bang Your Head (Metal Health)
- VAN HALEN—Jump
- MICHAEL JACKSON—Thriller
- NENA—99 Luftballons
- DURAN DURAN—New Moon On Monday
- RICK JAMES AND SMOKEY ROBINSON—Ebony Eyes

KTRS—Casper

- (Bill Cody—P.D.)
- THE POLICE—Wrapped Around Your Finger
- THE FIXX—The Sign Of Fire
- REAL LIFE—Send Me An Angel
- THE MOTELS—Remember The Night
- MICHAEL JACKSON—Thriller

KWSS—Gilroy

- (Dave Van Stone—P.D.)
- VAN HALEN—Jump
- BILLY JOEL—An Innocent Man
- RE-FLEX—The Politics Of Dancing
- THE POLICE—Wrapped Around Your Finger
- SHANNON—Let The Music Play

KGHO—Hoquiam

- (Steve Larson—P.D.)
- THE POLICE—Wrapped Around Your Finger
- PAUL McCARTNEY—So Bad
- STEVIE NICKS—Nightbird
- QUIET RIOT—Bang Your Head
- VAN HALEN—Jump
- DURAN DURAN—New Moon On Monday

KOZE—Lewiston

- (Jay McGill—P.D.)
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- QUIET RIOT—Bang Your Head
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- K.C.—Give It Up
- KENNY ROGERS—This Woman

KHOP—Modesto

- (David Allyn Kraham—P.D.)
- MICHAEL JACKSON—Thriller
- CHRISTOPHER CROSS—Think Of Laura
- DURAN DURAN—New Moon On Monday
- THE POLICE—Wrapped Around Your Finger

- KENNY ROGERS—This Woman
- SHEENA EASTON—Almost Over You

KCNR—Portland

- (Trevyn Holdridge—P.D.)
- CHRISTOPHER CROSS—Think Of Laura

KMJK—Portland

- (Jon Barry—P.D.)
- MICHAEL JACKSON—Thriller
- PAUL McCARTNEY—So Bad
- IRENE CARA—The Dream
- DURAN DURAN—New Moon On Monday
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- THE POLICE—Wrapped Around Your Finger

KWOD—Sacramento

- (Tom Chase—P.D.)
- PAUL McCARTNEY—So Bad
- MELBA MOORE—Living For Your Love
- JAMES INGRAM WITH MICHAEL McDONALD—Yah Mo B There
- THE PRETENDERS—Middle Of The Road
- NENA—99 Luftballons
- KOOL AND THE GANG—Joanna

KSJD—Salem

- (Len Mitchell—P.D.)
- THE POLICE—Wrapped Around Your Finger

KFRC—San Francisco

- (Gerry Kagle—P.D.)
- MICHAEL JACKSON—Thriller
- ELTON JOHN—I Guess That's Why They Call It The Blues
- THE POLICE—Wrapped Around Your Finger

KITS—San Francisco

- (Jeff Hunter—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- GEORGE CLINTON—Nubian Hut
- THE MOTELS—Remember The Night
- NENA—99 Luftballons

KUBE—Seattle

- (Bob Case—P.D.)
- KOOL AND THE GANG—Joanna

KNBQ—Tacoma

- (Sean Lynch—P.D.)
- QUIET RIOT—Bang Your Head (Metal Health)
- VAN HALEN—Jump
- THE POLICE—Wrapped Around Your Finger
- CYNDI LAUPER—Girls Just Wanna Have Fun
- JACKSON BROWNE—For A Rocker
- DURAN DURAN—New Moon On Monday
- KENNY ROGERS—This Woman

JANUARY 14, 1984, BILLBOARD

BILLBOARD'S 1984-85 COUNTRY MUSIC SOURCE- BOOK

Be a part of Billboard's highly respected Country Music Sourcebook and you earn the undivided attention of an entire industry. Because Billboard's Country Music Sourcebook is referred to repeatedly by thousands of top executives that move the country music market in Nashville and across the nation. It's their best network to the information they need. It's your best access to the prospects you need to reach all year.



Ad Deadline: January 27
Issue Date: March 3

Speak out in Billboard's 1984-85 Country Music Sourcebook today, and be heard round the country all year.

For full details call John McCartney in Nashville at (615) 748-8145, or contact any Billboard Sales Office around the world.

Talent Buyers
(auditoriums, arenas, fairs, expos, amusement parks, major nightclubs and hotels, colleges, concert promoters)

Record Companies

Radio Stations

Artists

Managers

Booking Agents

Publishers

Related country music firms and organizations

... all slated to receive the Sourcebook. In addition, the Country Music Sourcebook will be distributed at the Country Radio Seminar in Nashville this March. That means even more country coverage for your product or service.



1515 Broadway, New York, N.Y. 10036
The International Newsweekly of Music and Home Entertainment

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724; London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **The Joker**, Steve Miller Band, Capitol
2. **Time In a Bottle**, Jim Croce, ABC
3. **Show And Tell**, Al Wilson, Rocky Road
4. **Smokin' In The Boys' Room**, Brownsville Station, Big Tree
5. **I've Got To Use My Imagination**, Gladys Knight & the Pips, Buddah
6. **You're Sixteen**, Ringo, Apple
7. **Never, Never Gonna Give Ya Up**, Barry White, 20th Century
8. **Living For The City**, Stevie Wonder, Tamla
9. **Let Me Be There**, Olivia Newton-John, MCA
10. **Helen Wheels**, Paul McCartney & Wings, Apple

POP SINGLES—20 Years Ago

1. **There! I've Said It Again**, Bobby Vinton, Epic
2. **Louie Louie**, Kingsmen, Wand
3. **Popsicles And Icicles**, Mermaids, Chattahechee
4. **Dominique**, Singing Nun, Philips
5. **Forget Him**, Bobby Rydell, Cameo
6. **Since I Fell For You**, Lenny Welch, Cadence
7. **Surfin' Bird**, Trashmen, Garrett
8. **The Nitty Gritty**, Shirley Ellis, Congress
9. **Talk Back Trembling Lips**, Johnny Tillotson, MGM
10. **Midnight Mary**, Jerry Powers, Amy

TOP LPs—10 Years Ago

1. **You Don't Mess Around With Jim**, Jim Croce, ABC
2. **The Singles, 1969-73**, A&M
3. **Goodbye Yellow Brick Road**, Elton John, MCA
4. **I Got A Name**, Jim Croce, ABC
5. **The Joker**, Steve Miller Band, Capitol
6. **Jonathan Livingston Seagull**, Neil Diamond, Columbia
7. **Bette Midler**, Atlantic
8. **Quadrophenia**, The Who, MCA
9. **Ringo**, Ringo Starr, Apple
10. **Muscle Of Love**, Alice Cooper, Warner Bros.

TOP LPs—20 Years Ago

1. **The Singing Nun**, Philips
2. **In The Wind**, Peter, Paul & Mary, Warner Bros.
3. **The Second Barbra Streisand Album**, Columbia
4. **Fun In Acapulco**, Elvis Presley, RCA Victor
5. **West Side Story**, Soundtrack, Columbia
6. **Peter, Paul & Mary**, Warner Bros.
7. **Maria Elena**, Los Indios Tabajaras, RCA Victor
8. **Joan Baez In Concert, part two**, Vanguard
9. **Little Deuce Coupe**, Beach Boys, Capitol
10. **Moving**, Peter, Paul & Mary, Warner Bros.

COUNTRY SINGLES—10 Years Ago

1. **If We Make It Through December**, Merle Haggard, Capitol
2. **I Love**, Tom T. Hall, Mercury
3. **Jolene**, Dolly Parton, RCA
4. **Hey Loretta**, Loretta Lynn, MCA
5. **Somewhere Between Love & Tomorrow**, Roy Clark, Dot
6. **Once You've Had The Best**, George Jones, Epic
7. **The Last Love Song**, Hank Williams Jr., MGM
8. **Song & Dance Man**, Johnny Paycheck, Epic
9. **Big Game Hunter**, Buck Owens, Capitol
10. **Ain't Love A Good Thing**, Connie Smith, Columbia

SOUL SINGLES—10 Years Ago

1. **Until You Come Back to Me**, Aretha Franklin, Atlantic
2. **I've Got To Use My Imagination**, Gladys Knight & the Pips, Buddah
3. **Livin' For You**, Al Green, Hi
4. **Stoned To The Bone**, James Brown, Polydor
5. **This Time I'm Gone For Good**, Bobby Blue Bland, Dunhill
6. **Living For The City**, Stevie Wonder, Tamla
7. **Baby Come Close**, Smokey Robinson, Tamla
8. **Let Your Hair Down**, Temptations, Gordy
9. **I Miss You**, The Dells, Cadet
10. **What It Comes Down To**, Isley Bros., T-Neck

• Continued from page 10

Satellite Music Network debuts its Rock America top 40 format Monday (9), with a lineup that includes **Jim White** of Dallas' KEGL and **KNUS**, Rock America operations manager **Tim Spencer**, **Russ Gray** of Birmingham's WKXX, **Pat Clarke** from KWSS San Jose, WRQC Cleveland's **Buddy Baker**, and **Gary Shaw**, who had been with Dallas AORs KZEW and KTXQ. Holding down the transponder on the weekends are **KKDA Dallas' Lora Cain** and **Freddy Mertz** from Ethel's home town, Albuquerque (at least that's what she told Lucy on one 1955 episode), where he worked at KNMQ.

Proving that timing is everything, **KKDA's Bobby Ellerbee** has just wrapped up a six-week stint on KFRC San Francisco. The Dallas jock had spoken with KFRC PD **Gerry Cagle** in the past, so while he was in town for Thanksgiving he stopped by for a chat. Turned out Cagle had three jocks on vacation, and two out sick. Just as he was working out the schedule, Ellerbee appeared in the lobby and was on the air that afternoon. Joining the station on a more permanent basis are all-nighter **Chuck Geiger**, who hails from Kansas City's KKCI, and **KYA San Francisco's Rob Conrad**, who'll handle weekends and vacations.

★ ★ ★

WRAL Raleigh overnigher **Bill Campbell** joins **Dick Lamb's 2WD (WWDE)** Norfolk, doing afternoons... Back in Raleigh at **WKIX**, **Dale Van Horn** moves up to assistant operations manager at the country outlet, where **Traci Griggs** comes on board as afternoon news anchor and **Diane Silcox** joins as promotion director. Meanwhile, **Karen Bottomly** moves up to a production assistant/copywriter post, and **Bobby Joe Austin** returns to his former haunt, all-night drive.

St. Louis' **KHTR** moves a couple of jocks off the air and into titled positions as **Casey Van Allen** leaves the 7 to midnight shift to become production director at the CBS FM and **Kevin McCarthy** slips out of middays into the music director hot seat at Hit Radio.

Looking for work? If you've got a personality, **Bill Martin** has a prime opening at **WSSX**. Drop him a tape at P.O. Box 31089, Charleston, S.C. 29417... Joining New York's **WPLJ** as midday host is **Ms. J.J. Kennedy**, who has held various on-air posts around the city. Coming on board as special news reporter for the ABC FM is local newsmen **Bob Ortiz**.

Harley Davidson leaves the heavy metal arena (and with a name like



SOUTHERN COOKIN'—Employees of WKLS Atlanta sort through over 600 tapes submitted for their "Homecookin' III" album project. Shown from left are intern **John Brake**, account executive **Carol Schneider**, PD **Alan Sneed** and music director **Bob Bailey**.

that, where else would he have come from?) of **WSHE Ft. Lauderdale** to join the staff of **Y-100 (WHY)** there doing overnights. He replaces **Willie B.**

★ ★ ★

Bob Reina, the play-by-play voice of the San Diego State Aztecs football and basketball teams for the past 14 years, is moving up in the world. He's now sports director for news/talk **KSDO San Diego**. Joining the Gannett station as **GFM** is former **XTRA** local sales manager **John Shean**, while across town at **Z-90 (XHZ-FM)** and its AM, **KIFM**, **Marshall Sylver** signs up as promotion director.

Joining **WXYZ**, Detroit's news/talk outlet, doing just that is afternoon news anchor **Dick Haefner**. He had been with **CKLW** and **WWJ** there. Relinquishing the afternoon slot is assistant news director **Mike O'Neill**.

The owners of Charlotte's all-odies and beach music outlet, **WGSP-AM**, have bought a couple of stations in Augusta, Ga. American Republic Communications Corp., headed by **Richard E. Tomlinson**, hopes to take over **WHGI**, a daytimer at 1050, and 50 kw **WYMX-FM** by late February. Brokering the deal is **Reggie Martin**, whom true sports fans might remember from South Florida's **WGBS**.

Two years selling **KOME Radio** in San Jose will prepare you for most anything, and so it is **GSM David Plowden** returns to CBS, where he spent nine years in three cities. This time he'll be **WBBM-FM Chicago's** general sales manager... **Unity Broadcasting (WDAS-AM-FM Philly, KATZ/WZEN St. Louis, WWRL and the National Black Network in New York)** has appointed a couple of vice presidents. Moving up to that post are **Adriane T. Gaines** and **Joan Logue Henry**.

★ ★ ★

Cliff Hall Jr. called to say that his better half is now on the radio in Key West. **Johanna Francis** can be heard weekends on **FM 107, WIIS**. According to **Cliff**, who is also at the station, she's sitting on two phone books to reach the board. "If it were a bigger town, she'd get by with one," he adds.

Now that **Beau Reyes** has vacated his **13K Bakersfield (KLYD) PD**-ship to do mornings at **KBOS Tulare (Fresno)**, music director **Rick Simon** takes over the programming reins and morning slot. Filling **Simon's** former afternoon shift is **KLYD-FM** personality **Don De La Cruz**.

If you haven't heard **SMN's** adult contemporary format, "StarStation," and you happen to be cruising through **San Clemente**, here's your

big chance. It's now being carried by **KWVE**. It's located just to the left of your glove compartment at 108.

★ ★ ★

WYNY New York has a new traffic manager, **Alyssa A. Hochheiser**... **Edie Argereow** moves up to vice president/director of accounting services for the **Knight Quality Group**, headquartered in Boston... **B-108** officially changes call letters. The Minneapolis outlet, which was **KTWN**, is now **KGBB**.

Don Shaw, longtime talk and sports host (**WOAI San Antonio, KSDO San Diego, KELP El Paso**, etc.) has decided he's sick of practicing law and wants back on the air. To find out why, you can call him at (619) 696-9261... It's hard for us to believe that **Mel Tillis** is in need of country product, but his newest station, **WMML Mobile** (separate story, page 16), is. Mail it along to PD **Tom**

Dixon... **KUTE Los Angeles** week-ender **Tom King** has formed the Academy of Radio Arts in Huntington Beach. Joining him in his venture is former **K-Hitter (KHTZ Los Angeles)** **Lindy Thurrell**. Those aspiring to semi-greatness can reach him at (714) 842-0100.



RADIO PROGRAMMING CONVENTION
July 5-8, 1984
L'Enfant Plaza
Washington, D.C.



JANUARY 14, 1984, BILLBOARD

IT'S CHILLY UP HERE—**WKRQ Cincinnati's** morning team of **Chris O'Brien** and **Jim Fox** broadcast their show from the world's first 3-D billboard, the **Skyline Weenie**. The broadcast was part of a station promotion involving a trip for the winner to any skyline in the U.S. and a chili-eating contest.

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch

WE ACCEPT
ALL MAJOR
CREDIT CARDS

ADDRESS ALL ADS: JEFF SERRETTE

Billboard Job Mart 1515 Broadway, New York, N.Y. 10036. Phone (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

RADIO PERSONNEL
NEEDED

The books are out. The holidays are over, and radio stations from all over the United States are placing job orders with **NATIONAL**. To help fill these positions we need announcers, news people, programmers, and sales people. If you are ready for a move, don't delay. Now is the time. **NATIONAL** places from coast to coast.

For complete details including brochure and registration form, enclose \$2.00 postage and handling to:

NATIONAL BROADCAST TALENT COORDINATORS
Dept. L, P.O. Box 20551
Birmingham, AL 35216
ACT NOW: (205) 822-9144

NEWS

- **PAUL WILLIAMS** TURNS DIRECTOR
- **FLEETWOOD'S ZOO** CANCELS DATES
- DIRECTOR **ALTMAN RAPS T.V. M*A*S*H**

This is just a taste of the hot news you will get in the **WEEKLY WIRE** report. Give your listeners news they'll remember YOU for. Optional air quality interview material available. 13 weeks \$36.00/26 weeks \$70.00/52 weeks \$135.00

WEEKLY WIRE
ENTERTAINMENT NEWS SERVICE
1268 W. Shannon St.
Chandler AZ 85224
(602) 899 0377

INSIDE COUNTRY

Designed With The Country DJ In Mind Current artist bios Monthly Calendar Country Trivia We do the research! You sound informed! For more information write

Inside Country
6000 Fulton Ave., Suite 12
Van Nuys, CA 91401

POSITION AVAILABLE

Strong adult morning personality. Nevada AM MOR. Salary DOE... PD,

KBET
Box 11710
Reno, NV 89510
E.O.E.

CLASSIFIED ADVERTISING PAYS.

Rock Albums & Top Tracks

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	YES—90125, Atco	1	1	10	38 SPECIAL—If I'd Been The One, A&M
2	2	13	GENESIS—Genesis, Atlantic	2	5	11	DURAN DURAN—Union Of The Snake, Capitol
3	3	10	38 SPECIAL—Tour De Force, A&M	3	3	12	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
4	5	10	THE ROLLING STONES—Undercover, Rolling Stones	4	6	11	GENESIS—That's All, Atlantic
5	4	13	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	5	2	14	THE ROMANTICS—Talking In Your Sleep, Nempcor
6	7	8	SOUNDTRACK—Two Of A Kind, MCA	6	7	9	THE ROLLING STONES—She Was Hot, Rolling Stones
7	6	17	THE ROMANTICS—In Heat, Nempcor	7	11	9	STREETS—If Love Should Go, Atlantic
8	8	17	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	8	9	7	SOUNDTRACK—Ask The Lonely, MCA
9	16	11	NIGHT RANGER—Midnight Madness, MCA	9	26	5	38 SPECIAL—Back Where You Belong, A&M
10	9	10	BILLY IDOL—Rebel Yell, Chrysalis	10	4	10	YES—Owner Of A Lonely Heart, Atco
11	15	9	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	11	8	10	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
12	11	11	DURAN DURAN—Seven And The Ragged Tiger, Capitol	12	20	8	BILLY IDOL—Rebel Yell, Chrysalis
13	14	5	THE PRETENDERS—Learning to Crawl, Sire	13	16	12	GENESIS—Just A Job To Do, Atlantic
14	10	12	EDDIE MONEY—Where's The Party?, Columbia	14	NEW ENTRY		VAN HALEN—Jump, Warner Bros.
15	13	11	BLUE OYSTER CULT—The Revolution By Night, Columbia	15	14	7	YES—It Can Happen To You, Atco
16	12	7	OZZY OSBOURNE—Bark At The Moon, CBS Associated	16	24	8	PAUL RODGERS—Cut Loose, Atlantic
17	20	11	STREETS—1st, Atlantic	17	15	7	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
18	17	10	BOB DYLAN—Infidels, Columbia	18	22	8	YES—Changes, Atco
19	19	8	U-2—Under A Blood Red Sky, Island	19	12	6	OZZY OSBOURNE—Bark At The Moon, CBS Associated
20	NEW ENTRY		VAN HALEN—1984, Warner Bros.	20	13	8	BLUE OYSTER CULT—Take Me Away, Columbia
21	21	13	MOTLEY CRUE—Shout At The Devil, Elektra	21	32	17	PETER SCHILLING—Major Tom (Coming Home), Elektra
22	25	19	THE MOTELS—Little Robbers, Capitol	22	23	4	THE PRETENDERS—Middle Of The Road, Sire
23	18	11	PAUL RODGERS—Cut Loose, Atlantic	23	30	14	JOHN COUGAR MELLENCAMP—Crumbly Down, Riva/Mercury
24	27	6	RE-FLEX—The Politics Of Dancing, Capitol	24	25	15	ALDO NOVA—Monkey On Your Back, Portrait
25	26	19	RAINBOW—Bent Out Of Shape, Mercury	25	10	13	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
26	38	5	ABC—Beauty Stab, Mercury	26	17	8	EDDIE MONEY—Big Crash, Columbia
27	31	30	THE POLICE—Synchronicity, A&M	27	21	9	NIGHT RANGER—(You Can Still) Rock In America, Capitol
28	33	7	MANFRED MANN—Somewhere In Afrika, Arista	28	NEW ENTRY		REAL LIFE—Send Me An Angel, MCA/Curb
29	22	10	Z. Z. TOP—Eliminator, Warner Bros.	29	37	17	RAINBOW—Street Of Dreams, Polydor
30	34	6	VANDENBERG—Heading For A Storm, Atco	30	27	15	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
31	23	26	ROBERT PLANT—The Principle Of Moments, EsParanza/Atlantic	31	31	5	MOTLEY CRUE—If Looks Could Kill, Elektra
32	32	6	HEADPINS—Line Of Fire, MCA	32	48	12	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
33	35	8	DON FELDER—Airborne, Elektra	33	34	4	VANDENBERG—Friday Night, Atco
34	30	12	CULTURE CLUB—Colour By Numbers, Virgin/Epic	34	35	9	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
35	48	4	REAL LIFE—Heartland, MCA/Curb	35	29	7	BLUE OYSTER CULT—Shooting Shark, Columbia
36	42	13	PAUL McCARTNEY—Pipes Of Peace, Columbia	36	NEW ENTRY		RE-FLEX—The Politics Of Dancing, Capitol
37	24	19	BIG COUNTRY—The Crossing, Mercury	37	NEW ENTRY		ROBERT PLANT—In The Mood, EsParanza/Atlantic
38	29	19	PETER SCHILLING—Error In The System, Elektra	38	28	9	THE ROLLING STONES—Too Tough, Rolling Stones
39	41	5	CYNDI LAUPER—She's So Unusual, Portrait	39	39	11	SAGA—The Flier, Portrait/Epic
40	37	15	KISS—Lick It Up, Mercury	40	40	11	GENESIS—Illegal Alien, Atlantic
41	39	7	HEAVEN—Where Angels Fear To Tread, Columbia	41	43	18	QUIET RIOT—Cum On Feel The Noize, Pasha
42	28	11	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	42	33	6	U2—Eleven O'Clock Tick Tock, Island
43	NEW ENTRY		QUIET RIOT—Metal Health, Pasha/CBS	43	50	5	THE ROLLING STONES—Too Much Blood, Rolling Stones
44	36	16	ALDO NOVA—Subject, Portrait	44	41	9	KROKUS—Stayed Awake All Night, Arista
45	47	7	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	45	52	5	BOB DYLAN—Neighborhood Bully, Columbia
46	46	4	THE FIXX—Reach The Beach, MCA	46	19	19	BIG COUNTRY—In A Big Country, Mercury
47	50	5	GIRLSCHOOL—Play Dirty, Mercury	47	36	6	DON FELDER—Bad Girls, Elektra
48	45	9	SIMON TOWNSHEND—Sweet Sound, 21 Records	48	45	25	ROBERT PLANT—Big Log, EsParanza/Atlantic
49	49	18	DOKKEN—Breaking The Chains, Elektra	49	55	10	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
50	43	17	PAT BENATAR—Live From Earth, Chrysalis	50	44	16	PAT BENATAR—Love Is A Battlefield, Chrysalis

Top Adds

1	VAN HALEN—1984, Warner Bros.
2	JOHN LENNON—Milk & Honey, Polydor
3	SOUNDTRACK—A Night In Heaven, A&M
4	MATTHEW WILDER—I Don't Speak The Language, Private I
5	ABC—Beauty Stab, Mercury
6	EURYTHMICS—Touch, RCA
7	THE ENGLISH BEAT—What Is Beat?, IRS
8	THE PRETENDERS—Learning To Crawl, Sire
9	HYTS—Hyts, Gold Mountain
10	JUDAS PRIEST—Defenders Of The Faith, Columbia

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

Radio



UPSTATE STRUT—Brian Setzer of the Stray Cats stops by for an interview with personnel at WGRQ Buffalo after a concert there. Shown from left are promotion director Larry Norton, Setzer, music director Bill Weston and Alex Maye of the Stray Cats' label, EMI America.

Featured Programming

“There are 50 million Americans over 50 years of age,” reports producer Norman Gladney of Gladney Communications, whose company recently taped the 600th performance of “The Best Years” for the Independent Radio Network of Greenwich, Conn. “And, despite the media’s suggestion that they only buy headache remedies and laxatives, they’re big spenders when it comes to luxury items.”

Gladney’s point is that advertisers should consider supporting his daily three-minute series, whose host is actress Helen Hayes. The First Lady of the American Theatre, now 83, discusses ballroom dancing on the show’s 600th script; she recommends it as a means of “getting out of the house” and “into someone’s arms.” Funded by Mutual of Omaha, the series, which started in 1979 with the late Lowell Thomas as host, is currently heard on 175 stations across the country.

★★★
NBC’s *The Source* is assembling acts for its new series of 90-minute concerts for broadcast in 1984. The shows, which will alternate weekly, are designed with specific formats in mind. “For Rockers Only” will feature Nazareth, Black Sabbath and Saga, among others; “Top Of The Rock” has lined up Billy Idol, the Michael Stanley Band, U2, Heart, Quarterflash and the Fixx; “Catch A Star” will spotlight Al Jarreau, Air Supply, Donna Summer and Men Without Hats; and “Command Performance” will headline Culture Club, Hall & Oates and the Moody Blues.

★★★
KYW Philadelphia has picked up broadcast rights for the 1984 Olympic Games from the ABC Radio Information network... KRBE Houston has picked up Orange
(Continued on opposite page)

Stations Getting On USFL Bandwagon

By EARL PAIGE

LOS ANGELES—The United States Football League’s growing status and addition of six teams is seen by some as a boon for radio, possibly involving 500 stations nationally. As one GM puts it, “A sports schedule can add a 100,000 adult cume. It goes far beyond just the revenue potential.”

According to a national poll of USFL teams and originating stations, three-year contracts are being sought and signed. Although bidding in new markets has been furious, the real optimism comes from overall network expansion. WAPI Birmingham, for example, will be feeding 92 stations, up from 53 last season.

Originating stations are naturally the most enthusiastic. At KRBE Houston VP/GM John Dew remarks that the Astros baseball club “gave us a cume effect we couldn’t possibly attain otherwise.” KRBE landed the Gamblers for a three-year deal and re-signed the Astros. Dew says both schedules will be on FM, too, alluding to a new trend in the USFL boom.

Among the most ebullient new market originators is Tom Chiusano, GM at WIVY Jacksonville, one of the first to originate on FM. “Good radio is good radio,” he says of landing the new USFL Bulls. Also happy is Paul Manasseh of the “new” New Orleans Breakers, who moved from Boston. He says WNOE signed a

three-year pact and may wind up feeding 135 stations.

Only four of the 18 USFL teams are still negotiating for flagships, though many are adding to networks. Another factor boosting radio interest, indicates Peter Ruocco of the USFL office, is the new schedule, which has several weekend night games.

Among the new markets are talk-formatted WHBQ Memphis, with 50 stations lined up; country WNOE New Orleans, which is anticipating 135 stations; Pittsburgh’s black-formatted WANO, and adult contemporary KRBE-AM-FM Houston and WIVY-FM Jacksonville.

Continuing to originate USFL teams are adult contemporary WAPI Birmingham, with 92 stations on line; KOY Phoenix, with eight affiliates, and KRMG Tulsa. MOR-formatted WOR New York originates the New Jersey Generals, and originating the Washington Federals with 11 stations on line is similarly formatted WMAL.

Also originating teams are country formatted KLZ Denver, with 33 stations on line, and news/talkers WXYZ Detroit, with 15 affiliates; KGO San Francisco, with four, and Tampa’s WFLA, which boasts 45 stations. Currently looking for a home outlet are the Chicago Blitz, Los Angeles Express and Philadelphia Stars.

Featured Programming

• Continued from opposite page

Productions' "Sound Of Sinatra" ... AP Network has added WBBG Cleveland, KMGC Dallas and KMBZ/KMBR Kansas City ... Masla Radio is now repping KADI St. Louis.

★ ★ ★
Dan Kristofferson has joined Kris Erik Stevens Enterprises in Los Angeles as vice president of marketing ... Kathy Lavinder has been upped to general manager of news programming for ABC Radio in New York

... Mike Richardson is the new head of the Texas AP Network, based in Dallas. He was operations manager of KOKE Austin. AP has also named three new broadcast editors to supervise coverage in their respective regions: Chris Dahl, Hartford, Conn.; Len Iwanski, Albany, N.Y.; and David Staats, Portland, Ore. ... Don Goldberg has been named associate producer and writer for Drake-Chenault's daily strip, "History Of Rock & Roll."

LEO SACKS

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

- Jan. 8-14, Mark Bedford of Madness, Rock Over London, London Wavelength, one hour.
- Jan. 9-15, Bob Seger, part two, Off The Record Special, Westwood One, one hour.
- Jan. 9-15, Pointer Sisters, Star Trak, Westwood One, one hour.
- Jan. 9-15, Jerry Reed, Live From Gilley's, Westwood One, one hour.
- Jan. 9-15, Teena Marie, Special Edition, Westwood One, one hour.
- Jan. 9-15, Lee Greenwood, Country Close-up, Narwood Productions, one hour.
- Jan. 9-15, Eddie Fisher, Music Makers, Narwood Productions, one hour.
- Jan. 9-15, James Ingram, Hot Ones, RKO Radioshows, one hour.
- Jan. 13-15, Working For A Living, Rock Chronicles, Westwood One, one hour.
- Jan. 13-15, Interview with Rhino Brothers of Rhino Records, Dr. Demento, Westwood One, two hours.
- Jan. 13-15, Yes, Genesis, Rock Album Countdown, Westwood One, two hours.
- Jan. 13-15, Mel McDaniel, Weekly Country Countdown, United Stations, three hours.
- Jan. 13-15, Lacy J. Dalton, Solid Gold Country, United Stations, three hours.
- Jan. 13-15, Anita O'Day, Great Sounds, United Stations, three hours.
- Jan. 14, Moe Bandy, Joe Stampley reunion, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Jan. 14-15, Little Richard, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Jan. 15, Fixx, Live From The Record Plant, RKO Radioshows, one hour.
- Jan. 15, Michael Jackson, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Jan. 15, John Cougar Mellencamp, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Jan. 15-21, Heaven, BBC Rock Hour, London Wavelength, one hour.
- Jan. 15-21, Gang Of Four, Omni/Penthouse College Rock Concert, London Wavelength, one hour.
- Jan. 15-21, Naked Eyes, Rock Over London, London Wavelength, one hour.
- Jan. 16, 11th annual American Music Awards, Shrine Auditorium, Los Angeles.
- Jan. 16-22, Vandenberg, Motley Crue, In Concert, Westwood One, 90 minutes.
- Jan. 16-22, Crosby, Stills & Nash, Pop Concert, Westwood One, one hour.
- Jan. 16-22, Emmylou Harris, Live From Gilley's, Westwood One, one hour.
- Jan. 16-22, George Clinton part two, Budweiser Concert Hour, Westwood One, one hour.
- Jan. 16-22, Stephanie Mills, Special Edition, Westwood One, one hour.
- Jan. 16-22, Billy May, Music Makers, Narwood Productions, one hour.
- Jan. 20-22, Bellamy Brothers, Weekly Country Countdown, United Stations, three hours.
- Jan. 20-22, John Anderson, Solid Gold Country, United Stations, three hours.
- Jan. 20-22, Pete Fountain, Great Sounds, United Stations, three hours.
- Jan. 20-22, More Songwriters, Rock Chronicles, Westwood One, one hour.
- Jan. 20-22, Tribute To The Beatles, Dr. Demento, Westwood One, two hours.
- Jan. 21, Lee Greenwood, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Jan. 21-22, Elton John, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Jan. 22, Animals, Clarence Clemons, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Jan. 22, Heavy Metal Mania, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.
- Jan. 22, Air Supply, Live From The Record Plant, RKO Radioshows, one hour.
- Jan. 22-28, Peter Tosh, Omni/Penthouse College Rock Concert, London Wavelength, one hour.
- Jan. 22-28, Bryan Adams, BBC Rock Hour, London Wavelength, one hour.
- Jan. 22-28, Thomas Dolby, Rock Over London, London Wavelength, one hour.

Billboard Adult Contemporary Singles

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Adult Contemporary Singles, 1961 through 1982. Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

Top Ten Adult Contemporary Singles, 1961 through 1982. Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

Top Adult Contemporary Singles of The Year, 1969 through 1982. The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- G-1 Number One Adult Contemporary Singles @ \$30.00
- G-2 Top Ten Adult Contemporary Singles @ \$30.00
- G-3 Top Adult Contemporary Singles Of The Year @ \$30.00
- Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired).

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name: _____

Company: _____

Address: _____

City, State, Zip: _____

Overseas air mail rates available upon request.

Billboard®
Survey For Week Ending 1/14/84

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)
2	3	11	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
3	2	13	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
4	8	8	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)
5	4	15	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
6	5	14	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mrjac, ASCAP)
7	13	9	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
8	6	12	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)
9	11	7	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
10	10	11	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
11	15	6	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
12	9	11	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
13	16	8	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
14	7	13	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
15	17	6	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
16	18	5	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
17	14	16	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
18	21	7	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
19	20	9	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
20	23	4	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
21	12	14	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
22	24	6	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)
23	26	4	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)
24	25	10	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
25	22	17	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
26	28	6	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
27	29	7	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music, BMI/WB Gold, ASCAP)
28	19	9	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)
29	38	2	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
30	32	5	IN YOUR EYES George Benson, Warner Bros. 7-29442 (Prince Street/Welbeck, ASCAP)
31	31	5	THE CURLY SHUFFLE Jump 'N The Saddle, Atlantic 7-89718 (Wise Guy, BMI)
32	33	5	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)
33	27	12	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Orca/Day To Day, ASCAP/Neches River, BMI)
34	36	5	WHEN YOU FALL IN LOVE Bertie Higgins, Kat Family 4-04164 (Epic) (JENLEE/Chappell/Brother Bills/Rose Key, ASCAP/Lowery, BMI)
35	30	12	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)
36	35	16	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
37	34	6	STRANGER ELO, Jet 4-04208 (Epic) (April, ASCAP)
38	44	2	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road)
39	46	2	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
40	NEW ENTRY	-	NOTHING LIKE FALLING IN LOVE Eddie Rabbitt, Warner Bros. 7-29431 (DebDave/Briarpatch, BMI/Malven/Cottonpatch, ASCAP)
41	37	21	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
42	40	15	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
43	41	18	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)
44	43	11	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colgems-EMI, ASCAP)
45	39	10	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)
46	42	27	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)
47	45	13	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)
48	47	17	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
49	48	15	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
50	49	22	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)

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

Retailing

Tower's Sales Jump 30% In '83 Chain's Goman Sees Ongoing Effort In Video, Catalogs

By EARL PAIGE

A Tower Records in Moscow, a warning to manufacturers about hiking prices, why 1984 will continue bullish, how Tower views computer software, the Tower Compact Disc mutiny, how the consumer magazine Pulse figures in Tower's plans—these and many other topics are covered in a wide-ranging interview with division manager Stan Goman, reflecting on the chain's banner 1983.

LOS ANGELES—Of all Tower

Records' diversification into non-music areas and its innovations in retail, prerecorded video seems the most dynamic. For one thing, video has been broken out as a separate division. And with video stores and departments under the Tower Video logo, the chain's image is changing, indicates division manager Stan Goman.

With overall 1983 and Christmas season sales figures not fully tallied, Goman says the chain as a whole is probably up 30%. "We had a terrific

Christmas last year (1982) in contrast to a lot of chains. That's because we're less dependent on new or hit product to make or break us," Goman says. This immunity from hit turns, he adds, is not because of diversification into non-music but "because we are deep in catalog. We are very much still a music chain."

What makes more finite 1983 analysis difficult is the explosive growth of video. "We've opened eight stores since September," Goman says, noting that Tower now has 14 units into video and expects 11 more soon. "If you throw video in, that's where the 30% comes from."

Goman sees music up 15% over last Christmas. Comparing sales for this year to stores existing last Christmas, percentage increases are less.

"New York City was our No. 1 store instantly from the day it opened. It's beyond anything we envisioned," Goman states. He says the chain's three Japanese stores, in Yokohama, Supora and Tokyo, selling only U.S. product, are up 25% compared to a year ago. As for industry speculation on future foreign stores, he says, "I'm waiting for one in Moscow." Reminded that Tower would have only one label (Melodyia) to deal with, Goman says, "We'd bring everything in anyway. That's what we do in Japan."

Looking to 1984, Goman says, "There's a whole new crop of kids out there. The new music is here and dynamic. The labels, with a few exceptions, will have to realize that raising prices is only going to hurt us. But we are totally optimistic."

Of Tower's dramatic surge in video, Goman says many people fail to realize that the chain went into the product early, in 1978, and never backed out. Many connect Tower's video expansion with the growth and impact of Warehouse and, more recently, Licorice Pizza. "We were in video rental and then backed out except for the one Watt Ave. store in Sacramento, where we continued all along to experiment," he says, alluding to the troubled 1978-81 phase of video rental plans.

Paradoxically, Tower has pushed so fast into video lately that it has outpaced promotion efforts. Goman says he is working now with Terri Ball in advertising on a big Los Angeles promotion. "We opened all these video stores with no advertising, and they're all doing fabulous business. So now we're going to come in and make a splash," he says.

From its experience, Tower adapts video to various market and site considerations. Of the eight new stores, the ones in New York and the California cities of Concord, Mountain View, El Toro and West Covina have video sections. New free-standing units are in Tacoma and here on Sunset and Ventura Boulevards.

"We want to emphasize the Tower Video image. We feel video is a neighborhood business, that people only range about five miles. But there are exceptions," Goman says.

"For example, you can target people who work near stores. In our only mall store, a downtown Sacramento unit, we've adapted around state employees. We put in a scaled-down section, maybe 600-700 pieces. We offer them our standard \$2.50-a-day rental, but they have Saturday and Sunday, a whole weekend."

Referring to a number of areas of expansion, Goman begs off, reflecting the autonomy and synergism Tower president Russ Solomon has built into the company. Goman says

(Continued on page 35)

Video Club Reverses Ratio Of Sales/Rental In Chicago

By MOIRA McCORMICK

CHICAGO—An innovative video sales club has reversed the customary sales-to-rental ratio here at Downtown Video and Downtown Records & Tapes, according to Fred Ginsler, video division manager. Sales outnumber rentals three to one instead of vice versa, he says.

Downtown Records launched its first video outlet last January next to its flagship Rush St. store, then augmented the 66 W. Jackson location with video in October and opened a new phono/video outlet at 9 E. Jackson in November. The video sales club was conceived as the initial program to open Downtown Video on Rush, says Ginsler, and is operating successfully at all three locations.

Downtown's video sales club involves an annual introductory purchase of \$60, for which the member may select one film listing as high as \$79.95. Each subsequent purchase is at 10% off. As added incentive to continue club membership, says Ginsler, the \$60 annual fee/purchase is not assessed again until the third year, after which it continues to be required per annum.

Downtown's rental club operates on a similar basis, says Ginsler. "For the same fee of \$60, the customer can

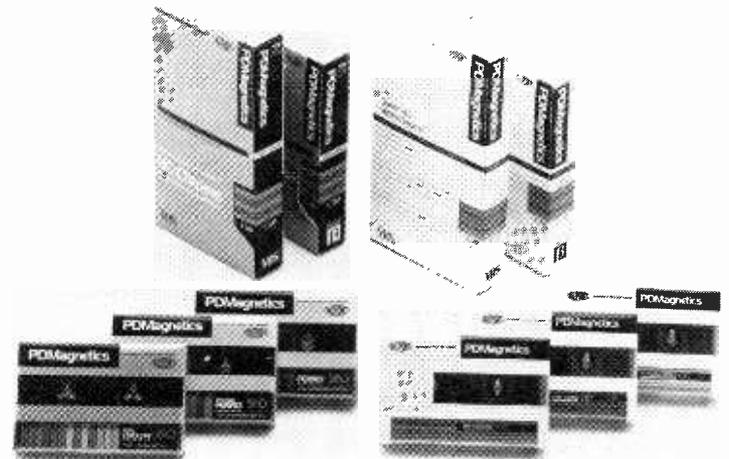
get 12 films; above that, the charge is \$4.95 the first day and \$2.50 each additional day." Non-members may rent titles for a flat \$5 a day, he adds.

Ginsler credits Downtown's selective stocking, in-store VCR displays and hand-picked sales staff as further contributing to the chain's video fortunes. The Rush St. location, he notes, carries several classic, obscure and art films to appease the browsing tastes of its upscale neighborhood clientele. The Loop outlets, situated in a heavily trafficked working district, do better with action pictures suited to "the fast-moving customer who knows what he/she wants."

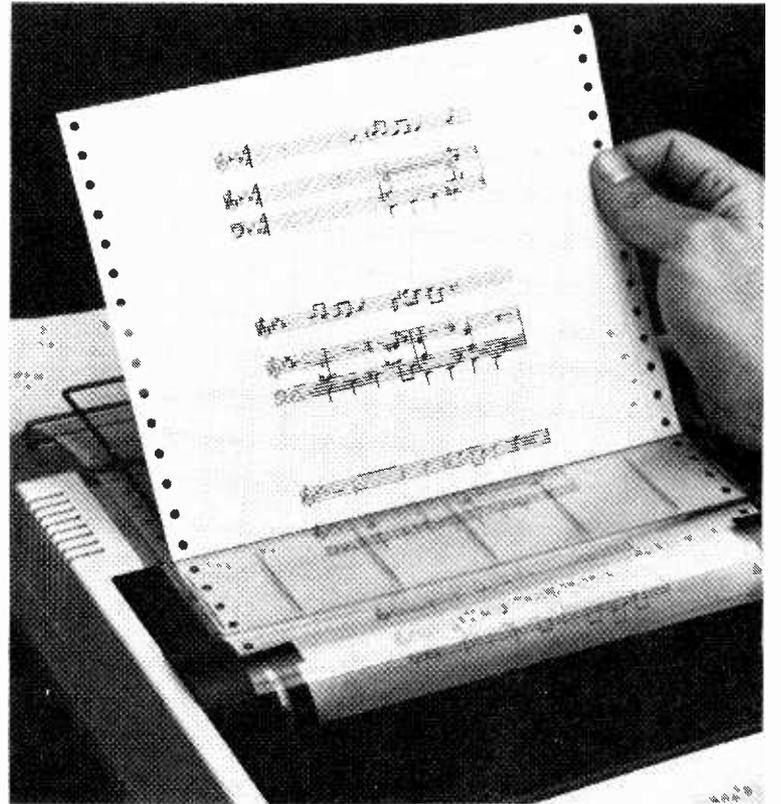
VCRs are "constantly in play" at each of the three Downtown locations, showing films, music video and promotional tapes, says Ginsler. "We were constantly playing 'Thriller' around Christmastime, which is a traffic stopper," he notes, "and it became our most requested Christmas title."

Store personnel in Downtown locations are selected for their "education" in the field. "They're all videophiles—they give critiques on movies, which the customers really appreciate," Ginsler says.

New Products



PDMagnetics has introduced a new line of video and audio cassettes. The Super HG StereoChrome video cassettes come in two lengths for both Beta and VHS, and the HG Chrome series is available in three lengths on each format. The company's audio cassette line features 500 Crolyn HG (IEC II), Tri-Oxide FERRO HG (IEC I) and 1100 Metal HG (IEC IV) cassettes.



Passport Designs Inc., manufacturer of the Soundchaser Computer Music System and publisher of Soundchaser Music Software, has expanded its software line with Polywriter, a music writing program for the Apple II, II+ and IIe and Apple compatible computers. The Polywriter allows users to get a printout of music played on the Soundchaser keyboard in any desired score format.

Rack up the profits with LeRac™



Next to LeRac™ nothing else quite stacks up. The rugged wood construction and beautiful walnut grain finish have made us the customer's choice for many years. Our new, full color package designs show each rack in use. Audio and Video Tape

Libraries, Album and Lazer Disc Racks, Video Game and Computer Software Storage. We also have a complete line of store fixtures. Paid Freight and Truckload Quantities Available. Outside Texas call toll free:

RF THE RACK FACTORY INC. 1-800-531-5341

P. O. Box 7331, San Antonio, Tx. 78207, 512-227-7734

RECORD BUYERS DON'T JUST BUY RECORDS YA KNOW!

Write for your free complete catalog.



DECALS




PATCHES




WALLETS



BUMPER STICKERS



California Posters
6601 Elvas Avenue
Sacramento, California 95819

Call toll free 1-800-852-3087
In California 1-800-852-8971

HIGH QUALITY MERCHANDISE
FULLY LICENSED
FULL COLOR

New LP/Tape Releases

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

POPULAR ARTISTS

- ACCEPT**
Balls To The Wall
 LP Portrait BFR 39241 (CBS).....no list
 CA BRT 39241.....no list
- AUSTIN, PATTI**
Body Language
 LP CBS Associated Labels
 PZ 36503 (CBS).....no list
 CA PZT 36053.....no list

- BECK, JEFF**
Blow By Blow
 CD Epic EK 33409 (CBS).....no list
 CA PET 35684.....no list
- BLUE OYSTER CULT**
Mirrors
 LP Columbia PC 36009 (CBS).....no list
 CA PCT 36009.....no list
- BON JOVI**
Bon Jovi
 LP Mercury 814 982 1 (PolyGram).....\$8.98
 CA 814 982 4.....\$8.98
- BOSTON**
Don't Look Back
 CD Epic EK 35050 (CBS).....no list
- BREWER, TERESA**
Sophisticated Lady
 LP Columbia PC 37363 (CBS).....no list
 CA PCT 37363.....no list
- BROKEN E**
Time For A Change
 LP Polydor 817 280 1 (PolyGram).....\$8.98
- CA 817 280 4.....\$8.98
- CHEAP TRICK**
All Shook Up
 LP Epic PE 36498 (CBS).....no list
 CA PET 36498.....no list
- CHRISTINA**
Sleep It Off
 LP Mercury 814 980 1 (PolyGram).....\$8.98
 CA 814 980-4.....\$8.98
- COSTELLO, ELVIS**
Armed Forces
 LP Columbia PC 35709 (CBS).....no list
 CA PCT 35709.....no list
- Trust**
 LP Columbia PC 37501 (CBS).....no list
 CA PCT 37051.....no list
- DYLAN, BOB**
Greatest Hits
 CD Columbia CK 09463(CBS).....no list
- DYLAN, BOB**
Slow Train Coming

- LP Columbia PC 36120(CBS).....no list
 CA PCT 36120.....no list
- EARTH, WIND & FIRE**
All In All
 LP Columbia PC 34905 (CBS).....no list
 CA PCT 34905.....no list
- EARTH, WIND & FIRE**
Powerlight
 CD Columbia CK 38367 (CBS).....no list
- Raisel**
 CD Columbia CK 37548 (CBS).....no list
- EDMONDS, DAVE**
D.E. 7
 LP Columbia PC 37930 (CBS).....no list
 CA PCT 37930.....no list
- ELECTRIC LIGHT ORCHESTRA**
Discovery
 CD Jet ZK 35769 (CBS).....no list
- Secret Messages**
 CD Jet ZK 38490 (CBS).....no list
- FOGELBERG, DAN**
Greatest Hits
 CD Epic EK 38308 (CBS).....no list
- GRANT, EDDY**
Walking On Sunshine
 LP Epic PE 36244 (CBS).....no list
 CA PET 36244.....no list
- JACKSON, MICHAEL**
Off The Wall
 CD Epic EK 35745 (CBS).....no list
- Thriller**
 CD Epic EK 38112 (CBS).....no list
- JOEL, BILLY**
The Stranger
 CD Columbia CK 34987 (CBS).....no list
- 52nd Street**
 CD Columbia CK 35609 (CBS).....no list
- Glass Houses**
 CD Columbia CK 36384 (CBS).....no list
- Nylon Curtain**
- CD Columbia CK 38200 (CBS).....no list
- Innocent Man**
 CD Columbia CK 38837 (CBS).....no list
- JOURNEY**
Escape
 CD Columbia CK 37408 (CBS).....no list
- Frontiers**
 CD Columbia CK 38504 (CBS).....no list
- JUDAS PRIEST**
Defenders Of The Faith
 LP Columbia FC 39219 (CBS).....no list
 CA FCT 39219.....no list
- KANSAS**
Monolith
 LP CBS Associated Labels PZ 36008
 (CBS).....no list
 CA PZT 36008.....no list
- LENNON, JOHN, & YOKO ONO**
Milk And Honey
 LP Polydor 817 238 1 (PolyGram).....\$8.98
 CA 817 238 4.....\$8.98
- LEWIS, RAMSEY**
Routes
 LP Columbia PC 36423 (CBS).....no list
 CA PCT 36423.....no list
- LOGGINS, KENNY**
High Adventure
 CD Columbia CK 38127 (CBS).....no list
- LOVERBOY**
Keep It Up
 CD Columbia CK 38703 (CBS).....no list
- THE MALEMEN**
Express Male
 LP Mercury 814 983 1 (PolyGram).....\$8.98
 CA 814 983 4.....\$8.98
- MANHATTANS**
Black Tie
 LP Columbia PC 37156 (CBS).....no list
 CA PCT 37156.....no list

(Continued on page 35)

Survey For Week Ending 1/14/84

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track		
												WEEKS AT #1	WEEKS AT #1
1	1	23	THE WHO Who's Next MCA 37217	1971		26	22	11	JUDAS PRIEST The Sad Wing Of Destiny RCA AYLI-4447	1983	RCA	5.98	
2	2	79	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	1972	RCA	5.98	27	29	15	ELVIS COSTELLO Get Happy Columbia PC-36347	1980	CBS	
3	4	29	STEELY DAN Aja MCA 37214	1977	MCA	5.98	28	43	5	BUCKINGHAM NICKS Buckingham Nicks Polydor 5058	1975	POL	5.98
4	3	81	CAROLE KING Tapestry Epic PE 34946	1971	CBS		29	36	9	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98
5	7	23	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	5.98	30	50	13	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS	
6	8	11	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYLI-4767	1982	RCA	5.98	31	35	11	BILLY JOEL Turnstiles Columbia PC-33848	1976	CBS	
7	5	81	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS		32	39	5	DAVID BOWIE Bowie Pinups RCA AYLI-4653	1973	RCA	5.98
8	6	65	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	5.98	33	26	13	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	1966	CBS	
9	28	15	AEROSMITH Greatest Hits Columbia PC-36865	1980	CBS		34	31	71	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98
10	13	45	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS		35	32	67	STEELY DAN Katy Lied MCA 37043	1975	MCA	5.98
11	10	63	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	5.98	36	33	79	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS	
12	11	75	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98	37	38	27	NEIL DIAMOND CLASSICS The Early Years Columbia PC-38792	1983	CBS	
13	12	77	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS		38	30	33	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	CBS	5.98
14	17	71	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971	MCA	5.98	39	34	25	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS	
15	27	21	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	1977	MCA	5.98	40	45	47	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	1976	CBS	
16	14	23	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98	41	23	37	DAVID BOWIE Heroes RCA AYLI-3857	1977	RCA	5.98
17	24	69	ALAN PARSONS PROJECT Eye Arista ABM 8062	1979	RCA	5.98	42	49	5	TOTO Toto Columbia PC-35317	1978	CBS	
18	20	63	DON McLEAN American Pie United Artists LN 10037	1971	CAP	5.98	43	46	7	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983	MCA	5.98
19	25	21	LYNYRD SKYNRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973	MCA	5.98	44	NEW ENTRY		NICK LOWE Labour Of Lust Columbia PC-36087	1979	CBS	
20	18	73	THE WHO Who Are You MCA 37003	1978	MCA	5.98	45	48	49	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98
21	15	21	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	1973	CBS		46	37	79	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS	
22	19	43	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978	CBS		47	NEW ENTRY		EDDIE MONEY Eddie Money Columbia PC-34909	1977	CBS	
23	21	73	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98	48	44	47	AL GREEN Greatest Hits Vol. I Motown 5283	1975	MCA	5.98
24	16	23	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	1983	MCA	9.98	49	NEW ENTRY		WEATHER REPORT Heavy Weather Columbia PC-30661	1977	CBS	
25	9	77	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS		50	40	29	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS	

PREFERRED STOCK:

Dave Roy—Record Town—Buyer
 "MUSICIAN has been a great addition to our magazine sales. Their timely articles and reviews have a great effect on our customers, and they help to influence additional sales of LPs and tapes."



Suzanne Rastatter—Licorice Pizza—G.M. Manager
 "Due to the diversity of their editorial, MUSICIAN appeals to anyone into music. I strongly believe that the interviews and record reviews have a lot to do with our customers purchasing those respective albums."



MUSICIAN

A Billboard Publication

Provide your customers with the information they want before they buy. Stock MUSICIAN Magazine today. For more information, call John Morse collect at (617) 281-3110.

GUARANTEED SALE!
 FULL CREDIT FOR UNSOLD COPIES.

SPECIAL OFFER

\$14 for 12 issues.

If music is your business, yet you have neither space nor demand for music publications, don't sell yourself short. Take advantage of this special offer for a personal subscription and save 40% off the newsstand price.

Name _____

Address _____

City _____ State _____ Zip _____

Store Name _____

Signature _____

Send to: MUSICIAN, Box 701, Gloucester, MA 01930.

DA314

Video Music Programming

MTV Adds & Rotation

As of 1/4/84

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

NEW VIDEOS ADDED:

Lloyd Allen, "I Keep Looking At You," Epic
Armband, "I Need," IRS
Combo Audio, "Romanticide," EMI America
Honeys, "Running Away," Rhino
James Ingram/Michael McDonald, "Yah Mo B There," Qwest
Mink Deville, "Each Word Is A Beat," Atlantic
Motels, "Remember The Nights," Capitol
Oda, "Power Of Love," No label.
Pretenders, "Middle Of The Road," Sire
Van Halen, "Jump," Warner Bros.
Yello, "Lost Again," Elektra

HEAVY ROTATION (maximum 4 plays a day):

Big Country, "In A Big Country," Mercury
Culture Club, "Karma Chameleon," Virgin/Epic
Rodney Dangerfield, "Rappin' Rodney," RCA
Doors, "Gloria," Elektra
Duran Duran, "Union Of The Snake," Capitol
Don Felder, "Bad Girls," Asylum
Genesis, "That's All," Atlantic
Heaven, "Rock School," Columbia
Journey, "Send Her My Love," Columbia
Daryl Hall & John Oates, "Say It Isn't So," RCA
Cyndi Lauper, "Girls Just Want to Have Fun," Portrait
Huey Lewis, "Heart And Soul," Chrysalis
Huey Lewis, "I Want A New Drug," Chrysalis
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Night Ranger, "Rock In America," Camel/MCA
Aldo Nova, "Monkey On Your Back," Epic
Robert Plant, "In the Mood," Atlantic
Police, "Synchronicity II," A&M
Police, "Wrapped Around Your Finger," A&M
Rainbow, "Street Dreams," Polydor
Romantics, "Talking In Your Sleep," Nemeror/CBS
Lionel Richie, "All Night Long," Motown
Rolling Stones, "Under Cover Of The Night," Rolling Stones
.38 Special, "If I'd Been The One," A&M
U2, "I Will Follow," Island
Yes, "Owner Of A Lonely Heart," Atlantic
ZZ Top, "TV Dinners," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury
Alcatraz, "Island In The Sun," Rocshire
Adam Ant, "Strip," Epic
Blue Oyster Cult, "Shooting Shark," Columbia
Irene Cara, "Why Me," Geffen
Dokken, "Breaking The Chains," Elektra
Bob Dylan, "Sweetheart Like You," Columbia
Fixx, "Sign Of Fire," MCA
Elton John, "That's Why They Call It," Geffen
Lords Of The New Church, "Dance With Me," IRS
Eddie Money, "The Big Crash," Columbia
Motley Crue, "Looks That Kill," Elektra
Ozzy Osbourne, "Bark At The Moon," Associated
Real Life, "Send Me An Angel," MCA
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Paul Rodgers, "Cut Loose," Atlantic
Spandau Ballet, "Gold," Chrysalis
Talking Heads, "This Must Be The Place/Naive," Sire
The Alarm, "The Stand," IRS
X, "True Love, Part Two," Elektra

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, "Flick Of The Switch," Atlantic
C.S. Angels, "Independence Day," Arista
Big Country, "Fields Of Fire," Mercury
Black Sabbath, "Trashed," Warner Bros.
Blue Peter, "Don't Walk Past," Ready
Bongos, "Numbers With Wings," RCA
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros./CBS
Irene Cara, "The Dream," Network
Kim Carnes, "Invisible Hands," EMI America
Clarence Clemons, "Woman's Got The Power," Columbia
Jimmy Cliff, "Reggae Nights," Columbia
Comateens, "Late Mistake," Virgin/Mercury
Elvis Costello, "Let Them Talk," Columbia
Crack The Sky, "Mr. D.J.," Criminal
DeBarris/Knight, "Obsession," Gold Mountain
Echo & the Bunnymen, "Never Stop," Sire
End Games, "Love Cares," Virgin/MCA
Enforcers, "Sudden Impact," Viva
English Beat, "Best Friends," IRS
Firefall, "Runaway Love," Atlantic
Fitz, "Audio/Video," Topflight
Freez, "Pop Goes My Love," Streetwise
Girlschool, "Play Dirty," Mercury
Herbie Hancock, "Autodrive," Columbia
Headpins, "Just One More Time," Solid Gold/MCA
Heart, "Allies," Epic
Hilary, "Kinetic," MCA
Hyts, "Backstabber," Gold Mountain/A&M
Howard Jones, "New Song," Elektra
Danny Johnson, "Love Thing," Lipstick
Joshua, "Broken Dreams," Enigma/Greenworld
Let's Active, "Every Word Means No," IRS
Machinations, "Pressure Sway," Oz/A&M
Manfred Mann, "Demolition Man," Arista
Naked Eyes, "When The Lights Go Out," EMI America
Nena, "99 Luftballons," Epic
New Order, "Confusion," Streetwise

(Continued on page 59)

Retailing

SOFTWARE CHART ANALYSIS

'Miner' Mines Classic Qualities

"Miner 2049er," published by Big Five Software, has been a top selling item since it entered the marketplace a year ago. Its clean, fun humor and fast action make it destined to become a classic.

Author Bill Hogue, 22, notes the company's general manager, Ted Wittberg, has long been fascinated with Walt Disney productions. "His game is clean, wholesome fun. The violence is tongue-in-cheek, and the game contains a lot of humor," he adds.

The game, at number 20 this week, takes place in the year 2049. Bounty Bob is chasing Yukon Yohan through a labyrinth of mine shafts. During Bob's climbing, running and leaping through the mines, he encounters an array of mutants. Game action is similar to "Donkey Kong."

Unlike "Donkey Kong," "Miner 2049er" contains some 10 different screens of mine shafts, and Bob never catches up with Yukon Yohan. But in an upcoming sequel, Bob will meet his rival, it is anticipated.

Hogue spent more than six months working on this title. He had previously published nine software packages for the Radio Shack TRS 80. "Miner" was his first hit. It is estimated that the company has sold about 200,000 copies.

Micro Lab, based in Chicago, has been marketing the Apple version of this game. The company, headed by Stan Goldberg, is also enjoying healthy sales on it.

Many titles on the entertainment chart have maintained positions since the chart made its debut 13 weeks ago. Some of these titles such as

"Blue Max" by Synapse Software, available on only two systems, and Sir-Tech's "Wizardry" and "Legacy Of The Llylgamyn," available for Apple computers, show sales figures comparable to titles that can be found on an array of systems.

According to Tom Measday of Broderbund, certain titles become classics and are consistently recommended to customers. The company's "Choplifter" is said to be sold as a "must" piece of software during an initial hardware sale. The same is said of "Wizardry," one of the oldest adventure games.

Similarly, "Blue Max," a 3D scrolling game that simulates a biplane, is receiving the same kind of sales attention given to "Wizardry" and "Choplifter."

FAYE ZUCKERMAN

Now Playing

'Artdisc' Mixes Computer, Live Action

By FAYE ZUCKERMAN

A laser videodisk producer/experimenter in New York City has merged computer and videodisk technology to come up with an interactive package to be launched this year. In essence, the new package will combine live action with random selection possibilities provided by a computer.

For example, say Peter Crown and Jennifer Scanlin, who head up the project, a portion of the disk will feature "personal humor" in which the user asks the computer/disk a question, and the answer emerges in the form of a live action psychologist played by soap opera satirist Mitchell Kriegman.

Kriegman, who is the project director, has chosen three other artists to assist in the making of this new form of software: filmmaker George Griffin, Laurie Anderson and choreographer Pooh Kaye.

Romulus Productions Inc. of New

York City is calling this software package "Artdisc." It has been funded by grants from the National Endowment for the Arts and by the New York State Council for the Arts. Scanlin and Crown both hope that this project will eventually be made available for the home market.

Currently, "Artdisc" is slated to be featured in museums. But, Scanlin and Crown say, "Video games introduced people to interactivity; now videodisks will bring interactive video to the consumer."

★ ★ ★

When E.F. Hutton speaks: In the '60s, "hotlines" emerged. In the '80s, the "Huttonline" burgeoned. At least that is what E.F. Hutton has said about its new electronic information service for the company's retail clientele.

The service, which recently went on line, provides retailers with investment information, account data, research and electronic mail—a new emerging communication network. And for those Hutton customers who don't own a microcomputer, the firm will offer IBM Personal Computers, which clients can order through their account executives.

The company also assures that it can deliver information through videotex terminals, word processors and data terminals. For example, Florida's Hutton customers can get information through Viewtron, a videotex service.

Initiating new communication technology is not new to Hutton. In 1904, the year the firm was founded, Edward F. Hutton financed the first private coast-to-coast wire. Today, E.F. Hutton holds a Western Union contract numbered "1."

★ ★ ★

Musical processing: A company based in Half Moon Bay, Calif. has launched a music writing processor package for Apple computers. Entitled the "Polywriter," it allows users to get a print out in musical note form of sounds made on the company's computer add-on keyboard.

The publisher of the music software, Passport Designs, reports that standard music notation can be printed off this program. It handles note division, seconds, accidentals, ties, flags and beams, split stemming, triplet brackets, rests and any time signature as well as providing editing functions.

The "Polywriter" requires one disk drive, a monitor, a printer interface and a printer with graphics. It retails for about \$595.

PolyGram Joins With Musician In New Contest

NEW YORK—PolyGram Records and Musician magazine are co-sponsoring a first quarter "Music On The Move" contest with a strong retail pull.

Contestants are being asked to answer five categories of questions involving album product by John Cougar Mellencamp, Def Leppard, Big Country and Kiss. Since answers require an inspection of the album covers, the contest is viewed as a big retail draw.

Entry blanks for the contest, for which no purchase is required, appear in the February issue of Musician, which goes on sale Jan. 15. In case of a tie, winners will be chosen at random and notified within weeks after entries are due March 15.

The grand prize is the \$1,000 list top-of-the-line Bose 1401 Series II Direct/Reflecting Music System. There are 25 second prizes of a cassette of each of the contest albums and a one-year subscription to Musician and 50 third prizes of a Musician T-shirt.

For retailers, contest sponsors are providing four-color posters to PolyGram/Musician accounts.

Print On Print

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

Carl Fischer Music Distributors, with locations in New York, Chicago and Los Angeles, has just completed its first 1984 Buyer's Guide, which the company touts as "52 pages of everything a music store needs."

Hal Leonard Publishing opens 1984 with a number of new folios, led by personality releases "Pipes Of Peace" by Paul McCartney (\$8.95), "Memories" by Barbra Streisand (\$8.95) and "Rant N' Rave With The Stray Cats" (\$7.95). In the "real" oldies category, "The Ultimate Series—Singalongs!" contains 100 chestnuts in spiral bound (\$16.95) and perfect bound (\$12.95) editions.

Columbia Pictures Publications has issued the soundtrack music of Barbra Streisand's "Yentl" (\$9.95), which is available to retailers in a baker's-dozen browser box, offering 13 copies at a 50% discount plus one free. That comes out to \$59.70. A personality newcomer from Columbia is "The Fixx Songbook" (\$9.95).

Warner Bros. Publications has a second volume of 1983 hit recaps at \$6.95 and has issued Paul Simon's "Hearts And Bones" (\$9.95).

www.americanradiohistory.com



2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513)681-8400

Billboard Computer Software

Survey for Week Ending 1/14/84

© Copyright 1983, 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, recording or otherwise, without the prior written permission of the publisher.

ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	15	LODE RUNNER	Broderbund	Arcade-Style Game		•	•	◆					
2	4	15	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
3	5	15	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
4	2	14	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
5	3	15	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆	◆					
6	6	15	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	15	ZAXXON	Datasoft	Arcade-Style Game		•	★				•★		
8	12	15	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
9	8	6	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
10	13	14	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	★	★	•				
11	14	11	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
12	18	5	PITSTOP	Epyx	Action Strategy Game			•	•					•
13	10	4	POLE POSITION	Atari	Arcade-Style Game			◆						
14	9	15	FROGGER	Sierra On-Line	Arcade Game		•	★	★	•				
15	19	8	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
16	16	15	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			★	★					
17	15	15	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•	•					
18	11	15	JUMPMAN	Epyx	Action Strategy Game		•	★	★	•				
19	NEW ENTRY		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
20	17	14	MINER 2049er	Big Five	Arcade Game			◆						

EDUCATION TOP 10

1	1	15	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	5	15	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	★	★	•		•★		
3	6	15	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		•	◆	◆	•				
4	2	15	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆	◆	•				
5	4	15	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.		•	•	•	•				
6	3	15	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.		•	◆	◆	•				
7	7	6	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		•	•	•	•				
8	8	12	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		•							
9	9	6	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12. with game at the end.		•		•	•				
10	10	13	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		•	•	◆					

HOME MANAGEMENT TOP 10

1	1	15	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	15	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	3	15	PFS:FILE	Software Publishing	Information Management System		•			•	•			
4	4	7	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
5	8	5	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
6	5	6	MULTIPLAN	HesWare	Electronic Spreadsheet				•					
7	7	4	THE TAX ADVANTAGE	Continental	Tax Preparation Program		•	•	•	•	•			•
8	6	15	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
9	10	8	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Program				•★					
10	NEW ENTRY		WORDPRO 3+	Professional Software	Word Processing Package				•					

The talk of the industry's been on Datasoft's ZAXXON.

The talk's about to start all over again.

Get to CES booth #327. There's a lot to talk about. Datasoft

Pro Equipment & Services

Fairlight Develops Demo Studios Firm Battles Obstacles To Use Of Computer Instrument

By SAM SUTHERLAND

LOS ANGELES—How can you sell studio operators, producers, musicians and composers a leading-edge computer musical instrument when daunting price, challenging operational sophistication and the proliferation of lower cost synthesizers and outboard effects block the way?

In the case of Fairlight Instruments, the Australian firm behind the unique Fairlight Computer Musical Instrument (CMI), the answer has been to launch its own network of low-cost, high-tech demonstration studios. While the Fairlight CMI had already carved out an enviable niche among top-flight recording artists, producers and composers, with a fast rising star among film and tv effects and music mavens, Fairlight president Kim Ryrie was impatient.

Ryrie believes that the system's full capabilities actually make it extremely cost-effective—if the operator understands the full capabilities of the device, a true computer capable of translating sophisticated composition and performance software into a dizzying array of uses.

"We're starting a network of these little studios, where you can go in and use the Fairlight and an eight-track recorder, starting at \$25 an hour," explains Ryrie. "It enables people to get their hands on the system, and that's always the problem for us."

Ryrie says he spent the past year screening available recording equip-

ment for the demo rooms, "trying to configure a system with low cost and high quality." Because the Fairlight's own scheme utilizes eight discrete outputs, allowing equalization and effects to be applied to up to eight different voicings during a single operation, the corresponding multi-track tape format was a natural choice. Mixing down to stereo pairs would allow users to assemble considerably more complex programs—typically 24 tracks of instrumental information with three additional tracks free for overdubs, and a last track reserved for the synch signal.

The first room, built in Fairlight's home base of Sydney, employed a Tascam 58 recorder, a 24-channel Soundcraft console, Quantec room simulation and various outboard signal processors. A 3½-hour training program, utilizing a videotaped presentation, provides first-time users with a rundown of the system prior to the session, and most clients will employ an assistant during the first session to help lead them over the hurdles. After that, however, Ryrie says most studio clients will book time alone.

If Ryrie's rooms are physically compact, owing to the nature of the CMI itself, Ryrie notes that the rooms already offer two-track digital recording, using Sony's F1 digital audio processor and Beta format VCR's, supplied at optional cost.

Since opening the Sydney room, Fairlight has spread the training studio concept to the U.S. first, in line

with the company's offbeat managerial scheme, which mirrors Ryrie's own itinerant movements as he shuttles between Sydney and the two American coasts. Two training and demonstration rooms have already been established in Manhattan's Soho district, while Fairlight's U.S. marketing base, in West Los Angeles, has recently relocated from its original site at the Village Recorder to its own separate location.

Relatively low investment per room suggests Fairlight can indeed follow its intended course of gradually extending its network of demo studios. For its most complete room setup—which incorporates video synchronization for film and television scoring—Ryrie estimates the equipment cost at \$60,000 to \$70,000. A more compact configuration intended solely for conventional audio recording and demonstration of the CMI's various performance, composition, printing and other features, can be equipped for around \$40,000.

Ryrie envisions rooms at both ends of that spectrum, noting that the original Sydney room needed film and tv compatibility because of strong demand for the Fairlight's wide-ranging sonic abilities from the busy Australian film community. That same demand exists here, where the Fairlight is already moving on a fast track with film and video clients, thanks to its versatility in effects generation as well as scoring and musical synthesis.

Dealers abroad are already marketing the product in Holland, France, West Germany, Italy and Japan. The latter two countries are each represented by two Fairlight dealers.

Given the CMI's stature as an actual computer, Ryrie indicates that the service-intensive nature of the device, as well as the need for constant upgrading of both hardware and software, make the network of demonstration studios a practical means of maintaining contact with users. Although Fairlight has researched the development of musical software programs for use on home computers, thus far Ryrie says the logical course is to concentrate on the CMI itself.

"We felt we didn't want to go down-market, because we believe other companies will emerge to serve that market," notes Ryrie, who does confirm three other projects under wraps, described only as compatible with the CMI itself.

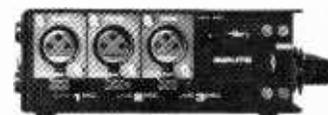
Available refinements have included improved voice cards designed to answer the earliest criticism of the original Series 1 CMI, which Ryrie admits posed problems with the fidelity of the signals. The new generation cards have 10 times the transient response of the old, and now boast a much broader bandwidth, approaching 20 khz at the top end. The signal-to-noise ratio has also been increased, now specified at 85 db.

Other new twists include the availability of a real-time composition language, Page R, unveiled at the Audio Engineering Society conference last year, and the incorporation of both MIDI computer coding and SMPTE time code on a single card. Ryrie notes that the CMI is also being updated to "talk" with FM-based keyboard synthesizers and non-MIDI electronic instruments such as drum machines.

These and various other modifications can be retrofit to the older series CMI for about \$2,700.

www.americanradiohistory.com

New Products



SHURE FP31 MIXER
82-2-52

Shure Brothers Inc. introduces the FP31, a compact, portable microphone mixer designed for electronic news gathering and field production use, including film, video and remote broadcast applications. The FP31 features three locking type input connectors located for easy access on the mixer's left side, corresponding to the input level control side of the mixer, and two three-pin output connectors on the unit's right side. The mixer, which comes with a carrying case and shoulder straps, has a price tag of \$830.

Dolby Cassette Duplicator

LOS ANGELES—Cetec Gauss has started filling orders on updated versions of its Series 2400 high speed cassette duplicating systems incorporating Dolby HX Professional headroom extension circuitry.

The Sun Valley, Calif. company is also offering a conversion kit enabling owners of existing Series 1200 high speed duplicators to retrofit their systems with the Dolby HX biasing device.

Dolby HX Professional circuits, initially developed by Dolby Labs in conjunction with Bang & Olufsen for home cassette systems, are designed to allow an effective increase in usable recording headroom on cassette tapes. Highest frequency information is claimed to be recorded more accurately without added distortion or loss of effective signal-to-noise ratio.

Gauss systems outfitted with the optional HX Pro equipment afford six pre-settable bias settings and duplicating speeds of 64:1 and 32:1. The HX Pro device is supplied with two presets, one for ferric oxide tape formulations and a second for chromium dioxide tapes; a third position is provided for those users who wish to utilize more esoteric tape formulations, such as metal particle tape, employing their own adjustments.

HX Pro can be used on either duplicating speed, with each slave unit in a given duplication chain capable of adding the biasing technique as directed by the operator, using individual on/off switches for each slave.

License fees for use of the system are not demanded by either Cetec Gauss or Dolby, since Cetec will absorb the one-time royalty charge at the time of equipment purchase. According to a spokesman for Cetec Gauss, initial clients in the U.S., Europe and Asia include CBS Records subsidiaries in Canada, Holland and the U.K.

Yamaha Funding 'Wired' Series

LOS ANGELES—Yamaha is bankrolling a major radio series exploring the evolution of electronic synthesizers and instruments. The firm is funding a 26-part program, "Totally Wired: Artists In Electronic Sound," now running over public radio stations across the U.S.

The series, which first began airing in October, employs interviews with 37 leading artists known for their roles in advancing the art of electronic music. Producers John Kiliberto and Kimberly Haas also received grants from Sequential Circuits Inc., producers of the Prophet electronic keyboard line; the Pennsylvania Humanities Council, and the Pennsylvania Council on the Arts.

Featured artists include Vangelis, Karlheinz Stockhausen, Robert Moog, Wendy Carlos, Philip Glass, Klaus Schulze, Chick Corea, Terry Riley, Kraftwerk, Otto Luening, Tangerine Dream, Lyle Mays, Thomas Dolby, Jon Appleton, Morton Subotnick, Malcolm Cecil, Ultravox, Jan Hammer, Charles Dodge, Laurie Spiegel, Bernard Krause, Donald Buchla, Richard Teitelbaum, Patrick Gleeson, Depeche Mode and Steven Halpern.

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 4¢ or more per cassette.

4 models to choose from:
Two one-color table top models.
Two high production multi-color consoles,
that print up to three colors in one pass.



Distributed in the U.S.
and worldwide by
audio
AUDIOMATIC CORPORATION

400 Madison Avenue
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419

NO DOLBY

ONLY DIGITAL MASTERS...

HAVE 40% MORE DYNAMIC RANGE

**DIGITAL BY
Dickinson**

- DIGITAL STUDIO
ON PREMISES
AT ANALOG RATES
OR REMOTES
- LEASING MULTI-TRACK
& 2 TRACK
• Q-LOCK TO VIDEO
• 201-428-8996

AMPEX GRAND MASTER® 456

Consistency is what you get with Ampex Grand Master® 456. Consistency you can count on, reel after reel, case after case, year after year.

Consistency that begins with manufacturing. Every reel of Grand Master 456 Studio Mastering Tape is made from the finest raw materials—base films, oxides, and binders. And they're inspected for quality and consistency every step of the way. Consistency that is assured by over 118 stages of inspection.

Consistency proven by testing. For example, every reel of 2" Grand Master 456 is tested end-to-end and edge-to-edge, to make certain you get virtually no tape-induced level variations from one reel to the next. The strip chart in every box of 2" 456 proves it.

But, consistency is what you expect from the audio quality leader. That's why more recording professionals have more confidence in Ampex tape than in any other studio mastering tape.

AMPEX

Ampex Corporation • One of The Signal Companies 



consistent

Studio Track

By ERIN MORRIS

LOS ANGELES

At **Lion Share Recording Studios**, **Rod Stewart** is cutting tracks for his upcoming album on Warner Bros. with producer **Michael Omartian**. **John Guess** is engineering, with assistance from **Tom Fouce**. . . . Omartian is also producing cuts on **Donna Summer**, with

Guess behind the board and **Larry Fergusson** seconding. . . . Producer **Ramon Arcusa** and engineer **Humberto Gatica** are mixing **Julio Iglesias'** latest project.

Cindy Nelson is laying tracks with producer **Mark Hudson** at the **Village Recorder**. **Jeff Harris** is at the controls, with **Doug Williams** assisting.

Stephen Marcussen is mastering new singles for **Stevie Nicks**, **Teena Marie** and **Bette Midler** at **Precision Lacquer**.

New MCA artist **Steve Crane** is cutting tracks for his debut LP at **Sunset Sound**, with **Steve Lukather** and **Jai Winding** producing. **Shep Lonsdale** is engineering. . . . Japanese artist **Iruka** is finishing her upcoming release

with **Mr. Kambe** producing and **Kent Nebergall** engineering. . . . Producer **Vini Poncia** is working on a remix of the **Breaks'** upcoming single for RCA, with **Bobby Schaper** engineering and **Bill Jackson** assisting.

At **United Western Studios**, **Chuck Francour & the Hard Corps** are finishing mixing their next album, with Francour producing.

Mark Shiffman and **Gary Wagner** are engineering.

NEW YORK

At **Media Sound**, the **Clips**, who are former **Beatlemania** members, are cutting single tracks with co-producer and engineer **Michael Barbiero**.

George Flame and **Michael Case Kissel** are producing **Robin Clark's** newest LP at **RPM Studios**. The HME Records project is being engineered by **Dom Maita**.

At **Secret Sound Studio**, the **Slickaphonics** are mixing their next album, with **John Potoker** producing and engineering. **Warren Bruleigh** is assisting. . . . **Donald Dee** is finishing overdubs for his new 12-inch single for Elektra. **Grand Master Flash** is producing, with **Hugo Dwyer** engineering and **Jim Lyon** assisting.

Talas is mixing its live album at the **Record Plant**, with **Jay Krugman** producing.

At **Planet Sound Studios**, **Arif Mardin** is producing **Chaka Khan's** next Warner Bros. album, with **Lew Hahn** behind the board.

At **Skyline Studios**, **John Jansen** is producing tracks on **New Math**, with **Arthur Payson** engineering. . . . **A.K.A.** is finishing its third LP, with **Jae Jarrett** producing and **Bruce Allen** at the controls. . . . **Steve Scharf** is producing a mini-LP for **American Dog**, with Payson engineering and **Roger Moutento** seconding. . . . **David Young** is producing an EP for the **Cucumbers** on **Fake Doom Records**. **David Lichtenstein** is at the board, assisted by **Scott Ansell**.

ELSEWHERE

At **Victorian Recording Studio** in **Houston, J.C. & the Dirtts** are cutting tracks for their upcoming single, with **Roger Cummings** producing and **Steve Brudnick** behind the board.

Roger Cummings producing debut album by **Martha Bryant** at **Wooden Studios** in **Houston**, with engineer **Gus Buzbee** at the console.

In **Portland, Ore.** at **Rex Recording Studios**, **David O'Brian** is recording his first release for **Klickitat**. The single is being produced by **Rus Gorsline** and **Gary Perman**, with Gorsline behind the board.

In **Philadelphia** at **Magnetic Recorder**, **Al Steiner** is producing the **Wanamaker Lewis Trio's** upcoming album with engineers **Scott Sinkler** and **Bob Wakely**.

At **Kajem Recording Studios** in **Gladwyne, Pa.**, **Judy Mowatt** is mixing her album with producer **Skip Drinkwater** with engineer **Mitch Goldfarb**.

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

Recording College Holding Open House

SAN FRANCISCO—The College For Recording Arts will host an open house here Saturday (14) from 10 a.m.-2 p.m. for prospective students. The gathering, led by the institution's founder and dean, **Leo de Gar Kulka**, will include a tour of the school's recording facilities, audio visual presentations of its services, and meetings with course instructors.

The school is affiliated with **Sonic Arts Corp.** and is located at 665 Harrison St. here. Opened in 1974, the college focuses on audio recording and the music industry.



**COMPUTER
SOFTWARE/
VIDEO GAMES
CONFERENCE**

March 7-9, 1984
Westin St. Francis
San Francisco, California



Otari just raised the quality of pre-recorded cassettes.

The new DP80 "Faster Masters" high-speed audio duplicating system: **Quality comes up to speed.** The new DP80 Master Reproducer runs 7½ ips masters at an amazing 480 ips. By doubling the old, marginal standard which relied on 3¾ ips masters plugging along at 240 ips, we've just taken the music cassette out of the early seventies and raised its quality to a higher level. The new DP80 will produce the kind of cassettes the discriminating new music buyers of the 80's want.

High production yields are still an essential aspect of the new DP80. This 64:1 system may be expanded up to 20 slave recorders and has been engineered with advanced design electronics and

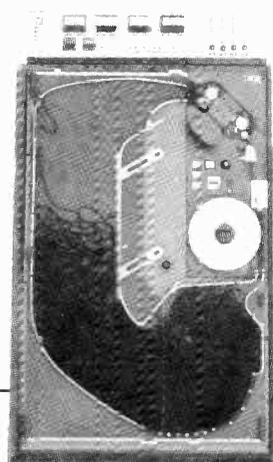
these important features:

- Normal and chrome tape capability.
- Front accessible, plug-in modular electronics.
- Advanced dual capstan, D.C. servo drive for reduced tape skew and wear.
- Long-life ferrite heads.
- Status monitoring (optional).

Contact Mike Pappas, Otari Industrial Products Manager, for complete information on the duplicator that can bring your business up to speed — in both product and profits.

OTARI Industrial Products Division, 2 Davis Drive, Belmont, California 94002, (415) 592-8311 TWX: 910-376-4890

The 480 ips Master Reproducer: the heart of the "Faster Masters" DP80 system.



OTARI Technology You Can Trust

Audio Tape Duplicators & Video Tape Loaders

Country

WORKING WITH SPURLOCK

Stellar Moving Into Management

NASHVILLE—Although a vast majority of its work involves overseeing promotion, advertising and publicity for the Spurlock companies (C.K. Spurlock Presents and K.S. Productions), G. Gerald Roy's Stellar Entertainment here is actually an independent company that also does a series of rock dates. Now, with the recent launch of Spurlock's new Starbound Management division and the signings of artists B.J. Thomas and Sylvia, Roy is moving into the area of career-building with Spurlock associate Mickey Baker.

Roy's affiliation with Spurlock—which began in late 1978—gives him 125-130 Kenny Rogers dates worldwide to promote and advertise each year. In mid-February through March, Stellar will promote Rogers'

rock dates each year in Lexington and Louisville, including Journey, Rick Springfield and the Kinks.

Roy says he considers management a natural progression out of concert promotion. "Attorneys who move into management often understand the legal aspects but haven't dealt with the day-to-day decision-making, involved with touring, choosing the right dates for an act, promoting shows and knowing the right kind of marketing strategy," he says.

Despite Starbound's signing of Thomas and Sylvia, neither act is currently packaged through K.S. Productions (Spurlock's concert production division), nor are they merchandised by Dreamer Productions, which is the concessions arm operated by Spurlock's son, K.C. Spurlock. First tour of Australia and New Zealand.

Roy promotes regional concerts for Spurlock with the Oak Ridge Boys, Larry Gatlin & the Gatlin Brothers Band, and Mickey Gilley, among others. And in conjunction with Chicago-based Jam Produc-

tions, Stellar also does about a dozen

Roy relies heavily on electronic media for concert promotion. Currently, he spends around half of his advertising budget on radio, with another 30% earmarked for tv and 20% going to print. However, he says that in the near future, he will probably reapportion his promotional budget toward a 40%/40% split between tv and radio. He usually allows between \$7,000-\$7,500 to promote and publicize one of his regional country concerts, and estimates that Stellar helped Kenny Rogers achieve gross boxoffice receipts in 1983 of between \$25 and \$30 million.

For The Record

Due to a typesetting error, two titles were inadvertently switched on the Hot Country Singles chart in the Jan. 7 issue. The chart should have shown "Dancin' With The Devil" by Stephanie Winslow debuting at 76 with a bullet as a new entry. Atlanta's "Dixie Dreaming" should have appeared at number 75 with no bullet.



GATLIN GATHERING—Larry Gatlin & the Gatlin Brothers Band entertain the "Nashville Now" studio audience and the Nashville Network's at-home viewers with their most recent single, "Houston."

Razzy Bailey Suit Seeks \$\$ From Cancelled Cruise

NASHVILLE—Former RCA recording artist Razzy Bailey has filed a \$620,000 lawsuit against an Alabama talent broker and two tour

companies, alleging breach of contract and career damage. The defendants in the complaint filed in the Chancery Court of Davidson County here are Robert Smith, doing business as First Image, International Cruise Consultants and Paquet French Cruises.

Specifically, Bailey is asking for \$45,000 in compensatory damages, \$75,000 in punitive damages and \$500,000 for damages to his career.

Bailey alleges that he signed an agreement with the defendants on May 11, 1983, under which he would perform on a tourist cruise in return for the use of 10 cabins during the cruise. He further charges that the cruise and his employment on it were cancelled "without warning or justification" on Nov. 28. He also states that both paying and non-paying cabin holders who inquired about the cruise cancellation were told by the defendants that the cancellation was his fault.

According to the complaint, Bailey promoted the cruise through his fan club, radio and television appearances and "other written and oral communications with the public," and he invited nine "professional and personal acquaintances" to accompany him on the proposed week-long voyage.

Smith and representatives of ICC and Paquet, the complaint says, promoted the cruise on country music stations throughout the U.S., offering as part of the promotion free cabins to a contest winner and to a number of the Federation of Country Air Personalities.

Gilley, Watson Complete Roster Of New Agency

NASHVILLE—With the additions of Mickey Gilley and Gene Watson, In Concert International has rounded out its roster, which now includes Ricky Skaggs, the Whites, Brenda Lee, Ronnie McDowell, Charly McClain, Exile, Carl Perkins and the Four Guys.

The new booking agency was formed in November, following the death of longtime Nashville booking giant Dick Blake. Four of In Concert's executives—president Scott Faragher, executive vice president Allen Whitcomb, vice president Dave Barton and secretary/treasurer Linda Edwards—formerly worked with Dick Blake International.

Whitcomb stresses that the new agency will maintain a small clientele and concentrate on developing each act individually. Packaging is a key element in ICI's plan. Current packages coordinated by the agency are Charly McClain/Mickey Gilley (who are also recording duets together) and Ricky Skaggs/the Whites.

A number of Skaggs' dates are co-promoted by Ben Farrell of Lon Varnell Enterprises. Whitcomb says ICI will be working more closely with Farrell in coming months.



RODRIGUEZ GUESTS—Johnny Rodriguez is interviewed by talk show personality Bob Ross about his current recording career and touring.

INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE
May 13-17, 1984
Killarney, Ireland

Music Network Still Seeks Stars

NASHVILLE—Although it now has 92 affiliate stations in 47 states, the Music Country Radio Network is still hard-pressed to find enough name artists for its record-and-talk format. Emanating from the WSM studios here and carried live via Associated Press satellite, the Network broadcasts eight hours of programming seven nights a week.

Bennie Ray, producer and talent coordinator for the Network (as well as one of its weekend hosts), says it was particularly difficult to secure guest artists during the recent holiday stretch. In the two-week period covering Christmas and New Year, the program featured appearances by Hugh X. Lewis, Mel McDaniel, Lee Greenwood, John Hartford, Bill Anderson, Chet Atkins, the Kendalls and Joe Stampley.

Noting that the talent search has

become easier as stars and their record labels understand the operations of the Network, Ray says his hardest job is finding the right contact person. "Most artists will do the show," he adds, "if you can just get in touch with them." He says it took him "a few months" to schedule one entertainer—not because of conflicting dates or an unwillingness to appear, but because Ray was consistently unable to make the right contact.

In addition to performers, the Network occasionally books producers and songwriters. Recently, it instituted "trivia nights," during which industry figures attempt to answer country music questions phoned in by listeners on toll-free lines. Ray says this feature will be carried on the second Wednesday and fourth Friday of each month.

Artists who have been newly signed to major labels or who are

having their initial chart success also are welcomed by the Network, according to Ray. Generally, though, they are scheduled for Saturday nights. The amount of time any guest may appear ranges from an hour to the duration of the show.

"We're flexible on the question of drop-in guests," Ray reports. "We prefer to schedule guests, because that gives us time to do promos and get their records together. But naturally, if Waylon Jennings, Conway Twitty, Alabama or Dolly Parton dropped by, we'd put them on."

Charlie Douglas, the major host of the show, says he thinks country artists are currently more enchanted by promoting themselves on television than on radio—regardless of the market size. "They're much more willing to appear on a tv show than visit a radio station," he observes.

EDWARD MORRIS

WITH BLENDINGWELL/LIFESONG

Corbin, Hanner Seek To End Pact

NASHVILLE—Mel Tillis Productions, its allied publishing company Sabal Music, and songwriters/recording artists Robert Corbin and David Hanner have filed an action in the Chancery Court of Davidson County here asking that their contracts with Blendingwell Music and its subsidiary, Lifesong Records, be declared terminated.

The complaint further asks that the defendants be permanently en-

Churchill Records Files For Stock Offering

TULSA—Churchill Records & Video Ltd. has filed a registration statement with the Securities & Exchange Commission to cover a proposed public offering of 625,000 shares of common stock at an anticipated price of \$4 per share. The proposed \$2.5 million offering is expected to occur this month.

The purpose of the public offering is to provide additional funds to Churchill for its recording operation and an anticipated expansion into diversified areas of the entertainment

joined from telling third parties that they have any contractual rights with the plaintiffs.

Corbin and Hanner, according to the complaint, were under contracts with Mel Tillis Productions and Sabal Music for recording and songwriting, respectively, when they all entered into further agreements with Lifesong Records on April 28, 1978. The purpose of the Lifesong agreement was the production of records on the Corbin/Hanner Band. As part of the arrangement, the complaint continues, Sabal Music signed a publisher participation agreement under which Blendingwell Music would receive 50% of the royalties from publishing songs written by Corbin and Hanner.

The complaint alleges that following a renewal of the original contracts between the Tillis factions and the Lifesong factions, Lifesong failed to perform its obligations, either by producing the required Corbin/Hanner recordings or by paying them commensurate recording fees. An attorney for Lifesong, the complaint maintains, wrote a letter to Tillis Productions saying that Lifesong refused to pay the recording fees be-

cause the contract was "suspended."

On Aug. 3, 1983, the complaint says, Lifesong issued a letter to exercise its option to renew the contract for a year, claiming the contract was with Cashwest Productions instead of Lifesong. The letter simultaneously called for a renewal of the publisher participation agreement. On Aug. 26, 1983, Mel Tillis Productions notified Lifesong Records that it was electing to consider these bids for renewal null and void.

In response to this declaration, the complaint says, Lifesong responded in a letter to Tillis that "should Corbin and Hanner try to enter into an agreement with another record company in violation of their valid and existing agreements with Cashwest Productions Inc., we will take action as we deem necessary in order to protect our rights."

The complaint also cites and exhibits a letter purportedly written to a third party by Tommy West, an officer of the defendants, asserting that existing contracts between Lifesong and Blendingwell and Corbin and Hanner could cause any third parties negotiating with them to become involved in litigation.

30

Billboard® Hot Country Singles™

Survey For Week Ending 1/14/84

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1		1	SLOW BURN —I.G. Sheppard (J.L. Norman) T. Rocco, C. Black, Bibb (Weik Group) Chappell, ASCAP, Warner Curb 7-29469	34	43	5	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield, Unichappell Jan Crutchfield, BMI, MCA 52322	66	71	4	RIDE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis, Web IV, BMI, Kat Family 4 04258
2	3	14	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore, Royalhaven, BMI Dejamus, ASCAP, RCA 52291	35	39	8	DOES HE EVER MENTION MY NAME —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy, Refuge, ASCAP Elektra-Asylum, BMI, Warner Bros. 7-29448	67	72	4	THE MAN I USED TO BE —Boxcar Willie (P. Drake) L. Kingston, Lathan, Window, BMI Petewood, ASCAP, Main Street 93017 (MCA)
3	4	14	IN MY EYES —John Conlee (B. Logan) B. Wyrick, Intersong-USA, ASCAP, MCA 52282	36	22	14	YOU'RE A HARD DOG (TO KEEP UNDER THE PORCH) —Gail Davies (G. Davies) H. Howard, S. Clark, Tree, BMI April, ASCAP, Warner Bros. 7-29472	68	NEW ENTRY		LET'S STOP TALKIN' ABOUT IT —Jane Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen, Unichappell Van Hoy Posey, BMI Chappell, ASCAP, Columbia 38-04317
4	6	14	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI, Epic 34-04167	37	40	9	YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco, Somebody's Bibb (Weik Gp.) Chappell, SESAC, ASCAP, Liberty 1512	69	75	3	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI, MCA Curb 52327
5	8	12	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet Lawyers Daughter BMI Warner Bros. 7-29452	38	46	6	ELIZABETH —Statler Brothers (Jerry Kennedy) Jimmy Fortune, American Cowboy Music, BMI, Mercury 814-881-7	70	NEW ENTRY		BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, BMI, RCA 13710
6	5	13	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrain, S. Anders, Blackwood Magic Castle, BMI, MCA 52288	39	44	7	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice, Swallowfork April, ASCAP, Mercury 814-629-7	71	81	3	MIDNIGHT BLUE —Billie Jo Spears (G. Ritchey) R. Gillinson, Tapage, ASCAP, Parliament 1801 (NSD)
7	9	10	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid, Lodge Hall, ASCAP, RCA PB 13658	40	47	5	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler, Deb Dave Briarpatch BMI Malliven Cottonpatch, ASCAP, Warner Bros. 7-29431	72	77	3	THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar, Honeytree Green Hills, ASCAP, Team 1007
8	12	11	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero, Combine, BMI Music City, ASCAP, Epic 34-04172	41	35	9	BACK ON HER MIND AGAIN —Johnny Rodriguez (R. Albright) J. Rodriguez, Rodriguez, BMI, Epic 34-04206	73	78	3	HANDSOME MAN —Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, B. Sargent, P. Cloar, Bil-Kar, SESAC Sparkling Good, ASCAP, Mesa 1116 (NSD)
9	11	12	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley (J. Stampley, Lobo) C. Vetter, D. Smith, Windsong Lyresong, BMI, Epic 34-04173	42	49	5	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry, Algee, BMI, Columbia 38-04297	74	74	5	HARVEST MOON —Joe Waters (J. Waters) J. Waters, Latern Light, BMI, New Colony 831
10	1	15	YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater, Chappell MCA Vogue (Weik Music Group), ASCAP BMI, MCA 52279	43	21	16	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI, Warner Curb 7-29500	75	79	4	SHOOT FIRST, ASK QUESTIONS LATER —James & Michael Younger (R. Chancey) L. Anderson, Old Friends, BMI, MCA 52317
11	14	9	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shaler, L. Frizzell, Acuff-Rose, BMI, Epic 34-04226	44	51	5	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham, Allanwood, BMI, Warner Curb 7-29411	76	NEW ENTRY		LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore, Tree John Anderson, BMI, Warner Brothers 7-29385
12	15	11	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco, Chappell Intersong, ASCAP, Viva 7-29461 (WEA)	45	53	4	SAVE THE LAST DANCE FOR ME —Ooily Parton (V. Garay) D. Ponus, M. Shuman, Rightsong, BMI, RCA 13703	77	67	8	THE LADY IN MY LIFE —Tony Joe White (R. Reynolds) T. J. White, Tennessee Swamp Fox, ASCAP, Columbia 38-04134
13	16	10	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce, Gingham, ASCAP, MCA 52295	46	52	7	HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills, Kent Robbins Jack & Bill (Weik Gp.), BMI ASCAP, MCA Curb 52301	78	62	19	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield, Tree/Ensign/United Artists/Ideas Of March, BMI ASCAP, Liberty 1505
14	17	11	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs, Warner-Tamerlane Writers House, BMI, RCA 13649	47	56	4	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eiscu, V. Youmans, Miller Intersong, ASCAP, Columbia 38-04263	79	85	3	ANGEL IN YOUR ARMS —Robin Lee (J. Morris) C. Ivey, T. Woodruff, T. Brasfield, Song Tailors, BMI I Got The Music, ASCAP, Evergreen 1016 (NSD)
15	19	11	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill, Hall-Clement (Weik Group), BMI, Capitol 5298	48	59	4	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie, Jobete Libren, ASCAP, Warner Bros. 7-29395	80	NEW ENTRY		THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes, R.J. Jones, Blue Lake, BMI, Mercury 818-056-7
16	23	7	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum, Ft. Knox, BMI, Sugar Hill/Epic 34-04245	49	54	6	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice, Swallowfork Music, Inc., April Music, Inc. ASCAP, RCA PB 13692	81	68	6	THE LOOK OF A LOVIN' LADY —Wynon Alexander (Nelson Larkin, Steve Scruggs, Jim Gervasi-Exec. Prod.) Blake Mevis, Bill Anderson, G.I.B. Music Inc., ASCAP, Gervasi SP 663 (A)
17	7	17	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU) Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin, Larry Gatlin, BMI, Columbia 38-04105	50	55	4	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright, House Of Gold, BMI, Permain 82003 (MCA)	82	63	13	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood, April, ASCAP, Columbia 38-04134
18	26	8	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Seltzer, WB Gary Morris, ASCAP Warner-Tamerlane, BMI, Warner Bros. 7-29450	51	58	5	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde, Combine, BMI, RCA Curb 13673	83	NEW ENTRY		BLACK & WHITE —David Frizzell (S. Garrett, S. Dorff) K. Chater, G. Lopata, Vogue/Happy Duck, BMI, Viva 7-29388
19	28	7	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle, Rondor, PRS Irving, BMI, MCA 52310	52	57	6	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert, Pulleybone Co. I Love Music, ASCAP-PRS Polygram 814-8207	84	64	19	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove, Hall-Clement (Weik Gp.) Algee, BMI, Epic 34-04082
20	18	14	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray, Warner-Tamerlane Daticabo, BMI/WB Sante Fr. ASCAP, Columbia 38-04137	53	30	15	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey, Cass County Red Cloud Nebraska, ASCAP, Columbia 38-04131	85	NEW ENTRY		LEAN ON ME —Jack Grayson (M. Radford, J. Grayson) B. Withers, Interior, BMI, AMI 1318 (NSD)
21	25	9	YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson, Almo Appian Quixotic, ASCAP, Liberty 1511	54	42	22	BABY I LIED —Dorothy Allen (C. Catiello) D. Allen, R. Bourke, R. Van Hoy, Posey Unichappell Van Hoy, BMI, RCA 13600	86	80	7	TELL MAMA —Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel, Fame, BMI, MCA 52308
22	13	16	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson, Unami, ASCAP, Liberty 1507	55	66	3	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson, Jobete, BMI, Epic 34-04269	87	70	17	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther, Cass County Red Cloud Gear Ice Age, ASCAP, Warner Bros. 7-29505
23	31	8	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas, Vogue Partner (Weik Group), BMI, MCA 52309	56	50	11	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman, Bee Natural, SESAC Baray, BMI, Columbia 38-04204	88	87	6	WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT — Thrasher Bros. (Jim Foglesong) Pat McManus, Woody Bomar, Music City Music/ASCAP, MCA 52297
24	33	8	TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison, Music Corp of America Dick James, BMI, Cleveland International 38-04237 (CBS)	57	61	6	FOOL —Narvel Felts (Johnny Morris) Terry Skinner, Hall-Clement (Weik Gp.), BMI, Evergreen 1014 (NSD)	89	83	8	WALKING WITH MY MEMORIES —Loretta Lynn (O. Bradley) F. Koller, M. Pace, Coal Miners/King Coal, BMI/ASCAP, MCA 52289
25	20	16	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales, Hookit, BMI, Compleat CP-115 (Polygram)	58	36	18	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins, R. Hall, ASCAP Fame, BMI, Columbia 38-04091	90	73	15	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood, Elektra/Asylum, BMI, Warner Bros. 7-29486
26	29	9	DRIVIN' WHEEL —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan, Black Tent Bug, BMI, Warner Bros. 7-29443	59	65	5	SWEET & EASY TO LOVE —Mike Campbell (A. Reynolds) S. Phillips, Know, BMI, Columbia 38-04225	91	NEW ENTRY		IT'S GONNA BE A HEARTACHE —Kevin Pearce (L. Everette, R. Dean) R. Murrain, Blackwood/Shobi, BMI, Orlando 108
27	34	7	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington, Pacific Island, BMI, Epic 34-04247	60	38	15	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann, Criterion Space Case, ASCAP, Mercury 814- 375-7	92	89	22	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy, Cross Keys/Unichappell Van Hoy, ASCAP BMI, MCA 52257
28	32	10	MISS UNDERSTANDING —David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore, G.I.D./Dejamus, ASCAP Royce Haven, BMI, RCA 13653	61	48	19	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield, Rick Hall, ASCAP, RCA 13596	93	84	21	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata, Grandison/Hacienda, ASCAP, Noble Vision 103
29	10	17	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman, Al Gallico Algee John Anderson, BMI, Warner Bros. 7-29497	62	45	18	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell Bibb, (Weik Gp.), ASCAP, Capitol 5264	94	88	20	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson, United Artists/Ideas Of March Cross Keys (Tree), ASCAP, Epic 34-04018
30	37	7	I NEVER QUITE GOT BACK (FROM LOVING YOU) — Sylvia (T. Collins) D. Pfrimmer, M. Rei, Collins Court Lodge Hall, ASCAP, RCA 13689	63	69	4	FALLEN ANGEL (FLYIN' HIGH TONIGHT) —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox, Rick Hall, ASCAP Fame, BMI, RCA 13704	95	95	24	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar, Warner House of Music, BMI/WB Gold, ASCAP, Warner Bros. 7-29532
31	24	14	LONESOME 7-7203 —Darrell Clanton (C. Howard) J. Tubb, Cedarwood, BMI, Audiograph 45-474	64	60	20	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, Unichappell, Admin. BMI, RCA 13615	96	76	19	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert, Texas Tunes, BMI, MDJ 4832
32	41	6	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham, Young World Music, BMI, RCA PB 13691 (A)	65	NEW ENTRY		DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs, Blue Moon April, ASCAP/Full Armor, BMI, RCA 13702	97	86	7	I'D SAY YES —Paulette Carlsson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro, Tree/O'lyric, BMI, RCA 13599
33	27	13	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr. W. Jennings, R. Albright, Bocephus Richway, BMI, RCA 13631					98	82	21	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/John Bettis, BMI ASCAP, MCA 52258
								99	93	3	COLORADO CHRISTMAS —Nitty Gritty Dirt Band (M. Morgan) S. Goodman, Big Ears Red Pajamas, ASCAP, Liberty 1513
								100	92	3	GRANDMA GOT RUN OVER BY A REINDEER —Elmo 'N' Patsy (Elmo 'N' Patsy) R. Brooks, Kris, SESAC, Soundwaves 4658 (NSD)

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1982
- Top Ten Country Singles, 1948-1982
- Top Country Singles Of The Year, 1946-1982

- Number One Country Albums, 1964-1982
- Top Ten Country Albums, 1964-1982
- Top Country Albums Of The Year, 1965-1982

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York NY 10036

www.americanradiohistory.com

Nashville Scene

How A Songwriting Star Was Born

By KIP KIRBY

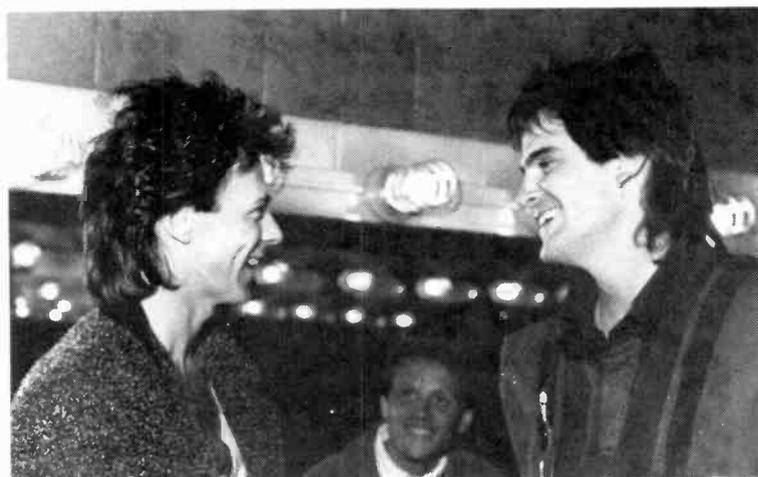
Even for Hollywood, the script would be considered farfetched: Unknown songwriter co-authors tune with friend, friend pursues rock superstar into men's room at major L.A. venue after concert and pitches song, song gets cut and becomes huge hit. Add to this unlikely scenario the fact that the superstar was Rick Springfield—who's not known for recording outside material—and you've got the picture.

But that's precisely how Danny Tate and Blaise Tosti managed to get "Affair Of The Heart" cut by Springfield. The song was somewhat different as originally written by Tate and Tosti (for one thing, it was titled "Superman"), although it started off with the same long synthesizer introduction now used by Springfield to open his current stage tour. Tate had never had a song cut before; Tosti was signed to Dolly Parton's Velvet Apple Music and living in Los Angeles. And if Tosti hadn't held his breath and taken the risk of following the superstar alone into the Hollywood Palace men's room with a demo cassette, Tate might still be an unknown songwriter hopeful struggling for recognition.

Instead, Tate has just signed with the Welk Music Group (Springfield's publisher) in Nashville. He moved four years ago to break into performing. He plays keyboards and has logged considerable experience in clubs and entertaining high school students across the country.

Tate met Springfield backstage at Nashville's Municipal Auditorium several weeks ago when the Australian rocker headlined a soldout concert here. Besides pitching more material to Rick, Tate is working on his own album at Cotton Row Studio in Memphis and hoping to land a recording contract on the strength of the finished product.

"Since I'm primarily a pop songwriter," says Tate, "I knew it might be difficult finding a publishing situation in Nashville. But Welk came to me, and they seem as excited about my artist potential as my writing."



BACKSTAGE AFFAIR—Rick Springfield, left, greets songwriter Danny Tate, co-author of Springfield's hit song, "Affair Of The Heart," backstage at the Municipal Auditorium following the superstar's Nashville appearance in mid-December.

Danny adds that Springfield asked him for more songs when he was in town. For someone whose very first cut became a No. 1 pop smash, that's not a slow beginning!

★ ★ ★

Alabama is up for four possible American Music Awards during the live ABC telecast Jan. 16 from the Shrine Auditorium in L.A. The group has been nominated as "favorite duo or group—country," while its single "Dixieland Delight" and album "The Closer You Get" are also contenders for top honors. And in the "favorite country video" category, Alabama's nominated for "Dixieland Delight" as well. The video category includes rock, pop, r&b and country. In 1983, Alabama was named "favorite group" at this annual awards presentation.

To celebrate the occasion, Alabama will unveil its new single, "Roll On (Eighteen Wheeler)," for the first time on national television. This marks the first time (for those of you who keep track of these things) that Alabama has recorded a trucking song.

★ ★ ★

Several years ago, producer Nelson Larkin formed a small independent label named Sunbird Records to launch the career of singer Earl Thomas Conley. Conley scored a

No. 1 single, "Fire and Smoke," on Sunbird, was picked up by RCA, and the label fizzled away. Now Larkin—who still produces Conley—has reentered the independent label sweepstakes with his Awesome Records, and is releasing "Got A Thing About You, Baby" by Gary Goodnight as its debut. Although Larkin isn't known for speaking Valley Girl lingo, he's hoping his label will soon become known as "Totally Awesome."

★ ★ ★

William Lee Golden of the Oak Ridge Boys is set to marry Luetta Callaway. His Texas-born fiancée is a former model and lives in Las Vegas. This will leave only Richard Sterban as a bachelor Oak... Playboy magazine reprinted a version of the poster Mel Tillis made with Playmate Kimberly MacArthur a few issues back, and was deluged with fan requests. (We'd like to think it was because of Tillis, but we've seen this poster, and we suspect Miss MacArthur is the main motivation for Playboy's legion of readers.) Tillis' management said the posters aren't for sale, but readers can get one by sending in "a big envelope with about 30 cents postage." Okay.

Meanwhile, M-M-Mel is finishing up his autobiography with novelist and former ASCAP executive Walter Wager; the book should be in stores around late spring. Tillis has also just bought his third radio station: WUNI in Mobile, Ala. He's renaming the station WMML. (Get it?) He presently has two others in Amarillo: KYTX-FM and KMML. And when the DJs do station IDs, do they say: "This is radio station K-M-M-Mel!"

A total of 6,000 fans packed Billy Bob's in Fort Worth recently, with another 1,500 turned away, for an appearance by George Strait. The Dec. 10 show put Strait up in the top 10 of Billy Bob's top-grossing acts—and remember, this club is billed as "the world's largest honkytonk."

Congratulations to singer/songwriter/humorist Dick Feller, who was married Christmas Day at Isle of Palms, S.C. to Gayle Gilford. Feller writes for Tree International in Nashville.

The MGM Grand in Las Vegas has added a new sandwich to its menu in the "Reaching For The Stars" section. There are nine entries, with the first one called "The Eddie Rabbitt." It isn't a salad; it's a ham, turkey and cheese sandwich. We aren't sure why this combination is the one named for Eddie, but at least he's in fine company; others featured in the "celebrity deli" category of the menu are Donna Summer, Jimmy Durante, Clark Gable and Dean



COUNTRY DEE-JAYS!!!

Be on the lookout for the new hit single, featuring sensational new artist



MEL DOUGLAS

For everyone who has ever loved, and lost...

"LET'S FALL BACK IN LOVE AGAIN"

and for everyone who's ever lost a child

"LITTLE ONE" In the mail to your stations, now.



Distributed by
ALBUM GLOBE Distribution Co.
P.O. Box 1569/31 Industrial Park Drive
Hendersonville, TN 37075 • Phone (615) 824-9100

Survey For Week Ending 1/14/84

Billboard® Hot Country LPs™

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	17	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	36	39	7	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159 CBS
2	2	43	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	37	37	5	CONWAY TWITTY Merry Twismas From Conway Twitty & His Little Friends, Warner Bros. 23971 WEA
3	3	12	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	38	36	38	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA
4	5	10	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	39	31	20	BARBARA MANDRELL Spun Gold, MCA 5377 MCA
5	4	42	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	40	42	6	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
6	12	8	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	41	41	8	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
7	6	26	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	42	46	8	SHELLY WEST Red Hot, Viva 23983 WEA
8	7	12	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	43	44	96	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
9	8	15	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	44	43	5	B.J. THOMAS The Great American Dream, Cleveland International/Columbia FC-39111 CBS
10	9	11	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	45	49	148	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
11	10	15	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	46	45	10	JOE WATERS Harvest Moon, New Colony NC-831 IND
12	13	50	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	47	47	29	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
13	15	10	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	48	48	9	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
14	14	11	WAYLON JENNINGS Waylon & Company, RCA AHL1-4826 RCA	49	40	13	DAN SEALS Rebel Heart, Liberty LT-51149 CAP
15	11	17	JOHN CONLEE In My Eyes, MCA 5434 MCA	50	52	95	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
16	16	11	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	51	53	67	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
17	18	9	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP	52	56	121	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
18	17	8	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	53	51	10	GEORGE JONES Jones Country, Epic FE-38978 CBS
19	21	18	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	54	55	8	GAIL DAVIES What Can I Say, Warner Bros. 23972 WEA
20	20	9	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	55	62	3	REBA MCENTIRE Behind The Scene, Mercury 812-781-1 POL
21	19	14	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	56	50	16	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA
22	22	8	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA	57	57	6	JOHN DENVER It's About Time, RCA AFL-14870 RCA
23	24	36	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compaq CPL-1-1004 POL	58	58	16	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
24	25	65	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	59	60	19	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
25	26	11	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	60	54	17	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS
26	29	8	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	61	61	3	VARIOUS ARTISTS All American Cowboys, Kat Family FZ-38126 CBS
27	23	11	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	62	67	169	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
28	30	7	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	63	70	297	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
29	28	26	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP	64	NEW ENTRY		BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
30	33	35	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	65	NEW ENTRY		JIMMY BUFFETT One Particular Harbor, MCA 5447 MCA
31	27	72	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	66	66	29	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
32	34	16	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	67	69	188	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
33	32	37	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	68	75	13	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
34	38	5	EXILE Exile, Epic B6E-39154 CBS	69	59	33	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
35	35	17	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	70	72	17	LEE GREENWOOD Inside Out, MCA 5304 MCA
				71	73	64	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
				72	64	4	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
				73	68	115	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
				74	74	11	DAVID ALLAN COE Hello In There, Columbia FC-38926 CBS
				75	63	4	VARIOUS ARTISTS A Country Christmas, Vol. 2, RCA AVL1-4809 RCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Billboard®

Copyright 1983, 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, recording or otherwise without the prior written permission of the publisher.

HOT 100®

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

▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	SAY SAY SAY —Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168	34	37	5	MIDDLE OF THE ROAD —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)	68	NEW ENTRY	NEW ENTRY	I WANT A NEW DRUG —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766
2	4	11	OWNER OF A LONELY HEART —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco 7-99817	35	45	6	YAH MO B THERE —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)	69	56	12	WHAT'S NEW —Linda Ronstadt (Peter Ascher) J. Burke, B. Haggart Asylum 7-69780(Elektra)
3	2	12	SAY IT ISN'T SO —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654	36	36	14	BABY I LIED —Deborah Allen (C. Callejo) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	70	81	5	SWEETHEART LIKE YOU —Bob Dylan (Bob Dylan), B. Dylan; Columbia 38-04301
4	3	11	UNION OF THE SNAKE —Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290	37	19	11	SYNCHRONICITY II —The Police (Hugh Padgham, Police), Sting; A&M 2571	71	64	15	P.Y.T. (PRETTY YOUNG THING) —Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165
5	5	11	TWIST OF FATE —Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284	38	41	7	REMEMBER THE NIGHT —The Motels (Val Caray), M. Davis, S. Thurston; Capitol 5246	72	68	13	THE WAY HE MAKES ME FEEL —Barbra Streisand (Phil Ramone, Dave Grusin), M. LeGrand, A. Bergman, M. Bergman; Columbia 38-04177
6	6	15	TALKING IN YOUR SLEEP —The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)	39	40	9	IN THE MOOD —Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)	73	67	12	I WON'T STAND IN YOUR WAY —Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185
7	7	18	BREAK MY STRIDE —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)	40	42	10	SEND ME AN ANGEL —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287	74	65	14	SOULS —Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650
8	8	12	I GUESS THAT'S WHY THEY CALL IT THE BLUES —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.)	41	43	5	NIGHTBIRD —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(ATco)	75	77	4	SOMEONE LIKE YOU —Michael Stanley Band (Michael Stanley Band, Bob Clearmountain), K. Raleigh; EMI-America 8189
9	13	7	KARMA CHAMELEON —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	42	50	6	99 LUFTBALLONS —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	76	83	2	BABY I'M HOOKED —Con Funk Shun (C. Martin, V.R. Redding), E. Deodato; Mercury 81458-7(Polygram)
10	15	8	RUNNING WITH THE NIGHT —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	43	47	6	THE DREAM —Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)	77	79	5	LET'S GO UP —Diana Ross (Gary Katz), F. Golde, P. Ivers; RCA 13671
11	10	18	ALL NIGHT LONG (ALL NIGHT) —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698(MCA)	44	61	2	WRAPPED AROUND YOUR FINGER —The Police (Hugh Padgham, The Police), Sting; A&M 2614	78	44	13	WHEN THE LIGHTS GO OUT —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183
12	9	10	UNDERCOVER OF THE NIGHT —The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jagger, K. Richards; Rolling Stones 7-99813(ATco)	45	46	6	EBONY EYES —Rick James And Smokey Robinson (Rick James), R. James; Gordy 1714(Motown)	79	60	9	YOU DON'T BELIEVE —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108
13	17	11	JOANNA —Kool & The Gang (R. Bell, J. Bonnetford, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	46	48	7	TAKE ME BACK —Bonnie Tyler (Jim Steinman), B. Cross; Columbia 38-04246	80	73	27	TOTAL ECLIPSE OF THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
14	11	17	UPTOWN GIRL —Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	47	NEW ENTRY	NEW ENTRY	JUMP —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	81	86	5	ELECTRIC KINGDOM —Twilight 22 (G. Bahary), G. Bahary, J. Sautter, E. Moore; Vanguard 68
15	12	17	LOVE IS A BATTLEFIELD —Pat Benatar (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	48	29	21	ISLANDS IN THE STREAM —Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	82	85	4	JUST ONE MORE TIME —Headpins (Brian Macleod), Macleod, Mills; Solid Gold/MCA 90001
				49	52	6	SAVE THE LAST DANCE FOR ME —Dolly Parton (Val Caray), D. Pomus, M. Shuman; RCA 13703	83	84	7	RAPPIN' RODNEY —Rodney Dangerfield (J.B. Moore, Robert Ford, Jr.), R. Dangerfield, D. Blair, S. Henry, D. Hoyt, J.B. Moore, R. Ford, Jr.; RCA 13656
				50				84	NEW ENTRY	NEW ENTRY	SHE'S TROUBLE —Musical Youth

Billboard Classified Advertising Marketplace

To order an ad...check the type of ad you want...

- Regular classified (ads without borders): \$2.00 per word, per insertion. Minimum ad order, \$40.00.
- Display classified (all ads with borders): \$68.00 per column per inch, per insertion; 4 insertions \$62.00 per; 12 insertions \$58.00 per; 26 insertions \$55.00 per; 52 insertions \$45.00 per. Price discounts are based on insertions in consecutive issues.
- Reverse ad (display ads only): add charge of \$6.50 per insertion.
- Box Number c/o Billboard: add service charge of \$6.00.

Check the heading you want...

- Help Wanted Position Wanted For Sale Wanted to Buy
- Used Equipment for Sale Golden Oldies Comedy Material
- Distributing Services Video Hardware Video Software
- Business Opportunity Schools and Instruction

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

- American Express Diners Club Visa Master Charge

Bank # _____ Credit card # _____

Expiration date _____

Your signature _____

Need to get your ad in fast? Call Jeff Serrette...
In NY State phone 212/764-7388... Outside N.Y.
State phone toll free 800/223-7524.

T-SHIRTS

★ T-SHIRTS ★ T-SHIRTS ★
• BRITISH FLAG • JAPANESE FLAG •
• ANIMAL SKIN • SPLATTER • MUSIC •
• JAPANESE CALLIGRAPHY • NEW WAVE •
• THREE STOOGES •
LIBER-TEES
1-800-621-6607
• 300 DESIGNS •
• 50 NEW DESIGNS EVERY 90 DAYS •
☆☆☆ SWEATSHIRTS ☆☆☆

THE CONCERT CONNECTION OFFICIALLY LICENSED TOUR

T-SHIRTS, JERSEYS & MUSCLES
Multi-colored screened 2 sided domestic garments of Jackson, Springfield, Asia, AC/DC, Prince, Def Leppard, Men at Work, Loverboy, Iron Maiden, Judas Priest, Kinks, Duran Duran, Rush, Triumph and many more.

ROCK REPS, CHICAGO, ILL.
1-312-376-8575

BRANCO DESIGNS, INC.

Finest printable T-Shirts, Sportswear and custom design concession merchandise. We print the best for the best top name artists.

BRANCO DESIGNS, INC.
404 Josiane Ct.
Altamonte Springs, FL 32701
(305) 339 4888

BUTTONS

buttons, buttons, BUTTONS!
Order a \$50 or \$100 Button Master sampler pack to see all the newest of our 60,000 designs. We're the world's largest distributor of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns on other button companies. Stuff you get stuck with! If you're paying more than 40¢ per button, you're getting ripped off! Kids that can't swing 8.98 for a pair, afford a buck for a button! Ask for our 83 catalog NOW!
• Button Master, P.O. Box 129 Bridgeport, PA 19405
1-(800) 523-1197 (national) If you don't have a phone directory listing or business card—don't waste your time

BEING WEIRD ISN'T ENOUGH

Our buttons, postcards, and T-shirts will make your customers slaphappy with delight! Our rabid artists are bursting with new designs! There's bubbles in our Think Tank! Spicy! Uncouth! Comic! Habit forming! Easy return policy! Free illustrated order form and samples to retailers only!
EPHEMERA, Inc. (415) 552-4199
P.O. Box 723 San Francisco, CA 94101

TALENT

INDEPENDENT PRODUCTION COMPANY seeks artists with Top 40 type original music for master work. Send demos of originals to: Remarkable Productions, Dept. BB4, P.O. Box 2528, Los Angeles, CA 90051, SASE.

PROFESSIONAL TRIO CONSISTING of accordion, clarinet/sax and drums playing Dutch instrumental and folk songs. Performing in So. Holland, IL at 2pm and Crestwood, IL at 8pm on March 17. In Grand Rapids, MI, March 19 at 8pm. Trio must be able to produce and present Dutch musical program. Rate of pay \$960.00 for trio for total 10 hours. Contact: Abel J.F. Odling, 6249 No. Canfield, Chicago IL 60631.

LEGAL SERVICES

MUSIC LAWYER

Representing artists, publishers, managers, producers and distributors. US and international negotiations. Contracts, copyright law, litigation, joint ventures, trademarks, business and tax counseling.

HERMAN M. LEIBOWITZ
56 West 45th Street, New York N.Y. 10036
(212) 764-1018

SONGWRITING

SONGWRITERS

We bring your songs to the next step with top session players from THE DOOBIE BROS BOZ SCAGGS THE JACKSONS GEORGE BENSON etc. Call, write for free sample tape.

MOONLIGHT DEMOS

14 893 0251 or 665 1141 5-13 Box 41 A
Box 1111 No. Hollywood, CA 91601

SONGWRITERS

WANT INCOME WHILE YOU'RE WAITING FOR THAT HIT?
Write jingles! THE JINGLE HANDBOOK details the ins and outs of getting into the jingle business. Written by a jingle producer. Send \$5.00 to:

MEJELIA BOOKS
P.O. BOX 1313C
COLUMBIA, MD 21044



FOR SONGS

• TO BE SET TO MUSIC •
Your Songs or Poems may
EARN MONEY FOR YOU
Send Poems or Songs for
FREE EXAMINATION
Columbine Records
6753 Hollywood Blvd

TOLL
FREE
CLASSIFIED
ADS
HOT
LINE!

CALL
NOW
(It's free!)
TO
PLACE
YOUR
AD!

800-223-7524

(212/764-7388
in N.Y. State)

VIDEO

STUDIO FILM & TAPE, INC.
Hollywood | New York
(213) 466-8101 (212) 977-9330

VIDEO TAPE

Low Pass Evaluated Tape
SAVE 3/4" 1" 2" SAVE
• Monthly Specials •
30 Day Guarantee
Reloads of Major Brands

WANTED USED AUDIO cassette winding and packaging equipment for pre-recorded cassettes production. Call (201) 531-7359.

MUSIC VIDEO

Major international video distributor, establishing a music video product line featuring single artist concerts and compilations, is looking for acquisitions manager. Should have experience in music clearances, artist relations and publishing. Salary and benefits commensurate with qualifications. Send resume in confidence to:

Box # 7529
Billboard Magazine
1515 Broadway
New York, NY 10036

SAMPLE COPY...

of *Movie Collector's World*, for video and film collectors and movie addicts! Ads for 8mm, 16mm, video cassettes and discs, lobby cards, stills and more! Articles on movie stars past and present. Published every two weeks. Sample copy free or send \$15 for 26 issues (one-year) to:

Movie Collector's World
Dept. AC9, Iola, WI 54990

GOLDEN OLDIES

45 RPM RECORDS

THOUSANDS IN STOCK
Music of the 50's, 60's, 70's and 80's
RECORDS UNLIMITED
7988 Belair Rd., Baltimore, Md 21236
(301) 882-2282

(Please no collect calls)
Send for Free Oldie catalog. All major credit cards accepted. Please include \$2.00 for postage and handling.

DISCOUNT OLDIES

BY PHONE
MAIL-ORDERS ALSO ACCEPTED
215-649-7565
SAME DAY SERVICE
SPECIAL DISCOUNTS TO RADIO STATIONS
SEND FOR CATALOG-OVER 10,000 OLDIES
DISCOUNT OLDIES
BOX 77-B, NARBERTH, PA. 19072

POSTERS

POSTERS

Largest Selection of
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif 90006
(213) 732-3781
DEALERS ONLY

FOR SALE

CASSETTES

Cut-outs and imports at a budget price — we specialize in cassettes and 8-track tapes call or write for free list and prices

J & J DISTRIBUTORS
6626 W. Belmont, Chicago, IL 60634
(312) 286-4444

OVER 150 T.V. TITLES

Are among the more than 3,000 budget Album, 8-Track and Cassette titles in stock. Call or write for our free giant catalog. RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO. 63026
(314) 343-7100

BUDGET CASSETTES!

Willie Nelson, Fats Domino, Bob Wills, Justin Wilson, David Houston and many instrumentals including "Cotton-Eyed Joe."
Call or write for free catalog:
Jenell Holland
MERIT RECORDS/DELTA RECORDS
P.O. Box 25326
Nashville, TN 37202
(615) 242-0951

WHILE OTHER PEOPLE are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available. Send \$5.00 for catalogs. Scorpio Music, Box 391-BC, Bensalem, PA 19020, USA

"Hot" Selection of Best Selling CUTOUTS

Call or write for catalog
National Record & Tape Dist.
170 Linwood Avenue
Paterson, New Jersey 07502
(201) 790-6824

WHEN REPLYING TO ADVERTS PLEASE MENTION

BILLBOARD MAGAZINE

REAL ESTATE

CINCINNATI BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



Ferd Clemen
513-721-4200

PROMOTION

TEST MARKET YOUR RECORD!

Your record needs Promotion, Airplay and Distribution, (regional/national), for a successful "test market" campaign. We offer these services to fit any budget or product
CA-SONG RECORDS AND PROMOTION
1756 Broadway Suite 7G
New York, NY 10019
Mike Cassone, (212) 245-8492/586-3700
"Serving The Music Industry For Over 35 Years"

INVESTORS WANTED

WORKING CAPITAL NEEDED

We are seeking investors for expanding our business in concert promotions. We have 4 major shows lined up for 1984. If you are willing to invest, call for details:

Len E. Hampton
(312) 244 6959

DISTRIBUTOR WHOLESALE ONLY

We are specialists on: 12" records, blank audio, blank video, video games accessories... Weekly sales sheets.

STRATFORD DIST. INC.

86 Denton Ave.
Garden City Park, NY 11040
212-343-6920, 516-877-1430
800-645-6558, Telex 6852201

GOSPEL, GOSPEL, GOSPEL

Savoy catalog on 8 track at cut out prices. Other black gospel LP's and cassettes also available. Send for catalog to:

SALISBURY DISTRIBUTING CO., INC.
Rt. 1, Box 57
Salisbury, MD 21801
(301) 546-1500

CLOSE OUT SALE!

Thousands of new LPs must go! Imports, Domestic, color, picture discs, photos, magazines, Beatle Dolls, video, film, collectibles!

CATALOG \$1 (refundable)
GOLDEN TREASURES-B
P.O. Box 601
Bentonville, AR 72712

SUPERSCOPE

CASSETTE WINDERS

Semi-automatic (model 1341). 10 available—all in good running condition. Contact:

CASSETTE PRODUCTIONS, INC.
Paul Entepara
(201) 666-3300

ROCK CALENDARS

DEF LEPPARD • ADAM ANT and THE POLICE
Many Other Titles Available!
Call or Write to:

GREENWORLD DISTRIBUTION
20445 Gramercy Place, Box 2896
Torrance, CA 90509
(213) 533-8075 [CA, AK, HI]
(800) 421-2095 [TOLL FREE]

SALES REPS

We're looking for qualified reps outside of the L.A. area to represent our line. Contact:
Paul Marotta at (213) 533-8075

JANUARY 14, 1984, BILLBOARD

New LP/Tape Releases

• Continued from page 23

MAZDA, RICHARD
Hands Of Fate
 LP I.R.S. SP 70034\$8.98
 CD CS 70034\$8.98

MEN AT WORK
Business As Usual
 CD Columbia CK 37978 (CBS).....no list

Cargo
 CD Columbia CK 38660 (CBS).....no list

MTUME
In Search Of The Rainbow Seekers
 LP Epic PE 36107 (CBS).....no list
 CA PET 36107.....no list

NELSON, BILL
Vistamix
 LP Portrait BFR 39270 (CBS).....no list
 CA BRT 39270.....no list

NUGENT, TED
Intensities in 10 Cities
 LP Epic PE 37084 (CBS).....no list
 CA PET 37084.....no list

OMNI
Omni
 LP Mercury 818 035 a (PolyGram).....\$8.98
 CA 818 035 4.....\$8.98

PINK FLOYD
Final Cut
 CD Columbia CK 38243 (CBS).....no list

Whish You Were Here
 CD Columbia CK 33453 (CBS).....no list

RAWLS, LOU
Let Me Be Good To You
 LP CBS Associated Labels
 PZ 36006.....no list
 CA PZT 36006.....no list

REO SPEEDWAGON
Hi Fidelity
 CD Epic EK 36844 (CBS).....no list

REO SPEEDWAGON
Nine Lives
 LP Epic PE 35988 (CBS).....no list
 CA PET 35988.....no list

ROBBINS, MARTY
Everything I've Always Wanted To Know
 LP Columbia PC 36860 (CBS).....no list
 CA PCT 36860.....no list

ROYCE, ROSE
Stronger Than Ever
 LP Epic PE 37939 (CBS).....no list
 CA PET 37939.....no list

SANTANA
Abraxas
 CD Columbia CK 30130 (CBS).....no list

Shango
 CD Columbia CK 38122 (CBS).....no list

SANTANA
Marathon
 LP Columbia PC 36154 (CBS).....no list
 CA PCT 36154.....no list

SCAGGS, BOS
Silk Degreese
 CD Columbia CK 33920 (CBS).....no list

SCHENKER, MICHAEL
Built To Destroy
 LP Chrysalis FV 41441 (CBS).....no list
 CA PET 41441.....no list

S.O.S. BAND
Too
 LP CBS Associated Labels PZ 37449
 (CBS).....no list
 CA PZT 37449.....no list

SNOW, PHOEBE
The Best Of Phoebe Snow
 LP Columbia PC 37091 (CBS).....no list
 CA PCT 37091.....no list

SPRINGSTEEN, BRUCE
Born To Run
 CD Columbia CK 33795 (CBS).....no list

STREISAND, BARBRA
Guilty
 CD Columbia CK 36750 (CBS).....no list

TAYLOR, JAMES
JT
 CD Columbia CK 34811 (CBS).....no list

THORPE, BILLY
Stimulation
 LP CBS Associated Labels PZ 37499 (CBS)
no list
 CA PZT 37499.....no list

TOTO
Turn Back
 LP Columbia PC 36813 (CBS).....no list
 CA PCT 36813.....no list

TOTO
Toto IV
 CD Columbia CK 37728 (CBS).....no list

Turn Back
 CD Columbia CK 36813 (CBS).....no list

USHER, GARY
Celestium
 LP Epic BFE 38912 (CBS).....no list
 CA BET 38912.....no list

VARIOUS ARTISTS

D.C. Cab: Motion Picture Soundtrack
 LP MCA MCA 6128\$8.98
 CA MCA 6128.....\$8.98

VARIOUS ARTISTS
Scarface: Motion Picture Soundtrack
 LP MCA MCA 6126\$8.98
 CA MCA 6126.....\$8.98

WIRE TRAIN
In A Chamber
 LP Columbia BFC 38998 (CBS).....no list
 CA BCT 38998.....no list

JAZZ

DAVIS, MILES
Kind Of Blue
 CD Columbia CK 08163 (CBS).....no list

Sketches Of Spain
 CD Columbia CK 08271 (CBS).....no list

DI MEOLA, AL
Tour de Force 'Live'
 LP Epic PE 36263 (CBS).....no list
 CA PET 36263.....no list

DUKE, GEORGE
Master Of The Game
 LP Epic PE 36263 (CBS).....no list
 CA PET 36263.....no list

DUKE, GEORGE
Dream On
 CD Epic EK 37532 (CBS).....no list

JAMES, BOB, & EARL KLUGH
One On One
 CD Columbia CK 36241 (CBS).....no list

HANCOCK, HERBIE
Secrets
 LP Columbia PC 34280 (CBS).....no list
 CA PCT 34280.....no list

KLUGH, EARL
See Bob James

MANGIONE, CHUCK
Journey To A Rainbow
 CD Columbia CK 38686 (CBS).....no list

MARSALIS, WYNTON
Think Of One
 CD Columbia CK 38641 (CBS).....no list

Wynton Marsalis
 CD Columbia CK 37574 (CBS).....no list

GOSPEL

DILLARD UNIVERSITY CONCERT CHOIR
 LP Abundant Life ABL1004.....\$8.98
 CA ABL1004.....\$8.98

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

JANUARY 14, 1984, BILLBOARD

TAPES

PROFESSIONAL BLANK TAPE

Custom Cut 8 Track and Cassettes 90 different lengths in one minute increments. Prices start at 85¢.
 • 8-T & Cass Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies
CALL TOLL FREE 1 (800) 237-2252
 In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
 3818 Avenue "C" Holmes Beach, Florida 33510
 Master Card & Visa Welcome

BLANK CASSETTE TAPES

C-60 as low as 50¢
 C-90 as low as 67¢
 Master. music and duplication grades. Cassette duplication, custom lengths C-1 through C-120. Labels. Norelco type boxes, storage racks and more. Why spend more than you have to?

Call or write for catalog.

IMAGE MAGNETICS
 91 RI. 23 South. Riverdale, NJ 07457
 (201) 835-1498

CASSETTE TAPE SECURITY DEVICES

DESIGNED FOR RETAIL OUTLETS
 EASY TO USE IN EXPENSIVE RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—

CONTACT
C&D SPECIAL PRODUCTS
 309 SE QUOYA DRIVE
 HOPKINSVILLE KY 42240
502/885-8088

BLANK AUDIO & VIDEO CASSETTE—8 TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—**Ampex & Agfa** bulk and reel master tape from 1/4" to 2" Cassette duplication available VHS-T-120's \$6.00. Call for brochure.
ANDOL AUDIO PRODUCTS, INC.
 4212 14th Ave. Brooklyn, N.Y. 11216
 Call Toll Free 800-221-6578
 N.Y. RES. (212) 435-7322

CASSETTE DUPLICATION

In real time or at high speed in Stereo/Mono. Custom loaded BASF and Maxell tape available in normal, high and CHROME. Fast turnaround. BEST RATES in the U.S. or we will refund 25% on any order.

BENNETT CORP.
 (805) 255-3170

WHY PAY MORE? cassette 8 trk blanks, 3m tape

1-45	cass	65	8trk	89
46-60	cass	74	8trk	97
61-80	cass	80	8trk	106
81-90	cass	90	8trk	115

CASSETTE & 8 TRK DUPLICATORS. CUSTOM DUPLICATION. SHRINK WRAP & LABEL ADD 45¢
TRACK MASTER INC
 1310 South Dixie Hwy. West
 Pompano Beach Fla. 33060
 Tel: (305) 943-2334

CASSETTE & 8 TRACK BLANK TAPES

All lengths 2 min. thru 96 min. Best Prices and Best Quality. Call or write for price list. Samples sent upon request.
LOREN WHOLESALE, INC.
 4950 W. 13th Lane
 Hialeah, Florida 33012
 Tel: (305) 558-3221

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17108. (717) 652-8000.

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Alt. INTERNATIONAL RADIO STATIONS DISCO THEQUES and PRIVATE COLLECTORS
 Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢ LPs and Cassettes from all the charts
 Special Orders Welcome
AIRDISC USA
 P.O. Box 835, Amityville, N.Y. 11701

EQUIPMENT FOR SALE

NEUMANN MASTERING SYSTEM

Including tape machine, SX68 Head VG66 Amplifier Rack, Level Sets HF Limiters, Elliptical Equalizer and Variable pitch and depth. Make Offer

Call: **JIM**
 (513) 681-8402

COMEDY MATERIAL

FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
 (The Service of the Stars Since 1940)
 "THE COMEDIAN"
 12 Available Issues \$50—Plus \$5 postage
 HOW TO MASTER THE CEREMONIES \$15 plus \$3 postage
 ANNIVERSARY ISSUE (All different) \$40 plus \$3 postage
 35 FUNMASTER Gag Files (all different) \$100 plus \$10 postage
BILLY GLASON
 200 W 54th St. N.Y.C. 10019 (212) 265-1316
 NO FREEBIES 'I'M PROFESSIONAL!'

ATTENTION JOCKS! CELEBRITY impersonations recorded especially for your show. Low prices. For details send \$1.00 (credited toward your first order) Leisure Productions, P.O. Box 402, Mohegan Lake, N.Y. 10547.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. **PETER PATTER**, P.O. Box 402-B, Pinedale, CA 93650.

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

SCHOOLS & INSTRUCTIONS

The Music Business Institute

A CAREER PROGRAM IN MUSIC: course includes recording, studio, concert and video production; artist representation and management retailing and wholesaling; record promotion and marketing; copyright and music industry law; songwriters and music publishing; and more. Employment assistance. Accredited. Financial aid available. Write for free brochure and career guide. MBI, Dept B, 3376 Peachtree Rd., N.E., Atlanta, GA 30326. (404) 231-3303.

DANCE FLOOR

THE MUSIC SERVICES

MODULAR LIGHTED DANCE FLOOR
 Distributors welcome — trouble free — low cost — controllers available
 Call or write:

MUSIC SERVICE

327 S. Miller Rd., Akron, OH 44313
 (216) 867-1575

APPAREL

LEATHER T-SHIRTS & Jeans. Write for our new fall color catalog: \$3.00. Nickel Leather Ltd., 129 Woodgate Place, Brandon, MS 39042. (601) 825-7523.

SALES POSITION AVAILABLE

Top quality, well established jacket manufacturer, looking for top quality creative sales person. Embroidery on satin, wool, leather, etc. Excellent commission. Call for appointment.
 (212) 888-0543

HELP WANTED

NEED SHOW AND HIGH ENERGY DANCE ACTS. MUST TRAVEL. IMMEDIATE OPENINGS AVAILABLE.

Call:
Harry Floros
 at
HARRY FLOROS MANAGEMENT
 (216) 758-4209

BAND WANTED. FOUR piece band to tour MN., N.D., S.D., IA, from 1/20/84 through 3/20/84. Must play original modern English pop and be U.S. citizens. \$12.00 per hour per musician. Send resume, audio tape and video to: P.O. Box 1964, St. Paul, MN. 55111, within 5 days of date of this publication.

RARE PERSONALITY MID-DAY OPENING

Our Mid-day personality is moving to full-time production director after six years. His replacement must be a mature, stable young/middle adult-oriented personality with natural enthusiasm and audience empathy... quick-wit (no comedians)... can handle phones with brevity... comfortable and motivated in public. Superb working environment... glamour market... legendary personality station... fabulous new state of the art studio building... highly respected "people" company.
 Aircheck and Resume:
Doug Erickson, Operations Director
KIMN Radio
 5350 West 20th Avenue
 Denver, CO. 80214
JEFFERSON-PILOT BROADCASTING—
 AN EQUAL OPPORTUNITY EMPLOYER

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, News people and Program Directors, Engineers, Sales people. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus six consecutive weeks only \$14.95—you save \$2!

AMERICAN RADIO JOB MARKET
 6215 Don Gaspar, Dept. 2
 Las Vegas, Nevada 89108

DISTRIBUTING SERVICES

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.

DARO EXPORTS, LTD.
 1468 Coney Island Ave.
 Brooklyn, N.Y. 11230
 Cables: Expodaro

GENUINE STYLISH HEADPHONES, CARTRIDGES

We distribute at best factory (or below) pricing to the trade on SHURE, AUDIO TECHNICA, PICKERING, ORTOFON, ADC, STANTON, GRADO, SENNHEISER.

(800) 223-0111
 (212) 435-5100
MAGNETRONIX INDUSTRIES
 1689 46th St., Brooklyn, NY 11204
 Telex: 425449 INTEL (ITT)

RECORDING TAPE & ACCESSORIES

24-HOUR FREIGHT PAID SERVICE
 Best Selection—Best Service—Best Fill
 MAXELL • TDK • DISCWASHER • SONY
 • MEMOREX • FUJI • ASTROCADE • SHURE
 • AMARAY • SCOTCH • SAVOY • RECOTON
 • EVEREADY • AUDIO TECHNICA • DYNASOUND
 • BASF • DURACELL • SOUND GUARD
 • TRACS • ALLSOP • many many more!
 SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
 Dept. A 1035 Louis Dr. Warminster, PA 18974 (215) 441-8900
 DEALERS ONLY
 TOLL FREE ORDERING: (800) 523-2472

ANNOUNCEMENTS

THE SIXTIES

A NEW MUSIC LIBRARY FOR RADIO-TV USE

INQUIRE ON STATION LETTERHEAD:

RECORD SOURCE INTERNATIONAL
 1515 Broadway
 New York, NY 10036

RUN YOUR CLASSIFIED ad in America's #1 Consumer Music Magazine, ABC audited, \$1.25 per word. Display \$100.00 per column inch. Major credit cards accepted. Call Cindy: Musician Magazine, (617) 281-3110.

OLDIES TRIVIA CONTEST

Cash prizes - free 60's tape. For further information send S.A.S.E. to:
PAUL DE ROGATIS
 37 Bailey St. #3A
 Dorchester MA 02124

TED RANDALL

is alive and well and in the syndication business in Canada. If you have programs to sell and want to crack Canada call:

TED
 (416) 898-1100

Tower Sales Jump 30% With Emphasis On Video

• Continued from page 22

the excitement in video may cause people to overlook the real music bent of the company. "We are a music company. Our employees tend to be music freaks, real experts."

As an example, he cites the consumer magazine Pulse, in which many articles, including technical pieces on classical music, are written by staff people. He says Pulse now has a 75,000 print order and, though free in Tower stores, enjoys around 500 subscribers.

Goman says Tower has all but closed out video cartridge games. "We experimented in one store with computer software," he says. "The product is still in the original 48 cartons. We just find it's (computer software) too labor intensive for sales people. But this isn't to say other record/tape chains cannot do a job in the product. It's not for us at this time."

Often, individual stores and store managers pace the company. For example, 12-inch dance singles became a hotbed at West Covina and then spread chainwide to the point where Solomon pleaded with manufacturers to release more during a National Assn. of Recording Merchandisers (NARM) retail seminar (Billboard, Oct. 8).

"We were a little tentative with Compact Disc," Goman says. "We put it in only 14 stores. Six other managers acted on their own and brought it in from wherever they

could find it. Now we see CD as 1% of our total music business."

Fixturing hasn't particularly slowed Tower's push into CD, because the company has its own fixture factory. "We experimented until we had what we want. We have four fixtures now in our all-classical Sunset store," Goman states.

Sometimes Tower seems to be rushing in all directions but it pulls back strategically, Goman indicates. An example is posters. There was a trend toward individual poster stores (in fact, an experimental strip in Sacramento dating back several years has stores for books, posters, video and records/tapes). "We're slowly converting our poster units and departments into the main flow of the stores."

Video remains the non-music area in which Tower feels most comfortable. Much experimenting has led to a streamlined, simple approach. There is no rental club; a fee of \$2.50 per day is augmented by a special on Tuesdays and Wednesdays offering half-price. "We're still \$2.50 whether it's 'Gandhi' or 'Debbie Does Dallas,' but we have a series of promotions, like our grand opening one. Here we say, 'Rent one, watch two,' so we do half-price again," Goman explains.

As for the local splash being planned to herald the video stores in the area, Goman says he doesn't want to disclose everything Tower is coming with: "We want people to keep watching us."

Billboard Computer Software

Survey for Week Ending 1/14/84

© Copyright 1983, 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, recording or otherwise, without the prior written permission of the publisher.

ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	14	LODE RUNNER	Broderbund	Arcade-Style Game		•	•	◆◆					
2	4	14	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
3	5	14	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
4	2	13	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
5	3	14	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆◆	◆					
6	6	14	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	14	ZAXXON	Datasoft	Arcade-Style Game		•	◆◆				◆◆		
8	12	14	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
9	8	5	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆					
10	13	14	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	◆◆	◆◆	•				
11	14	10	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
12	18	4	PITSTOP	Epyx	Action Strategy Game			•	•					•
13	10	3	POLE POSITION	Atari	Arcade-Style Game			◆						
14	9	14	FROGGER	Sierra On-Line	Arcade Game		•	◆◆	◆◆	•				
15	19	7	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
16	16	14	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆◆	◆◆					
17	15	14	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•	•					
18	11	14	JUMPMAN	Epyx	Action Strategy Game		•	◆◆	◆◆	•				
19	NEW ENTRY		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
20	17	13	MINER 2049er	Big Five	Arcade Game			◆						

EDUCATION TOP 10

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	14	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	5	14	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	◆◆	◆◆	•				◆◆
3	6	14	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while		•	◆◆	◆◆	•				

WINTER 1984

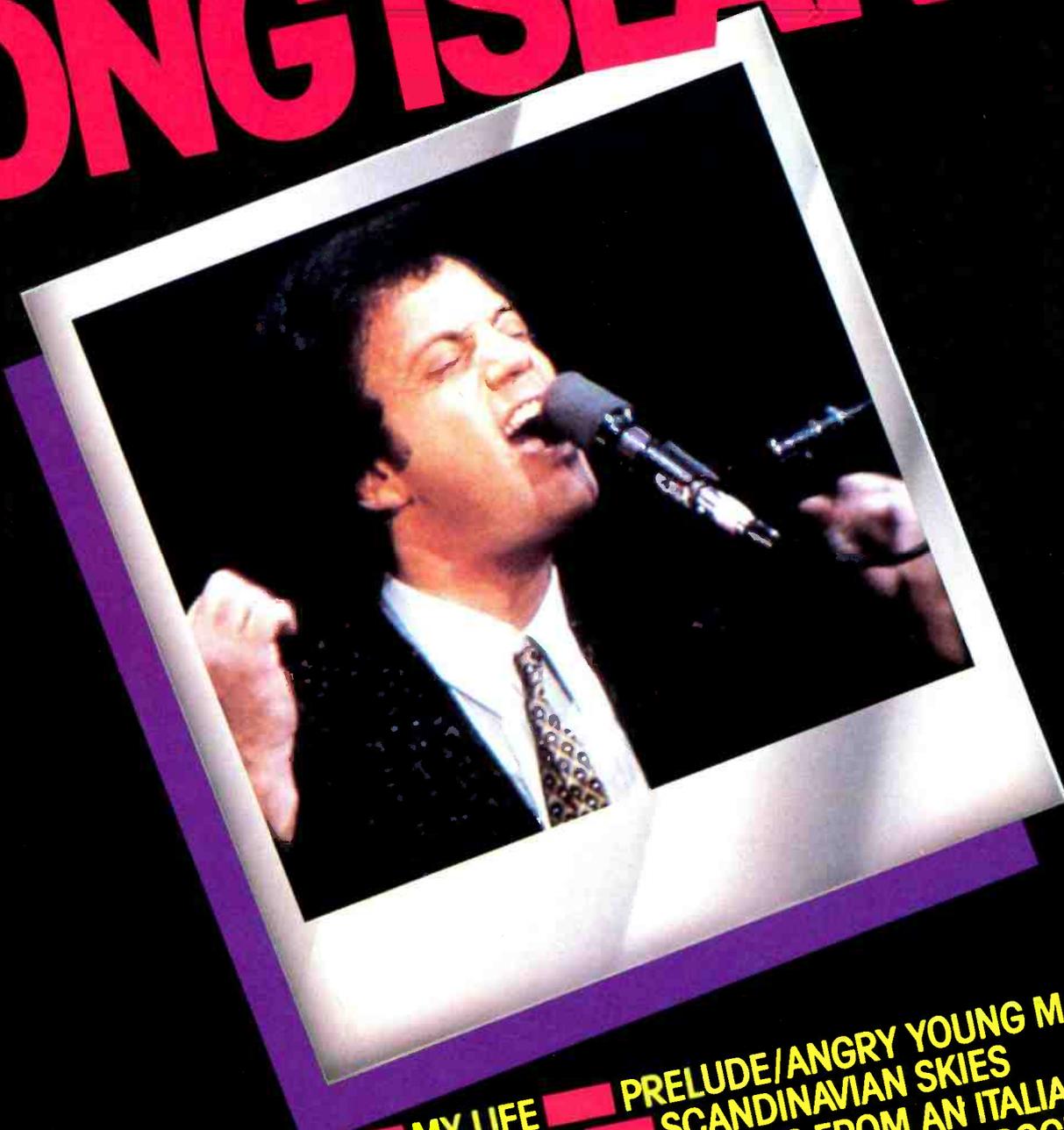
CONSUMER
ELECTRONICS
SHOW

CE
LAS VEGAS

AUDIO & VIDEO
COMPACT DISC
COMPUTERS
ACCESSORIES
CHARTS & ANALYSIS

Billboard[®]
SPECIAL EDITION

BILLY JOEL LIVE FROM LONG ISLAND



ALLENTOWN ■ MY LIFE ■ PRELUDE/ANGRY YOUNG MAN
PIANO MAN ■ THE STRANGER ■ SCANDINAVIAN SKIES
MOVIN' OUT ■ PRESSURE ■ SCENES FROM AN ITALIAN
RESTAURANT ■ JUST THE WAY YOU ARE ■ IT'S STILL ROCK AND
ROLL TO ME ■ SOMETIMES A FANTASY ■ BIG SHOT ■ YOU MAY
BE RIGHT ■ ONLY THE GOOD DIE YOUNG ■ SOUVENIR

**NOW APPEARING ON
VIDEOCASSETTE AND VIDEODISC**

© 1984 CBS/FOX Company. All Rights Reserved. Printed in U.S.A. Except in Canada CBS™ is a trademark of CBS Inc. used under license. In Canada CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is a trademark of Twentieth Century-Fox Film Corporation used under license.



Winter CES

Blank Tape Giant Steps

The product categories making the news at the Winter CES in 1984 are blank tape and floppy disks. Certainly, no other line can boast both Kodak and Polaroid jumping on its bandwagon at once. "It will be unbelievable what develops at this CES," says Mark Dellafera of BASF.

Even without Polaroid and Kodak's entry firing weeks of pre-show speculation and rumors, blank tape might have garnered the most trade ink. After all, 3M is flying people anywhere Republic goes. Fuji's giving away Pontiac TransAms. Maxell is running a sweepstakes for \$25,000 in gold Olympic coins. What other product category does so much?

However, the invasion of the camera brand giants, with Polaroid's announcement just before Christmas (and Kodak's non-announcement), has people like Dellafera saying "blood bath."

But the brand war of Polaroid, Kodak, Canon, Minolta—along with camera companies already in blank tape, namely Fuji and Konica—doesn't destroy everybody on calmer reflection. Will these camera giants enter audio, too? What about floppy disk?

To the doomsayers who predict blank tape will never be the same after this 1984 WCES, other confident voices are raised. Many marketers feel secure in various niches they have carved out. Take Denon. Here's a blank tape brand not even in video. Does Loranger have video? No, but it has computer cassettes for Adam. And besides, say even those more fearful or alert to Polaroid and Kodak's vast brand firepower, aren't they really and ultimately focusing on an 8mm video market not even here yet?

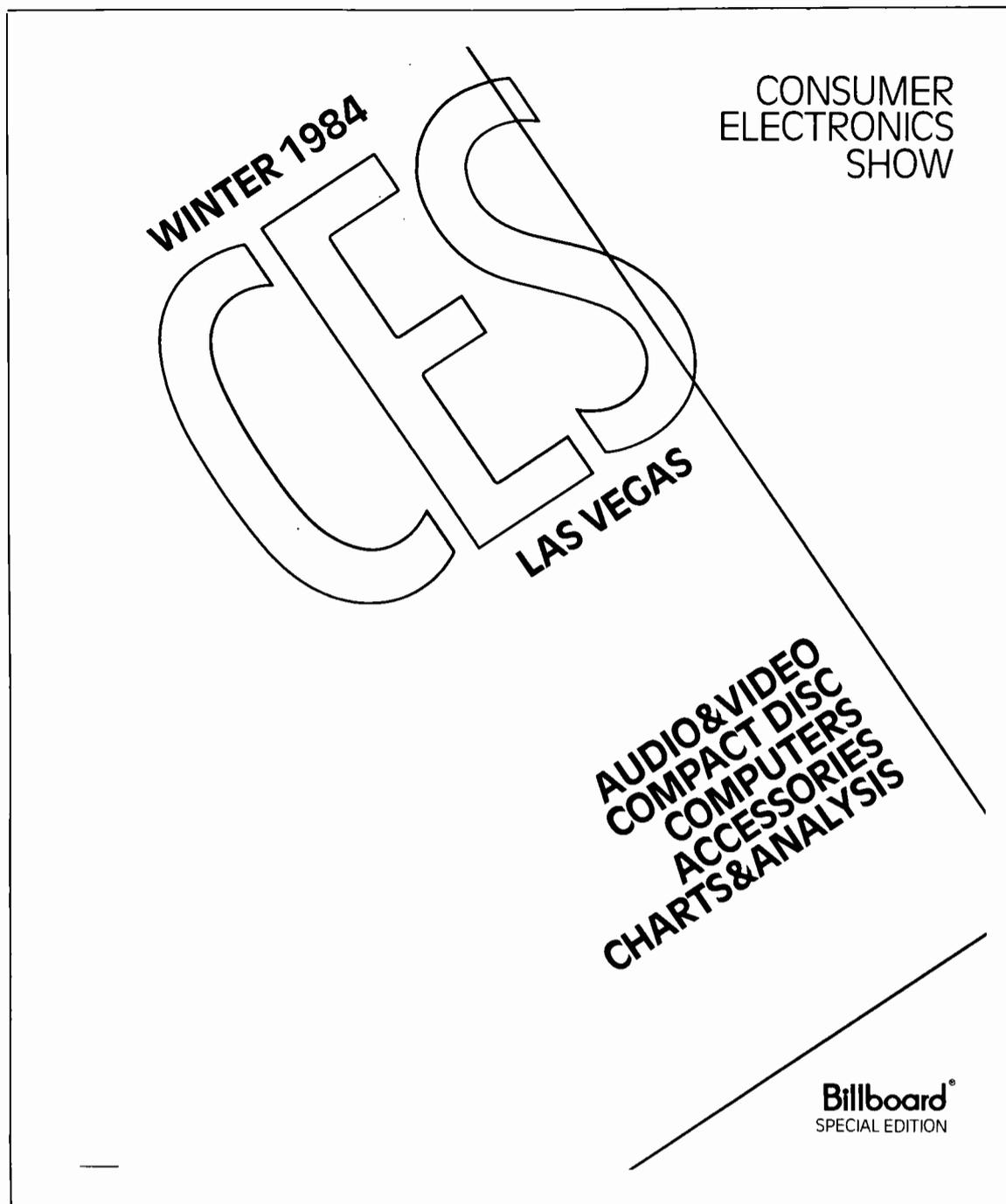
The doomsayer drumbeats do have a ring of prophecy. To those saying Polaroid and Kodak will ignore computer products, others reply that it is precisely a Kodak subsidiary, Spin Physics, rumored to be taking the WCES booth. That puts Kodak square in the computer arena. Others note giants like Kodak and Polaroid can manufacture anything they want. "It'll be down to three or four brands by 1990, and possibly before," says George Sadler, veteran of the blank tape business.

And yet, it's the George Sadlers who bespeak the very vigor of the blank tape business, now as global as any product group. Six months ago, Sadler's Sunkyong, and its obscure brand S.K.C., exhibited in the Korean booth at Summer CES. Now there's video, floppys and audio to come, all mass merchandiser packaged. Big brand firepower may not be everything after all.

What matters in blank tape is price. Price comes from distribution channels, which Fuji's John Dale focuses on. If there's a dominant trend looming at the show, it's the near industry-wide effort to get retailers off the price hangup and into quality and consumer benefits. Thus the sensational sweepstakes replacing rebates, Maxell's seminars on how improved sound in video represents a whole untapped market, and the hammering away on ever improving blank tape performance from PD Magnetics' "Pure Chrome" to Memorex packaging in clear plastic.

And while it may look like video has taken over, many firms at WCES are re-emphasizing audio. TDK and others are linking up to digital. Fuji's prize TransAm is aimed at pushing a type of car stereo blank tape. BASF's success with top recording acts is yet

(Continued on page CES-27)



CES Growth: Main Exhibit For Throng

This week's Consumer Electronics Show, the 29th such event, will probably see attendance of 80,000 retailers, manufacturers and others in the field. Dates are Jan. 7 through Jan. 10, at the Las Vegas Convention Center, and the Hilton, Riviera and Sahara hotels.

Reflecting the \$20 billion industry's growth, exhibit space for every major product category has increased, to a total of 725,000 square feet.

According to Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronic Industries Assn., which produces CES, an estimated 500 manufacturer meetings and press events have been scheduled during and around the four-day event. A dozen other industry trade associations will also exhibit and hold meetings.

This year, video software suppliers are less in evidence, due in part to a strong hardware emphasis at CES, and in part to the growth in importance of the annual Video Software Dealers Assn. event, held in August. The fall Comdex show for computer hardware and software companies has not affected CES attendance of those companies, however. A newly constructed 120,000-square-foot facility constructed jointly by the EIA and the Interface Group, which produces Comdex, will help house the close to 300 computer/game exhibitors.

Special exhibits at this year's winter CES include an Advertising and

Promotion Showcase, with samples of outstanding ads, commercials and merchandising aids; the Retail Resource Center, with 35 exhibits of retail services; the International Visitors Center; and others.

In addition, there are a number of conferences and workshops, on audio, video, computers and video games and telephone equipment. "Outlook '84" will review sales in 1983 and discuss the economic climate for 1984.

Other workshops include "Financing Your Company's Growth," "How And To Whom Can Digital Audio Be Sold?," "Selecting The Right Mix Of Computer And Game Software," and workshops in high-end audio, computers and games,

sales and merchandising techniques for educational computer software, retail sales training and more.

A main emphasis at this CES, as previously, will be discussion of pending legislation on the home taping front. Three U.S. Congressmen, all key players in the home taping controversy, will discuss the issues Jan. 9 at 11 a.m. in the Las Vegas Convention Center's Gold Room. They are Robert Kastenmeier (D-Wis.), Thomas Foley (D-Wash.) and Carlos Moorhead (R-Calif.). Kastenmeier will act as moderator, Foley will present the case for home taping, and Moorhead, one of the leading proponents of royalty taxes and first-sale doctrine repeal, will present the opposing viewpoint.

IN THIS SECTION

- In a year that saw pop music making a comeback, audio cassettes reached LP parity and marched to dominance—with a sound future ahead. Page 4.
- As CD players catch on, accessory manufacturers will be right behind to clean up. Page 4.
- Low-price CD players lock in retail. Page 4.
- Game business fights multiple systems while trying to spring back from last year's fallout. Page 6.
- Rackjobbers nurse home computer divisions. Page 6.
- Distributors see edu-fun software overtaking games. Page 6.
- Giant corporations are snapping up small publishers. Page 8.
- Video chart trends revealed in Chart Beat. Page 10.
- Video Reviews. Page 10.
- Top Non-Theatrical Videos of '83. Page 10.
- CD Reviews. Page 11.
- Hollywood software connection turns cautious as movie licensing loses edge. Page 14.
- Record retailers soft on software. Page 17.
- Educational & home management software. Pages 18, 23.
- Software Hit List. Page 18.

Home Video Hotline

By LAURA FOTI

Home video 1984: a diverse market with a wide range of prices, product and promotional support. The sale market is real, on both cassette and disk, thanks to manufacturers' strong marketing support of titles.

For the first time, consumers can buy current hit motion pictures for \$19.95 on videodisk. And \$39.95 price points for movies on videocassette have given way to \$29.95 levels for such popular non-theatrical releases as "Making Michael Jackson's Thriller."

With the supply of movie titles slowing, original made-for-video programming is increasing in both quality and quantity, particularly from the independents. Music, how-to and children's titles have established themselves in this area—Karl Video is releasing a tape on child development, "How To Teach Your Baby To Read." Vestron Video plans new music titles and theatrical and non-theatrical additions to its Children's Video Library line.

MGM/UA will release its third "rockumentary": "Cool Cats: 25 Years Of Rock 'n' Roll Style." From Walt Disney Home Video come two full-length French animation features, part of the company's ongoing series of outside acquisitions. Billy Joel's Home Box Office concert is coming out on CBS/Fox Video.

Pioneer Artists has signed an exclusive four-program deal with Barry Manilow, beginning with the release of a 1978 HBO special. And Embassy Home Entertainment has pacted with Irlene Mandrell for a new exercise program.

It is worth noting that the only major home video companies exhibiting at this week's Consumer Electronics Show are independents: Family Home Entertainment, Karl Video, Media Home Entertainment, Thorn EMI Video, Vestron and Worldvision Home Video.

Suppliers are going all out for promotions in 1984. Here's a company-by-company look at first-quarter titles and their planned marketing support:

CBS/Fox releases "Billy Joel: Live From Long Island" this month in all formats. The release launches the company's first national ad campaign, with 30-second spots planned for "Solid Gold" and MTV and print ads. In addition, Joel has taped "A Special Message" on video for dealers and distributors, where he discusses music, video and performing live. And an oversized front-row ticket and piano key matchbooks will be made available to video outlets. Price: \$29.98 for tape and laser disk, \$19.98 for CED.

Walt Disney Home Video will release two "Lucky Luke" titles, at \$49.95 each; as well as four all-new additions to its "Cartoon Classics" series, also \$49.95; two Hayley Mills features ("The Parent Trap" and "In Search Of The Castaways," \$69.95 each); and "Running Brave," a current theatrical release starring Robby Benson, \$69.95.

From Family Home Entertainment: "The Three Musketeers," "Catholics," "East Of Eden," "Gospel" and "Jessi's Girls."

At Karl Video the philosophy is that "hits" need not die out after a few months of brisk sales. "Strong titles are here to stay," says company president Stuart Karl, referring to the two Jane Fonda exercise tapes, Richard Simmons and several other.

(Continued on page CES-31)

Laura Foti is Billboard's Video Editor in New York.

Connecting Accessories

Accessories are like icebergs. They look small and insignificant, but underneath all that plastic shrink wrap lies a powerful potential for making a profit.

This January at CES, accessory manufacturers will be paying more attention to point-of-purchase displays and packaging, in addition to developing new products that coat, clean and connect one piece of electronic hardware to another.

Monster Cable plans to introduce two new products in Las Vegas with audio applications. The first, for components, is Interlink 4, a less expensive version of the company's Reference connecting wire. Available in five, pre-cut lengths, Interlink 4 is expected to retail for \$20 per 1/2-meter pair; \$25 per one meter pair; \$30 for a 1 1/2 meter pair and \$66 for a 20-foot pair of cables. It will also be available in custom lengths for \$2.25 per foot.

The second introduction is the Powerline 2, designed to align high and low frequencies so they travel at the same speed through the cable to produce improvements in frequency response and imaging. Available in custom lengths, the suggested list price is \$2.25 per foot.

Discwasher plans to show upgraded replacement cables, to improve overall signal quality of both audio and video systems. The Discwasher Gold-Ens will be available in one-half meter and two meter lengths. The company also plans to debut an improved version of its original video head cleaner. A dry, non-abrasive system, it is designed to clean both video and audio heads as well as the entire VCR tape path as well. Available for both VHS and Beta machines, it has a suggested retail price of \$19.95.

BSR will be distributing the am line of 16 audio care products at the show. Highlights of the group include the Electronic Static Eliminator Gun, designed to erase static at the press of its trigger (suggested list: \$30) and an Anti-static Mat, available for \$14. Record maintenance equipment includes a 3-Pack Record Cleaner, which packages record cleaning fluid; a stylus cleaner and a plush, four-sided record brush at a \$15 suggested list price; and a 2-Pack Static Cleaner kit, containing 200 ml of static cleaner, a four-sided record brush, and a suggested retail price of \$22.

Adcom will be offering wooden side panels to dealers as an accessory for its line of audio components. The panels are made of solid oak with an oiled finish and sized to fit the company's GFP-1 silent partner pre-amp; GFT-1 tuner and the GFA-2 power amplifier. Suggested list price for GFP-1 and GFT-1 panels are \$18 per pair. GFA-2 panels are \$20 per pair.

Channel Master is introducing a dealer "starter-package" VCR accessory program, featuring 31 of the company's most asked for items in quantities to fit each product's particular rate of sale. The complete package retails for under \$1,000. In addition, the company is offering retailers a new point-of-purchase display for its model 0770 Video Control Center video switcher. Made of curved, smoked plexiglass, the display identifies the product, outlines its benefits and features a schematic of a typical VCR and game hookup. Price to dealers will be \$49.95.

As CD players begin to catch on,

(Continued on page CES-34)

Marcia Golden is a freelance writer in New York.



Top left: Discwasher introduces a new improved video head cleaner, a nonabrasive dry head cleaning system which cleans the entire VCR tape path. Available for both VHS and Beta machines, its suggested retail price is \$19.95; top right: Discwasher's Gold-Ens, replacement cables available in one-half and two meter lengths; bottom left: Sanyo debuts its CP200 digital Compact Disc player which carries a suggested retail price of \$549.95 and features a 16-selection programmable memory, horizontal loading design and a skip access mechanism; bottom right: Konica's CV-301 color video camera weighs 1.6 pounds with five feet of cable attached. It incorporates the new Cosvicon Pick-Up Tube, which virtually eliminates picture streaking. It is compatible with VHS and can be adapted to Beta.

CD Player Prices Low, Lower, Lowest

By MARCIA GOLDEN

And as the first CES-bound jets touch down on the tarmac, Bwana Dealers will be greeted by friendly manufacturers bearing gifts of low-priced Compact Disc players and stereo VCR.

We leave you now, as the sun sets in the West and peace reigns in the Las Vegas jungle. Happy sounds of classical demo disks and rocking music videos fill the desert air, reminding us all once more that audio once again is king of the land...

Price Wars

Rather than wait for retailers to begin low-balling prices, manufacturers will kick off the January Consumer Electronics Show with low, lower and lowest prices on CD players. Even as we go to press, suppliers continue to race neck and neck in an effort to keep retail prices at par with the competition.

Yamaha, for one, recently introduced a second generation player, the CD-X1, at a suggested list price of \$649, which the company touted as a demonstration of its commitment to make "better audio more affordable." The system features a number of Yamaha-developed LSIs to reduce both size and weight, as well as to control the unit's signal processing, servo control and digital filtering.

Shortly thereafter, Sanyo announced plans to display its low-cost, horizontal-loading digital audio player, the CP200, at CES and make it available for a suggested retail price of \$549.95. Yamaha, sensing the market's direction, responded quickly, lowering the price of its CD-X1 to meet the \$550 price point.

Elsewhere, CD suppliers are positioning their players to the middle of

the market. Sansui prefers to merchandise its CD player model PC-V500 as an integral part of its one-brand component systems. The player, which retails for \$700 when sold separately, features a motorized front-loading drawer, direct cueing, audible cue and review, and automatic programming for consecutive play.

At CES, the company will be showing the system as a part of its top-of-the-line Intelligent Super Compo model IS-130, with a suggested list of \$2,150. In addition to the player, the compo includes an integrated amplifier with five-band graphic equalizer, model A-1110; a T-910 tuner, featuring digital PLL quartz-locked frequency-synthesis tuning, auto search and scan and Sansui's Compu-Selector System; a direct-drive, linear-tracking turntable with a plug-in P-mount cartridge, model P-L41; the model D-79R cassette deck, featuring auto-reverse in play and record modes; as well as a three-way, acoustic suspension speaker system, the S-917.

Sony, too, is moving from "high-end" to a broader market with its CDP-200, \$700 suggested list player. The system, designed to "give more consumers an opportunity to join the digital audio revolution," says Sony Consumer Products vice president John Briesch, will offer some of the features of its predecessor, the CDP-101 player.

At the high-end of the market, Sony will market a deluxe player, the CDP-701ES (suggested list, \$1,500), as part of its ES Series of limited distribution audio components.

Pioneer, which is expected to add substantially to its audio products line, will be marketing its second generation P-D70 player, expected to retail for under \$800.

Toshiba is introducing a new digital player, the XR-270, with a suggested list expected to be near \$750. NEC, Mitsubishi and Kenwood will also be fielding CD players, as will Onkyo. This company will be raising the digital flag on its first player, the DX-300, a full feature system, expected to list for close to \$1,000.

Elsewhere in audio, Koss will be highlighting a high-end stereophone, the Porta Pro. Weighing 2.5 ounces, the stereophone is equipped with a multi-pivoting earcup and a three-position switch, located on the unit's temporal pad, that adjusts the pressure of the earcup to better fit the listener's head size and fit preference. Suggested list: \$60.

Infinity has introduced a three model loudspeaker line, the Efficiency Standard series. The ES 82, ES 83 and ES 103 are designed to operate efficiently when played with electronics rated as low as 10 to 15 watts r.m.s. per channel. Retail prices on the new speakers range from \$169 to \$299.

JBL will kick off CES with the J220, two-way, eight-inch, high fidelity loudspeaker. The J220 is the company's latest addition to its J Series and is expected to ship in February. Suggested list: \$149.95.

Amber Audio, an audiophile manufacturer moving squarely into the mass market, has introduced a \$349 digital tuner. In the works are a 100 watts per channel power amp; a low-power 25 watts per channel unit and a low-cost integrated amp, expected to retail for between \$280 and \$360.

A new Dual turntable will be ready for market at CES. The belt-driven model 1254 is designed for stacking or single play and will carry a suggested retail price of \$160.

(Continued on page CES-33)

Cassette Quality

By SAM SUTHERLAND

While the Compact Disc may be the audio industry's glamor stock, the heartening turnaround for prerecorded album sales during 1983 carries a success story for an older configuration: the audio cassette. In a year that saw contemporary music again making commercial and cultural waves, a central trend saw the market share between the two major product configurations, LPs and cassettes, swing decisively toward the latter format.

Although total 1983 market tallies won't be available until early Spring, LP/cassette breakdowns for many of the year's best-selling recordings suggest that true parity has at last arrived—and that the once widely maligned tape cassette is still growing, auguring market dominance in the years ahead.

This prospect might have alarmed record companies only a few short years ago, for the consumer electronics industry enjoyed an upward curve in sophistication for home recording decks that often placed mass duplicated tape product at a decided disadvantage. Improved tape formulations, mated with recorders boasting sophisticated noise reduction circuitry, automatic azimuth adjustment, foolproof tape bias and equalization adjustment and seductive microprocessor functions had taken much of the fuss out of recording at home.

When coupled with the fallout in hardware prices, these breakthroughs for the cassette format only dramatized the obstacles confronting mass production of prerecorded tapes. High-speed duplication, using poorer grades of tape, suffered a serious image problem with consumers, a fact borne out by the sharp rise in home taping throughout the '70s.

Yet the past year has seen sales for prerecorded tape blossom. If major labels still fret over home taping, the degree of concern has clearly diminished. The overall economic revival of the trade has clearly helped, but there are other factors: massive sales for personal cassette players, modeled after Sony's ubiquitous Walkman, have created a whole new universe of cassette enthusiasts whose units have modest recording capabilities, if any; the successful introduction of prerecorded cassettes at budget prices, thus narrowing the cost gap between home-rolled copies and mass produced product; better retail merchandising, including expanded departments, high-profile exterior packaging and improved selection.

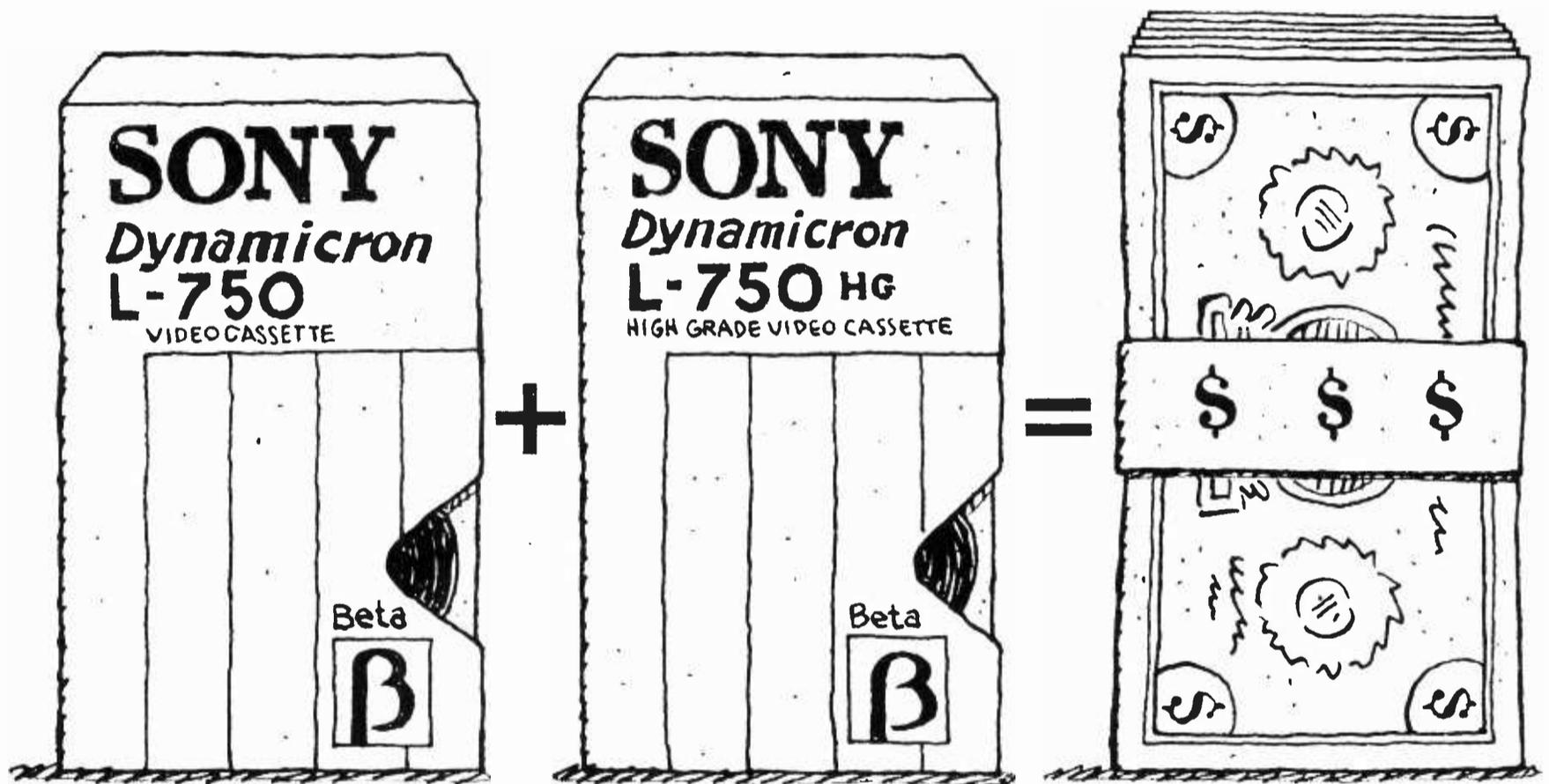
More basic to the format's success, however, are signs that the major record and tape firms intend to protect their tape products against future erosion. Chastened by their competitive position with home equipment prior to the Walkman Revolution, major labels are placing a fresh emphasis on improved prerecorded cassettes. Major duplicators, duplication equipment manufacturers and blank tape suppliers are likewise racing to upgrade quality.

Because this aggressive, competitive thrust hints at a new spotlight on duplication technology, most of the country's largest manufacturing firms are reluctant to spell out the refinements they've implemented on the duplicating floor. But reliable sources indicate that virtually all the majors—including WEA, CBS, Capitol/EMI and their competition—are

(Continued on page CES-32)

Sam Sutherland is Billboard's Album Review Editor and West Coast Bureau Chief.

Sony Tape has a special package to trade you up to higher profits.



Now, when your customers buy two regular Dynamicron Beta tapes, we'll make one of them High Grade. Which means they can try High Grade and still pay the regular price. The two tapes will be specially packaged together. And we're sure once your customers try High Grade, they'll like it. Which will mean higher profits for you. And that's a special package we're sure you'll like, too.

Sony Tape. The Perfect Blank.

Racks Roll On Software

By JOHN SIPPEL

The three U.S. rackjobbing giants, Handleman, Lieberman and Pickwick, pace their peers in establishing home computer divisions.

Just a year ago, Handleman Co. tested the computer software waters in a pilot run that fruited in April 1983.

In the ensuing eight months, the Clawson, Mich.-based wholesaler has nurtured 500 accounts in 16 retail chains. Stu Schaefer, vice president/treasurer, who spearheads the firm's software penetration along with Steve Strome, says four are new customers. "There's a bookstore, appliance, department store and record/tape chain." Though he would not identify the record stores, it's believed they are the Franklin Music group, headed by Scott Young of Atlanta. The remaining dozen are traditional mass merchandiser Handleman customers.

The computer software department is still adding personnel, Schaefer says. "We have a self-administered training program for all our people, using audio cassettes and workbooks," he explains. Handleman stocks its software titles, accessories and books in the Detroit, Chicago, Los Angeles and Seattle warehouses.

Pickwick, based in Minneapolis, services approximately 350 locations, all longtime mass merchandiser customers previously served with records, tapes and accessories. Doug Harvey, a Pickwick veteran, heads the computer software sector. All computer inventory is currently stocked in Minneapolis, but soon that inventory will be quartered in other Pickwick warehouses. Harvey estimates he is stocking titles from 25 publishers, along with accessories and games. Kathy Wise, who helped initiate computerized perpetual inventory control for the record/tape/accessories inventories nationally, is buyer for his area.

Lieberman Enterprises estimates its computer software customer universe at more than 300, president Harold Okinow reports. Okinow was a key figure in the adaptation of computerization to the record/tape industry through his work with the formative NARM committee. Tom Gross, a 10-year Lieberman employee, is coordinator and oversees buying of over 20 brands of software, books and accessories.

Lieberman has taken the lead in developing a computer software fixture, which is already in many of its locations. "We tried originally to adapt the 8-track monkey-hole concept. It didn't work because customers would stick their hands in, break the packaging and steal the program. We feel we have developed a flexible modular floor unit. With it, we conceived a shelving unit, which fits right into the fixture. It supports the boxes and holds them at a 30% angle, thus exposing front and spine of the package. It economizes floor space. Because of the difference in container size, sometimes you can only get six or seven titles across in the same size where our new shelving handles eight easily. That's important in making our planogram," Okinow says.

Regional racker Bob Anderson of Major, Seattle, has been in home computers longer than the others. Anderson, who was in hardware and software marketing for years with the now defunct Seattle-based Fidelity

(Continued on page CES-32)

John Sippel is Billboard's Market-
ing Editor in Los Angeles.



Top left: Recoton has expanded its "Consumer Friendly" computer accessories line to be compatible with IBM, Apple, Compaq and Franklin Computer Products. The company's three foot display is packaged with maintenance products, cables, diskettes, data cassettes and other accessories; top center: the Gorilla in-res green screen; top right: Androbot's new Topo can be programmed to communicate utilizing on board text-to-speech synthesis and is priced at \$1,595; above: Activision's Worm Whomper.

Distributors Earn 'Edutainment' Degree

Computer software distributors tracking the "hot hits" of the industry predict 1984 will be the year that educational programs overtake pure game products at the check-out counter. Especially those products called "Edutainment," which mix gaming with educating.

Other key product sales and distribution trends evident at retail this year, they project, are the increased movement of home management and productivity software via the mass merchant, and the continuing evolution of sophisticated, in-store electronic ordering systems.

Notes Alan Gleischer, president of Softkat, a Southern California-based distributor specializing in education software, "Our research indicates that educational packages now account for roughly 20% to 25% of the home software market. Of that estimate, the edutainment segment is selling fastest. The state of the art is definitely in education/entertainment software."

Among Softkat's recent edutainment best sellers are "Word Attack" and "Word Blaster," from Davidson and Associates; "Media Multiplication" and "Alien Addition," from Developmental Learning Materials; "Rocky's Boots," from The Learning Company, and "Snooper Troops," from Spinnaker. "Songwriter," a new release from Scarborough Systems, is also getting very strong initial response at the stores, he reports.

Bob Leff, president of Softsel, Inglewood, Calif., the largest and one of the oldest software distributors, concurs. "We're seeing education products that are now making much

faster inroads at retail than recreation programs." Leff says that while recreation software will continue to draw strong unit volume in the next 12 months, "clearly, home education is growing at a far more rapid pace than games-only products, because there are now so many educational publishers." Leff expects most traditional recreation publishers to become involved with some form of educational software in the short term, be it learning games or more conventional drill and tutorial packages.

Ingram Books and Software, headquartered in Nashville, Tenn., reports sales in the edutainment genre are "significantly" on the rise, while at SKU, education software totals between 30% and 35% of the sell-through, says Bob Brownell, president.

"If you're talking about mass merchandisers, the hottest category right now and for the foreseeable future is education," he reports. "According to our latest sell-through figures, it's real strong." In straight entertainment, he adds, the "hottest" game titles—arcade adaptations like DataSoft's "Zaxxon" and Atari's "Dig Dug"—are turning rapidly.

But while entertainment "tends to overshadow education software in terms of unit volume," Brownell says, "lately we're seeing most of the action in edutainment. And surprisingly, there's some very good movement of basic education packages, what I call the 'not-fun' stuff: drills and tutorials in fundamental subject areas."

Gleischer remarks that one reason

for improved sales of basic drill/skill packages may be the increasing trend toward including an authoring system within a program, one that allows parents or teachers to tailor certain variables to the students' skill level.

"Built-in authoring systems let the parent or instructor go into the program and change the lesson plan," he explains. "For example, you can change the numbers in a math program or the words in a spelling drill." On the home productivity front, Leff says, the segment is growing swiftly, but from a much smaller base than either education or recreation.

"Selling productivity comes somewhat naturally to mass merchants who are accustomed to carrying the education packages," he comments, "but while home management is less complex than explaining a comprehensive business product to a customer, it's not like selling an arcade game." Among Softsel's current productivity hits are "Home Accountant," by Continental; "Dollars & Sense," by Monogram/Tronix, and "Homeward," by Sierra On-Line.

Business and productivity programs account for 60% of sales at First Software, a regional distributor based in Andover, Mass., "and that's growing," says Kerry Brooks, vice president. Recent movers and shakers on the firm's "First 50" list include "Wordstar Professional Pack," by MicroPro; "Advanced VisiCalc," by VisiCorp., and "Multitool Word" by Microsoft. The distributor plans to implement an "express order system" in which customers can peruse

(Continued on page CES-38)

Games Mull New Rules

By CHERYL PARKER

Retailers shopping the show for computer games will see fewer, but more elaborately constructed, arcade/action product releases this year. Expect enhanced, state-of-the-art features such as multiple-screen playing levels, increased scrolling, and improved color and music, as well as more "realistic" background scenery and special effects graphics.

One reason for 1984's skimpy selection, compared with a plethora of fresh choices in previous years, is the industry's continuing attempt to avoid another glut as the market recovers from video game fallout.

The multiple systems debate rages on, meanwhile, with most game producers betting heavily on the PCjr, and others sticking with the tried and true Commodore 64, Apple, and Atari units. No matter which systems are currently embraced, the question of which manufacturers will ultimately dominate the hardware scene in the next 12 months plagues software publishers like a curse.

"We're going into the 1984 multiple systems market kicking and screaming," says Jim Levy, Activision president. "A year ago we only had to go to two systems to get a 90% audience mass. This year, or until the market straightens itself out, we'll have to go to five or six machines just to get the same mass. On top of that, retailers can't possibly support more than three—maximum four—different systems."

Activision's newest releases, "Pitfall II: Lost Caverns," a David Crane sequel to the designer's original Pitfall, and "Heli" (working title), an action game by New Jersey-based designer John Van Reisen, will go immediately to Commodore 64 and Atari computers, Levy says. Additionally, he notes, if Commodore's latest home-oriented model shown in prototype at CES proves promising, Activision will add that format as well. The company says it is also considering designing for the MSX format developed by the Japanese.

Although assuring multiple system delivery "within 60 to 90 days" of a title's release, Levy says there won't be any PCjr-compatible Activision product at WCES.

"Pitfall II," at \$34.95 suggested retail, incorporates DPC, a proprietary chip newly developed by Activision to enhance the Atari VCS's graphic output. Calling the VCS the "Chevy of the business, likely to survive for another three to four years," Levy says, "DPC is a revolutionary piece of technology that will help blur the lines between game and computer systems' capabilities." He hints that two additional introductions will be unveiled at show time, one of them "a bit avant-garde," utilizing the new chip.

Besides converting several existing products to new formats, Activision has revamped "Space Shuttle," by Steve Kitchen, to make the VCS cartridge "a more realistic first-person space simulation."

Elliot Dahan, vice president of marketing for Creative Software, believes the trend to extensive simulation and plot development will play an important role in the current generation of computer games. "Since laser disk technology is a year away, the state-of-the-art games you will see at the show will feature better scrolling, three-dimensional graphics, and more involved story-telling,"

(Continued on page CES-30)

Cheryl Parker is a freelance writer in New York.

NOT ONLY DO WE LOOK AND SOUND GOOD...



WE LISTEN GOOD TOO.

To Maxell, performance also means responding to your needs. Listening to your support requirements. And providing them.

The famous quality of Maxell audio and video tape, floppy disks and batteries is more than matched by the retailer support you ask for—and get.

Packaging. Pricing. Merchandising. Promotions. P.O.P.

All this responsive help, plus powerfully tuned-in advertising, give you the programs and the products that prove listening really pays off.

For both of us.

maxell
IT'S WORTH IT.

WE'LL BE AT CES BOOTH 509 TO TALK. AND LISTEN.

© 1984 Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

Winter CES

Mergers, Acquisitions Shuffle Software

By CHERYL PARKER

It isn't exactly acquisition fever, but the pace at which small software publishers are being snapped up by

giant corporations is quickening. The reasons are clear, industry analysts and participants contend. Small independents are finding themselves severely hampered by spiralling mar-

keting and merchandising costs spurred by breakneck competition for retail shelf space.

According to one estimate, the initial cost of launching and promoting

a single new program is creeping past \$1 million. Says Brian Doyle, a software marketing analyst for Gnostic Concepts of Menlo Park, Calif., "Big promotional budgets are becoming

more and more commonplace." Another source estimates that today's software company, in order to win and retain sufficient customer recognition and market share, needs to add \$100,000 to the promotional budget monthly.

Many independent producers, comfortably positioned only a year ago, have sought refuge behind the financial safety nets and marketing muscles of cash-rich, high-profile parent companies with strong, well established distribution channels.

On the other side of the coin, many large corporations have discovered acquisition as a relatively inexpensive, low-risk entry fee into a fast-track field, points out Egil Juliussen, chairman of Future Computing Inc., the Dallas-based research firm. Future Computing predicts an \$11.7 billion microcomputer software market by 1988, up from \$2.2 billion in 1983.

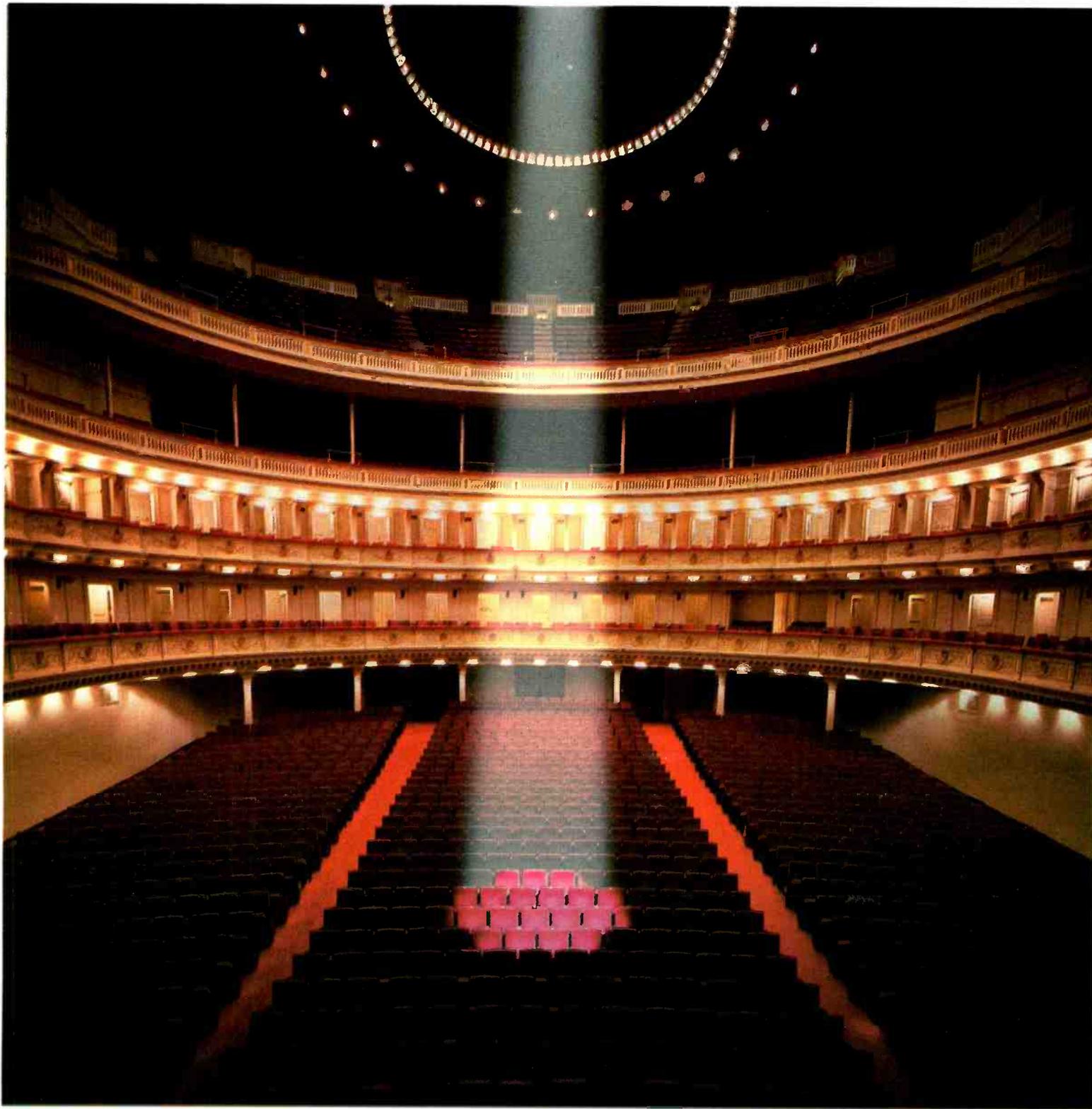
Look at the activity of the past 12 months: Eduware was purchased in June by Management Science America, Inc., a maker of business software for mainframes and minicomputers (MSA acquired Peachtree Software, a micro business software publisher, in June 1981); also in June, Creative Software bought Funware, a tiny, Texas-based games designer (in turn, Cox Enterprises, Inc., a Georgia newspaper group, recently acquired a minority interest in Creative.) Information Unlimited Software was picked up earlier this year by Computer Associates International, a New York developer of large-scale specialized systems; Lightning Software joined Scarborough Systems in September so that the parent could launch its own software business. Finally, Microsoft has invested in HESware, a small home entertainment design group, to beef up its new consumer-oriented applications division.

That acquisition movement is gathering steam comes as no surprise to industry mavens, who predict that the exodus of software marketers from the cottage to the corporate suite will accelerate in the next few years, evidence of a thorough and dramatic change in industry structure.

"Right now, there are some 6,000 organizations calling themselves software publishers," says Larry Stockett, chairman of PC Telemart, a publisher of software product directories, "and fewer than 100 of them have more than 25 employees." Stockett envisions the current mob shrinking via acquisition, merger, and shakeout until, instead of several thousand tiny companies, there are only a handful of large ones calling the shots, strongly paralleling today's record and book publishing giants. Similarly, The California Technology Stock Letter, which tracks trends and growth, projects that within a few years, about 60 percent of the software industry will be dominated by a dozen or so publishers, with the remainder taken up by small companies providing specialty programs to fill small niches.

In the happiest of company marriages, merchandising and marketing philosophies mesh blissfully, and the newly linked organizations reap the

(Continued on page CES-37)



Sony creates seventh row, center. Forever.

INTRODUCING THE SONY COMPACT DISC PLAYER.

You are looking at an invention so extraordinary that High Fidelity magazine has hailed it as "the most fundamental change in audio technology in more than eighty years."

A piece of audio equipment that permits you to hear something you've never heard before: perfection.

Sony is pleased to raise the curtain on the world's first digital audio compact disc player. The CDP-101.

THE END OF HI-INFIDELITY.

The CDP-101 uses a laser beam to play compact discs that hold far more musical information than conventional records ever could. The result: fidelity and depth of sound that no conventional

turntable could ever deliver.

This highest of fidelity remains faithful too. Because the digital discs are read by laser beam, there is absolutely no physical wear. Nor is there any distortion from such annoyances as dust, fingerprints or even scratches. The laser simply sees through them.

Equally ingenious, an infrared remote control lets you select tracks without budging from your armchair.

While an ever-expanding library of compact discs lets you listen to your favorite artists as though you, and your armchair, were centered in the spotlight above.

Maybe most important, the CDP-101 is fully compatible with the conventional equipment you may own.

We suggest you hear the Sony Compact Disc Player soon. For a sound you can't believe, from the audio innovator you assuredly can.

SONY
THE ONE AND ONLY



#1 Raiders of the Lost Ark™
3 weeks so far!

#1 Flashdance
11 weeks.

#1 48 HRS.
11 weeks.

#1 An Officer and a Gentleman
9 weeks.

#1 Star Trek II: The Wrath of Khan
6 weeks.

**We're the ones
topping the charts for 40 weeks.**



Paramount is at the peak of the videocassette sales charts with a mountain of the hottest hits ever. All priced to move at \$39.95 and less.

Sizzlers like our newest hit, *Raiders of the Lost Ark*™. The first new release to reach Number One the same week it came out. And it's still Number One!

So when you're looking for the top sellers, Paramount is the name to remember. In fact, it should be Number One in your mind.



HOME VIDEO

© 1984 Paramount Pictures Corp. All Rights Reserved. Suggested retail price.

Vid Music Reviews

THE POLICE—"Police Around The World," I.R.S. Video 001. Produced and directed by Kate and Derek Burbidge. Stereo, 77 minutes. \$29.95.

With 15 weeks logged on Billboard's Videocassette Top 40, "Police Around The World" is proving the trio's attraction to home video buyers just as "Synchronicity" has captured the record-buying public (29 weeks on the album chart). And the program doesn't even include any numbers from the current hit album.

There are, however, 16 former Police hits, as well as captivating footage of Sting, Andy Summers and Stewart Copeland on the road—literally around the world. The program documents the group's 1980-81 tour through three continents, and it is the backstage footage and scenes of local culture that set it apart from all other concert tapes.

It's a challenge to translate a live performance to a successful video program, and few production teams have been able to rise to that challenge. Even scenes of the artists as real people don't necessarily change a drab concert program into a meaningful video experience.

But take three personable and/or intriguing young men, who also happen to be attractive and talented, show them in exotic locales and in strong performance onstage, and, voila! Video music magic.

Of course it makes a difference that it's the Police, but there are lessons to be learned from this tape regardless of the artists being presented. As with video clips, a sense of humor and good taste go a long way toward creating a repeatable, entertaining program. **LAURA FOTI**

ADAM & THE ANTS—"The Prince Charming Revue," CBS/Fox Video 7144. Directed and produced by Mike Mansfield. Stereo, 76 minutes.

Adam & the Ants were the hottest pop act in Britain a few years ago, but it's hard to see why from this concert tape. The staging is elaborate, but the group conveys little sense of personality or humor. And in the end they demonstrate that spectacle without personality isn't much fun at all.

Like Culture Club, Adam & the Ants use extravagant costumes and outrageous posing as an integral part of their act. But while Culture Club backs that novelty appeal with a tremendous amount of personality and self-effacing charm, Adam & the Ants—at least as presented here—unveil their show with bloodless professionalism.

Part of the problem is that there is so little audience interaction. The program could almost have been filmed on an empty soundstage, for what limited role the audience plays in the footage. The camera work is also rather static, though there are occasional touches of slow motion and freeze frame.

But a bigger problem is with Adam Ant himself. Since Ant has been aligned with the grand theatrical tradition of pop entertainers from Jolson to Minnelli, it's disappointing that he gives and reveals so little of himself. He says perhaps 10 words in the entire program.

The music is intermittently interesting, especially on the Motown-esque rhythm pieces. All of the songs were composed by Ant and Marco. But the two won't win any awards for their lyrics, as this passage proves: "I'm a big tough man/With a big

(Continued on page CES-38)



Top left: Adam Ant's "The Prince Charming Revue"; top right: "The Police Around The World"; bottom left: "Jane Fonda's Workout"; bottom right: "The Compleat Beatles."

Video Heats Chart Beat

By PAUL GREIN

Feature films continue to dominate videocassette sales, though original programs are making inroads in the overall sales mix. The best-selling videocassette of 1983 was a non-theatrical release, "Jane Fonda's Workout." Also in Billboard's top 50 year-end sales recap were two original music programs, "The Compleat Beatles" and "Duran Duran," and two adult entertainment "Playboy" tapes.

Price continues to be a factor in videocassette sales. The top-charting "Jane Fonda's Workout" lists for \$59.98, but the next two titles have relatively low list prices. "Star Trek II: The Wrath Of Khan" lists for \$39.98; "An Officer And A Gentleman" for \$39.98.

The most popular price point on Billboard's videocassette chart in a recent issue was \$39.98, though there was a wide spread in pricing, from \$29.98 to \$79.98. As a general rule, non-theatrical tapes were given low or moderate price designations: All of the tapes listing for \$69.98 and \$79.98 were feature films.

Of current non-theatrical programs, I.R.S.' "Police Around The World" lists for \$33.95, Thorn/EMI's "Duran Duran" lists for \$49.95, and MGM/UA's "Girl Groups" and Paramount's "Eddie Murphy—Delirious" both list for \$59.95.

A comparison of Billboard's year-end sales and rental charts reveals clear differences. Consumers are more apt to rent current hit (but non-classic) movies, and are more apt to buy original programs.

"Night Shift" was the eighth most popular rental title of 1983, but failed to finish among the top 50 sales hits of the year. Similarly, "Best Little Whorehouse In Texas" was number 11 on the rental chart but ranked only 43rd in sales; "Fast Times At Ridgemont High" was number 20 in rentals but only 48th in sales and "Best Friends" was number 24 in rentals and only 41st in sales.

While customers may be reluctant to buy these everyday film hits, they are more likely to buy highly-repeatable original programs. To cite the most obvious example, "Jane Fonda's Workout" was the No. 1 sales title, but was only 23rd on the rental chart.

Likewise, "The Compleat Beatles" was number four on the sales chart and "Duran Duran" was number 31, though neither appeared in the rental top 50. The two "Playboy" tapes also performed much better in the sales column, as did the kiddie video "Strawberry Shortcake In Big Apple City."

The feature films that fared markedly better in terms of sales than as rentals are either classics—like "Alice In Wonderland"—or cult items like "Star Trek: The Motion Picture" and the two "Airplane" movies.

Warner Home Video had the most titles on both the year-end sales and rental charts. The company had 13 of the top 50 sales titles, followed by CBS Fox and Paramount with eight each, MCA Distributing with five and MGM/UA and RCA/Columbia Pictures with four each.

On the rental chart, Warner had 11 titles, followed by CBS Fox with 10, MCA Distributing with seven and MGM/UA and Paramount with six each.

(Continued on page CES-37)

Paul Grein is Billboard's Music Research Editor in Los Angeles.

Top Non-Theatrical Videos

A total of 23 original programming videocassettes hit Billboard's Top 40 sales chart in the 12-month period ending Dec. 31, 1983. Here they are, ranked in terms of overall chart performance. This special survey was compiled by Billboard's Marc Zubatkin.

TITLE/ARTIST	DISTRIBUTOR	PEAK CHART POSITION
1. Jane Fonda's Workout	Karl Video Corp.	1
2. Playboy Video, Vol. 1	CBS-Fox Video	4
3. The Compleat Beatles	MGM/UA Home Video	3
4. Duran Duran	Thorn/EMI	6
5. Strawberry Shortcake in Big Apple City	MGM/UA Home Video	10
6. Playboy Video, Vol. 2	CBS-Fox Video	3
7. Playboy's Playmate Review	CBS-Fox Video	10
8. The Police Around The World	I.R.S. Video	10
9. Playboy Video, Vol. 3	CBS-Fox Video	9
10. Girl Groups	MGM/UA Home Video	13
11. Everyday With Richard Simmons/Family Fitness	Karl Video Corp.	15
12. A Walt Disney Christmas	Disney Home Video	6
13. Disney's Storybook Classics	Disney Home Video	17
14. Jazzercise—Judy Sheppard Missett	MCA Dist. Corp.	14
15. The Who Rocks America	CBS-Fox Video	18
16. Jackie Sorenson's Aerobic Dancing	MCA Dist. Corp.	20
17. Eddie Murphy—Delirious	Paramount Home Video	17
18. Strawberry Shortcake's Housewarming Surprise	MGM/UA Home Video	27
19. Jane Fonda's Workout For P.B. & R.	Karl Video Corp.	23
20. M*A*S*H*—Goodbye, Farewell, And Amen	CBS-Fox Video	25
21. Thin Thighs In 30 Days	USA Home Video	28
22. Fleetwood Mac In Concert—Mirage Tour '82	RCA/Columbia	23
23. 3 Stooges—Vol. V	CBS-Fox Video	34

Winter CES

CD Reviews Creative Growing Pangs

By SAM SUTHERLAND

This year's Winter CES finds the fledgling Compact Disc trade already moving on an encouragingly fast track. The ranks of hardware manufacturers offering new CD players have swelled in terms of both individual companies and models offered, while the third and fourth quarters of 1983 have brought most major U.S. record companies into the Compact Disc fold.

Add the emergence of second generation players boasting new refinements in circuitry and operation, price points carrying the laser-reading units significantly below the original \$600 retail floor, and the indirect but substantial reinforcement of "digital ready" amplifiers, receivers and speakers that will appear on the CES exhibition floor, and it's clear the Compact Disc is gaining momentum.

With the new medium only recently passing the half-year mark for the American market, a critical look at the CD format does offer wrinkles. Those second generation machines are interpreted by some observers as tacit admissions that the earliest units suffered problems, most commonly reported in the filtering systems required. Critics have also noted phase problems posed by the use of a single digital/analog converter to decode both channels of the silvery Sony/Philips format discs, a prospect heightened by newer generation designs utilizing one converter for each channel.

A look at the recordings available in the Compact Disc configuration likewise yields evidence of the growing pains being experienced. With the total catalog of CD titles still small, and access to reviewer samples still restricted, a truly comprehensive overview of all the CDs manufactured thus far is problematic. But auditions of over 50 titles from different manufacturers, including both domestically released CDs and European and Japanese imports found on dealer shelves in the first months of the market here, attest to both dazzling sonic triumphs and some surprising pratfalls.

In general, the classical repertoire benefits from the foresight of labels here and abroad who made a commitment to digital recording during the late '70s. Having amassed a large collective vault of true digital recordings, the classical lines have come to market with Compact Disc catalogs that take fuller advantage of the technology's much touted advantages.

But in the realm of popular music—deemed the key priority for the American marketplace, and already accorded a larger share of total CD catalog than abroad—the dependence on analog master recordings has led to mixed results for their CD progeny.

Among commonly reported ills: pronounced changes in program ambience, with shifts in equalization and echo; flattening of the stereo image, losing its three-dimensional quality; and high frequency anomalies typified by a harsh, overly brilliant character to percussion, high strings and certain other solo instruments.

Engineers, producers and labels have pinpointed some of these problems as resulting from the inadvertent use of inferior, later generation master tape copies rather than the original. Others reflect some of the inherent problems in transferring from analog to digital systems, or even basic flaws in the master tape previously masked by tape hiss, or vinyl noise.

More difficult to assess is where hardware problems may affect play-

back performance, whether in the consumer's CD player or in the professional digital systems used for digital recording and mixing.

Programs now underway at such major U.S. labels as CBS, the Warner Communications Record Group and A&M, among others, indicate a major effort to bring CD quality control under tighter scrutiny. Because certain pop, rock and jazz CD releases overseas were apparently transferred to digital masters using licensees' existing vault tape copies, these American labels are now working to bring the necessary analog/digital transfers back home. Recent releases in that

format from these firms reflect that care, with fewer instances of digital disappointment.

Reviewed here are representative pop, rock and jazz recordings released domestically in Compact Disc form since mid-Summer, when the product's distribution to major U.S. record/tape chains swelled most dramatically in terms of new label release activity and initial sales programs. In summary, their technical virtues—in convenience, durability and playback accuracy—remain impressive indeed, especially for an entirely new reproductive technology.

(Continued on page CES-35)



The new Sansui Midi System model M-900B features a dual arm, direct-drive, linear tracking turntable that plays both sides of a record without turnover. The turntable is located at the bottom of the component stack and is accessed via a motorized drawer. The other components pictured are an A-M90 amplifier, a T-M70 digital tuner, the D-M70 double cassette deck and a two S-M70 3-way acoustic suspension speaker system.

2 Hot Hits

Both in January. Both from MGM/UA Home Video.

Right on target to start your new year with big sales and profit impact.

Exposed. The provocative and dazzling thriller that takes you from the glittering world of high fashion to the violent back streets of international terrorism. Kinski and Nureyev unleashed at last! Outrageous! On VHS & Beta videocassettes.

Brainstorm. Natalie Wood, Christopher Walken and a terrifying machine that can penetrate the outer limits of the inner mind. The ultimate, stunning visual experience! Exhilarating! On Stereo VHS & Beta Hi-Fi videocassettes.

Order now from your MGM/UA Home Video Distributor. For more information call our Toll Free Merchandising Hotline 1-800-468-7600.

The
Greatest Film Studio of Them All
brings it home to you.


MGM/UA
 HOME VIDEO

1350 Avenue of the Americas, New York, NY 10019

CRITICS RAVE, CUST



FANOMERS WILL CRAVE

MARY STEENBURGEN
IN
CROSS
CREEK

"Mary Steenburgen is perfection." –Judith Crist

*"Cross Creek has power and integrity."
–The New York Times*

"Inspirational." –Time Magazine

So, order plenty of "Cross Creek" videocassettes from THORN EMI Video. For more information and the distributor nearest you, call toll-free: (800) 648-7650.

**ANOTHER THORN EMI
HIT VIDEOCASSETTE**



Winter CES

Hollywood Software Reassessed



Sony's SL 2700 Beta hi-fi.

Software has gone Hollywood. Major movie and television studios are licensing their creations to software companies for use as both problem-solving adventures and fast-action computer games.

Lorimar's "Dallas," for example, will be available next month. Marketed by DataSoft, a local computer software publisher, "Dallas" allows users to fantasize themselves as private investigators trying to keep one step ahead of J.R. Ewing. According to DataSoft president Pat Ketchum, Lorimar, from whom they purchased the license, also wrote the script for

the new adventure-type software.

"'Dallas' is an excellent game," says Ketchum. "We think it is going to be very successful, but we have no other plans right now (to do something similar). In the past, movie licensing has not been too successful, so we are going to wait and see what happens."

Currently the market is weak, weighed down with an overabundance of properties. A number of companies came out very quickly with sub-standard programs that did not relate well to video game play. That hurt the market. The Holly-

wood tie-in for software wavered from an initial moderate interest to extraordinary high interest and back down to virtually no interest. Now the market is creeping back up again, says Danny Simon, director of licensing at 20th Century-Fox.

"The whole market right now is in such confusion," agrees Bill Dennis, vice president of licensing and merchandising at MGM/UA in New York. "I'm not sure where it is going. I've detected more selectivity on the part of Parker Bros. and Atari as far as licensing is concerned. There is still interest, but not as keen as it was a year ago."

Two years ago, MGM/UA licensed the character of James Bond to Parker Bros. Originally intended for the video market, the "James Bond" home computer game was slated for release soon after Christmas. The programming of the game includes not only the title character, but chosen elements from various Bond films.

Other MGM/UA properties licensed to software manufacturers are "Pink Panther," "Rocky," "The Wizard of Oz" and "WarGames"—the last three to Coleco. While Dennis foresees success, production on these games has been delayed; "Rocky" is the only one of the five MGM/UA titles currently on the market. However, Thorn EMI already has marketed a program similar to WarGames.

"That is under license also, but it is not called 'WarGames,' but 'Computer War,' which is based on 'WarGames,'" says Dennis. "Both companies have a license, but only Coleco may use the title."

Disney licenses their cartoon characters rather than movies, and has done so for a number of years. Posters, T-shirts, glassware and other items bear this out. Currently, four Disney characters have been licensed for use by Atari for the video game market: Mickey Mouse, Donald Duck, Dumbo and Sport Goofy, a new character created to coincide with the Olympics.

Also on the market are educational computer games and learning adventures developed by Disney for five hardware manufacturers under contract to them. "We use all our characters in the educational computer game area," says Terry Bochanty, marketing manager for personal computer software at Disney. "We have a couple of learning adventures for Radio Shack called 'Space Probe Math' and 'Space Probe Reading,' based on 'The Black Hole.' We use the characters but not the story line."

Paramount entered the market by licensing "Star Trek" to Sega. The game has been selling for about two months and is doing quite well, according to Helene Johnson, the company's executive director for merchandising and licensing.

20th Century-Fox began licensing its shows and characters for computer use in 1980. "Towering Inferno," licensed to GCE (General Consumer Electronics), was one of Fox's first features translated into software, according to Helene Johnson.

(Continued on page CES-36)



Sell a heritage of tapemaking innovations in every cassette.

PDMagnetics is building upon its heritage from Philips and Du Pont, thanks to...fresh, new packaging...new, higher-performance product lines and higher profit potential.

This new lineup of video and audio cassettes will appeal to your most demanding tape customers...and keep them coming back for more.

Pure color. Clear sound.

Expertise in magnetic recording technology, inherited from our parents, makes such outstanding performance possible. From Philips (the "P" in our name) comes the creativity

that brought you the audio compact cassette, the audio cassette recorder, and developed the very first home VCR.

From Du Pont (the "D") we gained the technical skill that invented chromium dioxide magnetic particles—the standard of quality for audio and video recording.

Get your share of the inheritance!

Stock up now to expand your profits with the new PDMagnetics audio and video cassettes. Quality sells every time...PDMagnetics sells quality in every cassette.

PDMagnetics

A legacy of quality from Philips and Du Pont.



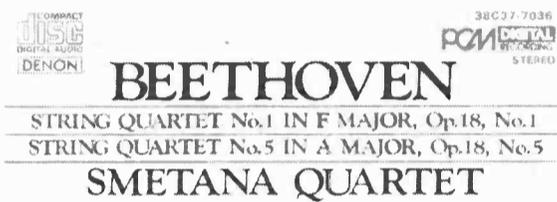
"HERE ARE THE DENON REFERENCE CD'S. AND HERE ARE THEIR REFERENCES."



"... the most convincing reproduction of recorded music I've heard yet..."
 "... for a Schubert Ninth that really sounds like an orchestra playing I think this issue has no equal."
Ovation Magazine, November 1983



"For anyone starting a compact-disc collection, I can think of no better release with which to begin."
 "The Smetana Quartet's version of Beethoven's Op. 59, No. 1... one of the most exciting versions of that particular work ever recorded."
Ovation Magazine, November 1983



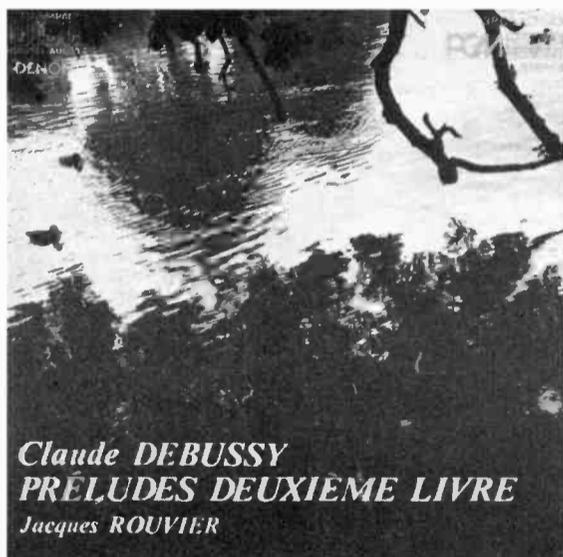
"... a sense of air around the instrumentalists that one ordinarily encounters only in live performances."
Fanfare Magazine, September/October 1983



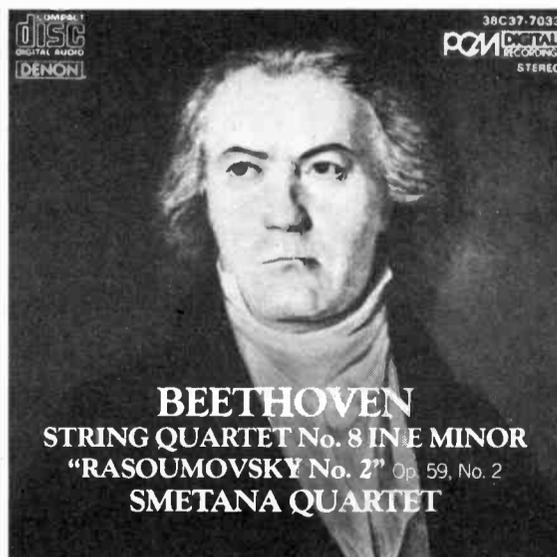
"This is one of the most exciting organ records ever made."
 "... completely hypnotizing."
 "... uncannily like being in Freiberg's beautiful cathedral, listening in person to the splendid organ..."
Ovation Magazine, October 1983



"A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth."
Ovation Magazine, November 1983



"... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers."
 "The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway's bass is reproduced with stunning fidelity."
Ovation Magazine, November 1983



"... compelling... uncommon fire and precision."
 "This excellent performance is a revelation in CD!"
 "... the most natural string-quartet sound I have yet heard on a recording, creating the impression that the players are sitting right in the room with the listener."
Ovation Magazine, November 1983



NEW RELEASE!
 Beethoven: Symphony No. 9 ("Choral")
 Staatskapelle Berlin, Otmar Suitner, cond.

DENON IMAGINE WHAT WE'LL DO NEXT.

Billboard®

THE SECOND COMPUTER SOFTWARE VIDEO GAME CONFERENCE

MARCH 7-9, 1984
THE WESTIN ST. FRANCIS HOTEL
SAN FRANCISCO, CALIFORNIA



AGENDA

Wednesday, March 7

10:00AM - 5:00PM Registration
 3:00PM - 3:15PM Welcoming Remarks
 3:15PM - 3:45PM Keynote Address
 3:45PM - 5:15PM "Keying In The Future: Hardware & Software Trends"
 5:15PM - 7:15PM Welcoming Cocktail Reception
 7:15PM - ? ? Hospitality Suites

Thursday, March 8

8:30AM - 6:00PM Registration
 8:30AM - 9:00AM Continental Breakfast
 9:00AM - 10:30AM "Categorically Speaking: Entertainment, Education
 And Home Management Software"
 10:30AM - 12:30PM "The Roots Of All Software: Designers"
 12:30PM - 1:30PM Free Time
 1:30PM - 3:00PM "Getting Over Seas: International Marketing"
 3:00PM - 4:00PM "A Step Beyond: The Evolution Of Delivery"
 4:00PM - 5:30PM "Staying Alive: Securing Venture Capital"
 5:30PM - 7:30PM Hospitality Suites
 7:30PM - 8:00PM Reception
 8:00PM - 11:00PM Computer Software/Video Games Awards Banquet

Friday, March 9

8:30AM - 4:00PM Registration
 8:30PM - 9:00AM Continental Breakfast
 9:00AM - 9:30AM Keynote Address
 9:30AM - 11:00AM "Making The Connection: Retailing & Distribution"
 11:00AM - 12:30PM "Sight & Sound: Computers Use In The Entertainment Industry"
 12:30PM - 2:30PM One On One Luncheon
 2:30PM - 3:30PM "Madison Avenue: Understanding The Advertising Game"
 3:30PM - 5:00PM "Wall Street: Projections From Analyst & Researchers"

Faye Zuckerman, Conference Director

REGISTRATION FORM

Billboard's

Computer Software

Video Game

Conference

March 7-9, 1984

The Westin St. Francis Hotel

San Francisco, California

REGISTRATION FEES:
\$300 - BEFORE FEBRUARY 3, 1984
\$350 - AFTER FEBRUARY 3, 1984
\$200 - Panelists

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after February 10, 1984. Cancellations before February 10, 1984 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$ _____
 I wish to charge my registration to:
 American Express Diners Club
 BankAmericard/Visa MasterCard

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

MAIL COMPLETED FORM TO:
Billboard's Computer Software/Video Game Conference
9107 Wilshire Boulevard, Suite 700, Beverly Hills, California 90210 U.S.A.
Telephone (213) 273-7040

LAST NAME	FIRST NAME	INITIAL
_____	_____	_____
TITLE	FIRST NAME OR NICKNAME FOR BADGE	
_____	_____	
COMPANY		

ADDRESS		PHONE
_____		_____
CITY	STATE	ZIP
_____	_____	_____

Billboard.
HA1

Winter CES

Record Retailers Now Software Shy?

by ED MORRIS

Shoppers at the upcoming Consumer Electronics Show say they will be open—but cautious—in seeking out new product lines for their stores. Some burned fingers are still unhealed.

A survey of 10 retail record and video chains reveals that seven of them are sending delegations to this premier show-and-tell extravaganza. But several of the chain reps indicate that they are going to have to be shown now, rather than told, before they buy, especially when it comes to the once alluring field of personal computers and software.

"We got into computer software in June," reports Larry DeVuono, vice president of the Disk Jockey chain, "but we're getting out of it. It's too volatile." The focus for Disk Jockey's two shoppers, he says, will be video software and record and tape accessories.

Camelot's Joe Bressi sounds a similarly cautious note. "We may be looking at computer software. But it will be from an informational point-of-view only." Coleco made a major pitch on its Adam computer to Camelot store managers at their July convention, but unavailability of product has apparently dampened the enthusiasm that existed then. Bressi says that Camelot has no orders pending on the Adam.

Bressi and four other buyers will be looking at movies, videogames and accessories particularly at this winter's CES.

"We're very, very cautious about (computer) software," admits Ed Berson of Record Bar. "We're not into software. We like it to the videogame business." Record Bar is sending seven reps and will be concentrating on personal stereos and pre-recorded video, the latter of which, says Berson, his company is just getting into.

Lee Cohen, of Licorice Pizza, says his contingent of "four or five" buyers will meet with blank tape manufacturers and is especially interested in learning what it can about Compact Discs. "We're bringing Compact Discs into all our stores," he adds. The group will also be on the lookout for video products and such accessories as cleaners and tape cases.

As to computer software, Cohen says, "We want to get a sense of where the market is at. We're not carrying it, though, at this point."

To Lou Fogelman at Music Plus, software is not the most important thing to look for at the show—"but it's on the list." Also on the list are personal stereos and videodisks. The Music Plus delegation will be made up of store managers.

Record Factory reps want to talk to home movie suppliers, according to Bob Tolifson. "We're just embarking on movie rentals," he reports. "Two stores now out of 30 have rentals. There may be four to six more

stores involved this year." Record Factory will be represented at CES by a vice president, marketing director, operations manager and two store managers.

Jerome Schulman of Listening Booth says his company's main interest will be in audio but that his five reps at the show will be considering "everything electronic," including

computer software.

Spokespersons for Strawberry's, Video Place and Elroy Enterprises say their companies will not be sending anyone to the winter CES.

All the companies polled, except those just cited, listed the two CES events and NARM as being the most useful trade shows on their calendars. Others mentioned as being educationally significant were VSDA, Independent Record Distributors and Billboard's Video Forum.

RICHARD BURTON
ROBERT MITCHUM
ROD STEIGER



A Brilliant International Cast. World War II Intrigue. German and American Officers Join Forces to Assassinate Hitler.

BREAKTHROUGH

A Globe Alliance Film International Production. Starring: Richard Burton, Robert Mitchum, Rod Steiger, Michael Parks, Curt Jurgens, Helmut Griem, Klaus Lowitach. Screenplay by: Tony Williamson. Executive Producer: Ted Richmond. Produced by: Wolf C. Hartwig and Hubert Lukowski. Directed by: Andrew V. McLaglen. 1979 Globe Alliance Film International. 96 minutes

NOW AVAILABLE ON VIDEOCASSETTE WITH THESE OTHER NEW RELEASES



Are You In the House Alone!

A pretty high school student is marked for a campaign of terror in this suspense-filled thriller! Gail Osborne (Kathleen Beller) is new in town. One night, she receives a threatening phone call. The phone calls continue, and the suspense builds.

A Charles Fries Productions, Inc. Presentation. Starring: Kathleen Beller, Slyke Danner, Tony Bill and Scott Colomby. Written by: Judith Parker. Produced by: Charles Fries Productions. Directed by: Walter Grauman. © 1978 Charles Fries Productions, Inc. 96 minutes



HUSTLING

They walk the streets of all our cities. Their business is prostitution, and *Hustling* is an incisive look at their unusual and sometimes brutal world. Lee Remick stars as a reporter who sets out to write a series of articles on prostitution in New York City. Jill Clayburgh also stars.

A Filmways TV Pictures Presentation. Starring: Lee Remick, Jill Clayburgh, Melanie Mayron and Beverly Hope Atkinson. Written by: Fay Kanin. Produced by: Lillian Gallo. Directed by: John Sargent. © 1975 A Filmways TV Pictures Presentation. 96 minutes

Ed Morris is a *Billboard* editor in Nashville.



VISIT US AT BOOTH D-80 AT CES

Winter CES

Microkids Educate Parents At Home



"Cookie Monster Munch" helps children experience maze-tracing and directional signs.

They call them "microkids", those youngsters who use computers at school and at home. They do their homework nightly by the light of a television monitor as their thoroughly baffled parents observe the goings on with more than a passing interest.

Firms that churn out educational computer product to a drum beat of rapidly increasing demand are called microsoftware companies. Software touting learning is being made for preschoolers, teenagers, college students, parents, professionals, senior

citizens and even avid arcade gamers.

In 1982, educational firms numbered less than four. By 1983, nearly 100 firms advertised educational titles. Retailers allotted specially labeled shelf space to the genre, as market research companies projected educational software to be a \$1 billion industry by 1987.

Titles that range from Mattel's "Math Fun" and "Word Fun" to Edu-Ware's "Algebra I" to Krell's SAT preparation title to Spinnaker's aerobics program reveal how Ameri-

ca is turning to microcomputers to learn. State-of-the-art education today is *computerated*.

Sherwin A. Steffin, who heads up research and development for Edu-Ware, defines educational software as encompassing two genres, "Education" and "instructional." Education titles are primarily sophisticated arcade-style games that provide fun drill and practice.

Instructional software he subdivides into two categories: "tutorial," which teaches a new skill, and "simulation" which models some form of reality. Steffin cites a flight simulation program as an example of a program that models reality.

"All educational packages should clearly state the learning objectives of the program inside," he notes. "Users should know, before opening the package, what is expected of them."

One of the first educational software vendors, Spinnaker Software of Cambridge, Mass., entered the educational scene with "Snooper Troops," a title that has consistently topped best-seller lists. When the company started up in April 1982, it made programs primarily for elementary school students. Now, it has plans to launch a line of adult educational packages.

Educational programs slated for the preschool-to-high school age range currently dominate the market. Gessler Publishing, New York City, is one of the few software firms to target adults. It offers a line of foreign language learning titles used by colleges as well as home computer owners.

FAYE ZUCKERMAN

Faye Zuckerman is Billboard's Computer Software & Video Games Editor in Los Angeles.

Software Hit List

Following is a list of the top-selling titles for the first three months the computer chart has been published. The chart will be 15 weeks old this CES.

GAMES

1. *Zork I*, a text Adventure game by Infocom
2. *Choplifter*, arcade-style game by Broderbund
3. *LodeRunner*, Arcade-style game by Broderbund
4. *Zaxxon*, 3D arcade game by Datasoft
5. *Blue Max*, Diagonal scrolling game by Synapse
6. *Legacy Of The Llylgamyn*, fantasy role-playing game by Sir-Tech
7. *Fort Apocalypse*, Scrolling arcade game, Synapse
8. *Exodus:Ultima III*, fantasy role playing game by Sir Tech
9. *Wizardry*, role-paying game by Sir Tech
10. *Frogger*—arcade game by Sierra On-line

EDUCATIONAL SOFTWARE

1. *Master Type*, touch typing tutor by Scarborough/Lightning
2. *Facemaker*, teaching youngsters how to use the keyboard to draw funny faces by Spinnaker
3. *Kindercomp*, counting, reading and spelling game for 3-8 year olds by Spinnaker

HOME MANAGEMENT

1. *The Home Accountant*, financial package by Continental
2. *Bank Street Writer*, Word processing by Broderbund
3. *PFS:File*, information management by Software Publishing.

INTRODUCING SKC®

THE MOST PROFITABLE VIDEO CASSETTE TAPE YOU CAN SELL.

And one of the easiest. Easy because of planned national consumer advertising; co-op advertising; merchandising programs with displays, banners, counter cards, brochures; and regional campaigns with dealer listings.

Also, there are consumer promotions to generate excitement, volume discounts, a creative pricing strategy and convenient warehousing.

Behind this multi-million dollar introduction is a company with the marketing muscle to make it work. Sunkyong, with \$6.3 billion in sales, is #62 on the Fortune 500 International List (ahead of TDK, Fuji and Sony) and #1 in growth—we grew a staggering 233 percent last year alone.

Obviously we're doing a lot right and our SKC brand is a perfect example. Learn more about how you can grow and profit with Sunkyong.



SK Sunkyong International, Inc.
Dept. GS, 30 Congress Drive, Moonachie, NJ 07074
or call (201) 440-5006. In California call (213) 327-5010.

Last Word In Home Office Management

By FAYE ZUCKERMAN

With this spring's launch of low-cost, easy-to-use word processing packages, financial programs and filing functions, the home computer has taken on the critical role of home office. The ability to do word processing on a computer is what has catapulted many Americans into the world of computing, observe vendors of home management software.

Originally, the computer was slated mainly to be used as a telephone directory and to track one's check-book, recalls Martin Dean, chairman of three-year-old Select, which makes a \$99 word processing program. "Instead, computers in the home have spawned a whole new way of relating to our language. Most people are reticent about writing letters because of fear of saying the wrong thing and having to cross it out."

Today's word processing programs provide editing functions and text manipulations that allow users to experiment with varying wordings. Select's "Write" program comes with a "teach" portion that demonstrates how the program works.

Dean, and other makers of home word processing, boast about how easy the programs are to use. Sierra On-Line's "Home Word" utilizes icons to guide users through word processing. "Bank Street Writer," from Broderbund, also is said to be simple to understand.

"Finally," says Dean, "the programs are easy enough to use, reasonably priced and contained in appropriate packaging. They can be sold through retail outlets like record stores and bookstores."

In addition to word processing

packages, programs for home finance, tax preparation and filing have gained recognition. Makers of these programs pride themselves on ease-of-use as well as integrating the programs so information stored on one floppy can be transferred to another.

An example of fully integrated software packages is Software Publishing's PFS series of products: "PFS:Write," "PFS:File" and "PFS:Graph." Owners of these programs can transfer word-processed reports into a file for safekeeping and/or pick information off of the report and turn it into a graph.

Hank Scheinberg, executive vice president of Continental Software, markets "Tax Advantage," which can integrate with the company's "Home Accountant" to transfer tax information. Broderbund's new adjunct to its "Bank Street Writer" is a speller that highlights misspelled words, suggests the correct spelling and adds new words.

Creative Software has introduced a series of integrated programs that can be used together or individually. Entitled "Joe's Writer," "Fred's Filer" and "Jack's Calc," each program will retail for \$49.95, and will be made available on diskette for the PCjr. It will come on cartridge for the Commodore 64 as well.

Chatsworth, Calif.-based Datasoft will roll out a word processing package, "Letter Wizard," and "Ultra Plan," spreadsheet/graph maker. These packages are among the first integrated word processing and spreadsheet programs for the Commodore 64. They are scheduled to ship in late January.

Relax Via Healthware

"Educational" and "productive" became fashionable expressions among home computer software connoisseurs in 1983. In 1984, "healthful" might be the next buzz word attached to computer software. At CES, Synapse Software of Richmond, Calif., will launch "Relax," an interactive stress reduction computer software package sanctioned by psychologist Martha Davis.

The package is based on principles of biofeedback: the ability to receive instantaneous information on one's muscle activity. Essentially, Synapse has produced a head band which looks like a simple sweat band but contains a skin sensor device which, hooked to a computer, can show graphic representations of one's muscular activity.

Explains Ihor Wolosenko, president of the firm, "While wearing the head gear, if you clench your teeth and tense up your forehead muscles, the graph will shoot up, signifying

tension. As you relax those muscles, the graph starts to straighten out."

The headgear can also be used like a joystick. Wolosenko has devised two games in which users control game action via muscle action in their forehead. One game involves controlling a hot air balloon as it flies across a landscape.

Synapse's "Relax" is the first in a series of health-related products to be launched by the company's newly formed personal healthware division. It will be sold through the company's dealer network for about \$100. The "Relax" package includes the head-band, a bio controller to be used as a hook up to the computer, a book on stress reduction authored by psychologist Davis for the company, and a 30-minute cassette explaining the program and the ideas behind this form of stress reduction.

In 1984, Synapse plans to roll out a heart monitoring device for home computers. FAYE ZUCKERMAN

Kicking Lowball Habit

One way or another, blank videotape marketers are going to get dealers off the lowball price kick. This is a dominant trend at Winter CES with nearly every brand. Approaches vary from dramatic contests like Sony's "Visions Of The U.S." to Maxell's educational seminars on its HGY high-grade product.

Marketers have been hammering away at the quality videotape story for a long time. PD Magnetics, the Dupont affiliates, featured the "Pure Chrome" theme in media messages. BASF similarly has extended its lifetime guarantee to both regular and chrome video models.

One method JVC is using is packaging three grades together to stimulate brand trial, steadily upgrading

the consumer to a better quality picture (and hoping and trusting they notice the difference).

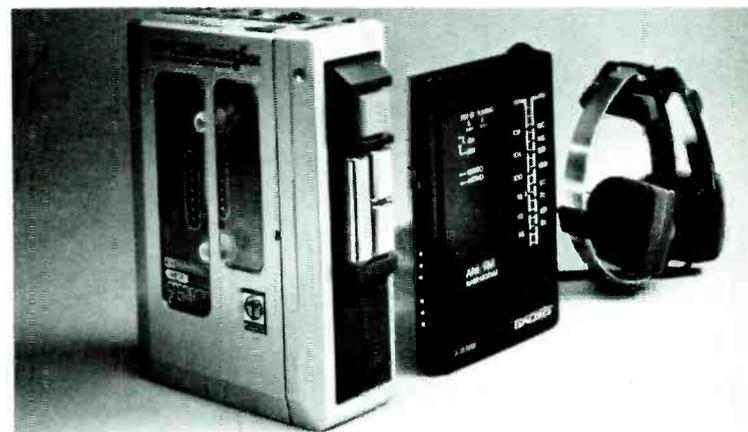
Certainly, the Beta move to better fidelity has been part of the videotape upgrading story. Beta as a format is growing again, believes Konica, pointing to one showcase Midwest store where blank videotape sales are 80% Beta.

Still another approach is selling the super length story, as Fuji is doing with a T-160 and L-830 super high grade. Keyed to slow mode, high grade offers "a bargain."

It's all there for the eye to see, points out Memorex, which is putting its new G Master series in a clear plastic case to make the point even more forcefully.

Batteries Included, a Canadian-based company, already markets similar products for the Commodore 64. Its products—"Paper Clip," a word processor, and "Delphi's Oracle," a database manager—allow stored files to be formatted into report/letter form. A spelling checker is about to be launched, a company spokesman says.

Finally, Data 20, a Laguna Hills, Calif., company has developed integrated home management programs for the new Commodore 128K computer, which will debut at CES. Data 20's programs are reportedly built into the computer.



The Koss Corp. has expanded its Music Box personal portable stereo line with a combination Dolby cassette player/AM-FM tuner pack model featuring the exclusive Koss SafeLite which alerts listener to potentially dangerous volume levels. The new Music Box retails for \$129.95 and weighs 10.5 ounces.



Koss's Porta Pro stereophones feature multi-pivoting earcups with the company's Comfort Zone, a three-position switch on the Porta Pro's temporal pad that adjusts pressure of the earcup for perfect fit. The collapsible headphones retail for \$59.95.



ONE CALL DOES IT ALL
WITH BLACKBOURN'S
Quality Video Albums for Display, Rental & Sales

The original profit making accessories!
blackbourn inc.

JANUARY 14, 1984, BILLBOARD

RECOTON HAS HANG-UPS STEREO HEADPHONES



Our new series of Micro and Mini Stereo Headphones... ideal for "people on the go". Featuring the latest innovations in technology, our Micro's sound sensational and include 3 unique models packed in handy cassette boxes for easy storage.

Our 3 modern styled Mini's come with a deluxe see-thru vinyl storage holder. You will love our HANG-UPS... which we will stack up against anybody's for sound quality, convenience and value.

Available at your local Recoton BESTSELLER accessories dealer. For further information write Recoton Corp., 45-23 Crane St., L.I.C., N.Y. 11101



SEE US AT CES, BOOTH 407

Winter CES

Blank Tape Marketers Flip For Floppys

If you visualize the computer floppy disk as a flattened out round piece of blank tape, it's easy to see why nearly every brand of blank tape is being offered at Winter CES in flop-

py form. At Memorex, where floppys go under the brand Memtek, Joseph Petite believes the traditional blank tape firms now ensconced in record/tape stores have a definite edge as re-

tailers add blank computer software. Rob Loranger claims Musicland and Camelot are already marketing Loran floppy disks, and Loranger has gone on to pre-formatted computer

cassettes for the Adam. From the prominent blank tape marketers to the more obscure, all are eyeing blank computer.

Obviously, there are blank computer brands (Verbatim, among others) who are unfamiliar to record/tape stores, having first developed in

computer retail outlets. An exception might be 3M. The Minneapolis-based giant straddles both the computer and record/tape retail marketplaces.

High profile shakers like TDK and Maxell are pushing vigorously in blank computer. In fact, Maxell has a separate agency handling its blank computer software. At other blank tape firms, marketing reps lament they can hardly keep up with blank tape and blank computer products.

Even smaller firms want a piece of the floppy disk market. Denon, which is not yet in blank video, may enter floppy disk first, acknowledges Stephen Lesser.

For many blank tape manufacturers, the addition of a computer product line extends brand recognition across the consumer spectrum, points out Fuji's John Dale. Fuji, with a complete line of floppy disks, has the added advantage of being a film company, too. Dale says, "It all adds to our [division's] advertising season. Everyone is ultimately a consumer. You see Fuji everywhere."

A predominant trend in blank computer software by blank tape marketers is to offer at least the 5 1/4-inch disk in single, double and quad density, in both single and double-sided configurations. BASF, among others, is going beyond this to both 8-inch and 3 1/4-inch, as floppys start to take on the complexities of blank tape in terms of size variation.

Still another trend in floppy is packaging to conform to mass merchandiser fixtures. S.K.C., to name a still obscure brand, is packaging floppy 5 1/4s 10 in a package, and offering ten such packs in a master carton as floppy disks start to move out in the quantities long seen in blank tape.

Still to develop is the computer cassette market, say many blank tape marketers. BASF has cassettes, but feels the market isn't there yet. Certron has both 10 and 20 minute cassettes.

One further trend, sure to be obvious at CES, is the blank computer accessory market. Memtek is launching a full range of accessories as a way to further benchmark a niche in the marketplace.

The animated world of Ruby-Spears

NOW ON VIDEOCASSETTE



PLASTIC MAN



Thundarr
The BARBARIAN



FANGFACE



HEATHCLIFF
AND
Marmaduke

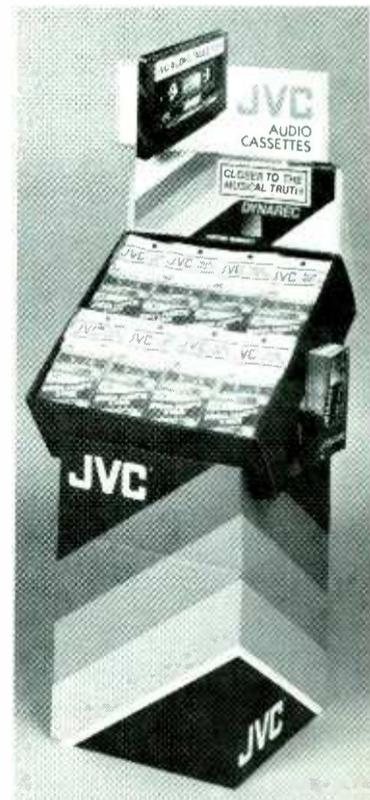
ONLY THROUGH



WORLDVISION
HOME VIDEO INC.

A TAFI COMPANY

VISIT US AT BOOTH
D-80 AT CES



JVC has new audio and video cassette Pre-Pack display units. The videocassette package is a ready-to-use display piece shipped with 50 T-120 standard grade Dynarec tapes. The audio package, above, includes two-bags of either 100 F1-60 or F1-90 promotional cassettes, as well as promotional material.

© 1983 Ruby-Spears Enterprises, Inc.
Plastic Man is the trademark of and is copyrighted by D.C. Comics, Inc.
Heathcliff is a copyright of the MCA/Universal Studios, Inc.
Marmaduke is a copyright of United Feature Syndicate, Inc.

660 Madison Avenue New York, NY 10021
Not Affiliated With World Vision International, A Religious and Charitable Organization

© 1983 Worldvision Enterprises, Inc.

OLIVIA NEWTON-JOHN

TWIST OF FATE

Videocassette (\$19.95),
CED (\$16.98), and Laser
Videodisc (\$19.98).

Directed by Brian Grant, except "Take
A Chance," directed by David Mallet;
Executive Producer Roger Davies.

It's got the excitement of the chart-topping music and the magic of the movie. And now it's available. *Twist of Fate* — the video music E.P. Six hot new original music videos starring Video of the Year Grammy winner Olivia Newton-John.

In this special video release, you can watch Olivia perform her current hits, "Twist of Fate" and "Living in Desperate Times," along with the haunting "Shaking You," and a very sensuous duet with John Travolta, "Take a Chance," all from the platinum movie soundtrack, *Two of a Kind*. Then hang on for two more bonus videos, the chart-topping, "Heart Attack" and "Tied Up."

The *Twist of Fate* video music E.P. With six complete video songs, it puts the extended back in extended play. Pick it up at your favorite video store. And enjoy Olivia with a "Twist" on MCA Home Video.



© 1984 MCA Home Video, Inc.



Winter CES

Price Reductions Clinch CD Retail Stability

Christmas has "been berry berry good," to retailers carrying Compact Disc players and software, but recent price cuts have been even better.

As retailers and consumers become more comfortable with CD technology and more assured of its stability as a viable product in the marketplace sales across the country have picked up.

Steady promotion, for the most part by manufacturers, and enthusiastic demonstration and consumer education on the part of retail salespeople are the major impetus behind the spurt of consumer interest and eventual purchase. But price reductions have been the real sales clincher.

Rick Blair, merchandise manager for Appletree Stereo, DeKalb, Ill., says his company has worked steadily in conjunction with local radio stations to promote CD hardware and software awareness and that the results are finally starting to pay off. "We'll work with a station by taking our Compact Disc player over to the studio and they'll use it for a music special on a particular group or to play an hour or two of CD software programming."

Blair reports that CD players (software is handled by another affiliate store) have become "a rather popular commodity this Christmas as a result, plus due to the fact we've invested a lot of time in demonstrating the product. We're selling to many of our previous audio customers."

Appletree currently carries a Denon CD player, selling for \$800 and an NEC system, retailing for

\$1,400. But, Blair notes, "there are players selling in nearby Chicago for \$500. So I imagine that we'll be looking at other lines and other price points."

At the Harvard Coop, CD software and hardware sales move hand-in-hand. Ed Piacenza, the Coop's electronics buyer, credits the store's extensive disc library with helping his department sell the hardware through.

"Disk players are selling well for us," he reports, adding, "but we're a little different than most stores in the area. We have one of the largest record departments in New England. That has been important to us, who sell the players.

"I think CD players are a viable product. If you've ever heard the sound, it's incredible—as long as there's software to support it. To give an example of how a strong record department can support the hardware sale, our record division flew in a lot of software from London, when it was impossible to obtain it in the U.S. I see that support as a major reason we can sell the players."

Price of the players, according to Piacenza, is also important. "At \$999, we sold a few players. But as the prices dropped, sales started to pick up. Now we advertise it and we promote it with our software."

Lory Zimbalatti, assistant buyer for records and tapes at the Coop, agrees with Piacenza that stocking software is a plus to vendors selling players. Her department recently joined forces with the audio division in a joint "dollars-off" pre-Christmas

promotion that focused on software discounts.

According to Zimbalatti, the company advertised a 20% discount on its CD disk catalog, which in turn prompted an increase in the sale of the audio department's players. "We did a tremendous business," she recalls, "selling hundreds of disks. It was the first time we'd ever really done that. We've had one-day sales before on a label, but never something so extensive to put our entire CD disk library of 200 to 300 titles on sale."

Best moving category is classical, Zimbalatti notes. Polygram Classics do well, as does the CBS label, Michael Jackson, Men At Work, the Pretenders and the Doors.

Compact Disc is selling well for the Wall To Wall Sound outlet, located in Cinnaminson, N.J. "CD players are selling very well for us," reports a salesperson in the store. "It's a little surprising how well they move, but after you hear the sound quality, I suppose it's really no surprise.

"Compact Disc is relatively new," he continues, "but a lot of people have heard about it now. We've been carrying the systems for about three or four months and in the beginning they were ticketed at about \$950. As a result, they moved very slowly. About a month ago we lowered the price to be competitive. We carry the Akai player and now we're selling it for \$599. In my opinion, sales have picked up markedly—some possibly due to the holiday season; some due to the price."

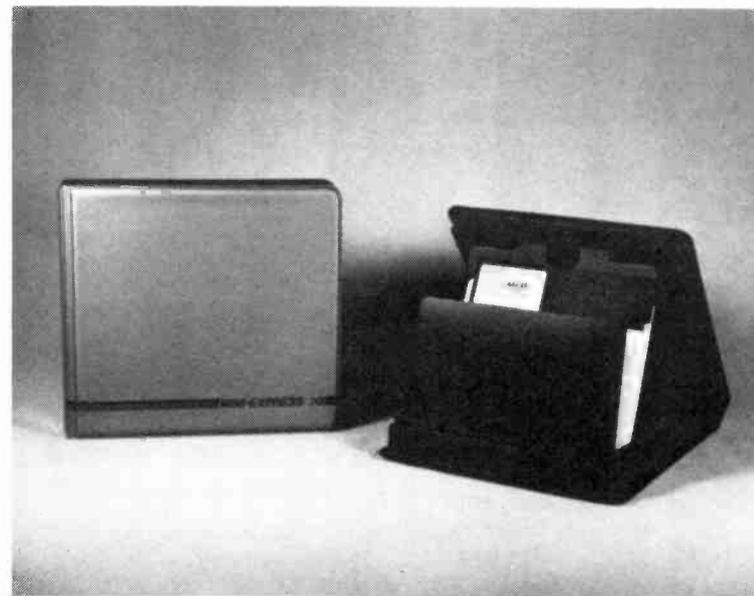
This Wall To Wall outlet also of-

fers access to a considerable software library as support for hardware sales. "Software, for us," notes the sales clerk, "has become a very good business. We've sold five players in our store and each time we've sold two or three disks with them at the initial sale. And people keep coming back."

Polk Brothers, the Chicago-based department store, has been carrying CD players for about a month and a half, says sales manager George Crump. The store carries the Magnavox 1000, which it retails for \$499.95

to be competitive, but there is no software—yet. "As the category gains in popularity, we'll probably add two more hardware brands," he says. "And we're thinking about adding software, because we're pretty sure it will cause sales of the hardware to go up, as well as encourage customers to come back here when they want something new to play on their system."

MARCIA GOLDEN



Blackbourn Inc. adds the Mini-Express to its line of diskette packaging products available for retail distribution. Available in carton quantities of 19 units, the Mini-Express offers dust-proof protection 10 5-1/4 inch diskettes. A built-in snap-up easel offers easy access to diskettes during use, and tucks them away in album for storage. Available in silver vinyl.

I'VE GOT THE TAPE BLUES—NOTHING GOOD TO SELL!

JUST LOOK AT THESE SMART SAVOY CASES—THEY'LL CHASE THE BLUES AWAY!

IN POPS

SUPER SAVOY

1412 Padded Vinyl Cassette Case. Holds 12 cassettes. Decorative Stitching.

1424 Padded Vinyl Cassette Case. Holds 24 cas settes. Decorative Stitching.

1430 Padded Vinyl Cassette Case. Holds 30 cas settes. Decorative Stitching.

1460 Padded Vinyl Cassette Case. Holds 60 cassettes. Decorative Stitching. 2 sided access.

SAVOY SAVED THE DAY

SAVOY
LEATHER MANUFACTURING CORPORATION
P.O. Box 287
Haverhill, MA 01830-0478
(800) 343-8140
See us at CES Show
Booth # 1037

Another "Case" Solved by Super Savoy

Winter CES

Photo Giants Excite Tape Brand War

• Continued from page CES-3

another facet of regenerative excitement in blank audio tape.

Nor, finally, is blank audio and video tape the whole WCES story. From minor brands to brand majors, everyone is into floppys. In fact, the new trend is not just adding a floppy disk to the line, but having a full line in the popular 5 1/4 inch size and anticipating the 3 1/2 and 3 inch micros. Memorex is adding a whole line of blank computer product accessories.

It's a pretty big story for Polaroid and Kodak to steal, come to think of it.

BRAND/FEATURED PRODUCT OR PROMOTIONS

3M

Features a three part video promotion: two sections for consumer, and one for in-house sales force. Described as "highly leveraged value added," one consumer promotion ties individual or cumulative purchases to prizes or choice of rebates. Top incentive prize for purchases of 15 blank tapes is one free airline ticket, with purchase of another, anywhere Republic goes. For 10 purchases, upgraded Republic ticket, or dinner for two, or rebate.

Second consumer promotion targets future VCR owners with purchases of blank tape tied to extended warranty insurance. Ten tape purchase earns nine month VCR warranty above what recorder factory offers.

In-house program rewards sales force for performance.

CERTRON

Extends its computer products line with 5 1/4 inch floppy disks in single-sided and double-sided double densities. Packages designed for sale as single, double, three or 10-pack. Also available are computer cassettes in 10 and 20 minute lengths.

Recently announced introduction of licensed video blanks in T120 and Beta L-500. Targeting the mass merchandiser, brand will offer video packaging in standard cello wrap or as sleeved and shrink wrapped for J-hook display.

BASF

Emphasis on expansion of personal computer products, extending the brand's Qualimetric introduction of a year ago. Qualimetric is the guarantee of equilibrium between surface wear and output, and between modulation and resolution. Expect floppy disks in 5 1/4, 8 inch and 3 1/4 inch width offerings as well as single, double and quad density in single or double-sided configurations.

Brand will continue to emphasize its chrome promotions, such as the Police's "Synchronicity" and Supertramp's "Famous Last Words" on A&M. "Synchronicity" was recorded for playback at 120 microsecond equalization, usual consumer playback built-in equalization setting.

MEMOREX/MEMTEK

Dramatic expansion of Memtek personal computer accessories line:

dry cassette cleaner, 5 1/4 disk drive cleaner, keyboard cleaner, data retrieval cleaner kit, CRT screen cleaner and all purpose cleaning kit. Four different 5 1/4 size floppy disks and a

10 and 15 minute computer cassette extends brand into what is called a "one stop" complete personal computer line. Advertising in personal computer consumer magazines, tar-

getting the personal computer user for Memtek (and Memorex's) traditional market position in record/tape stores.

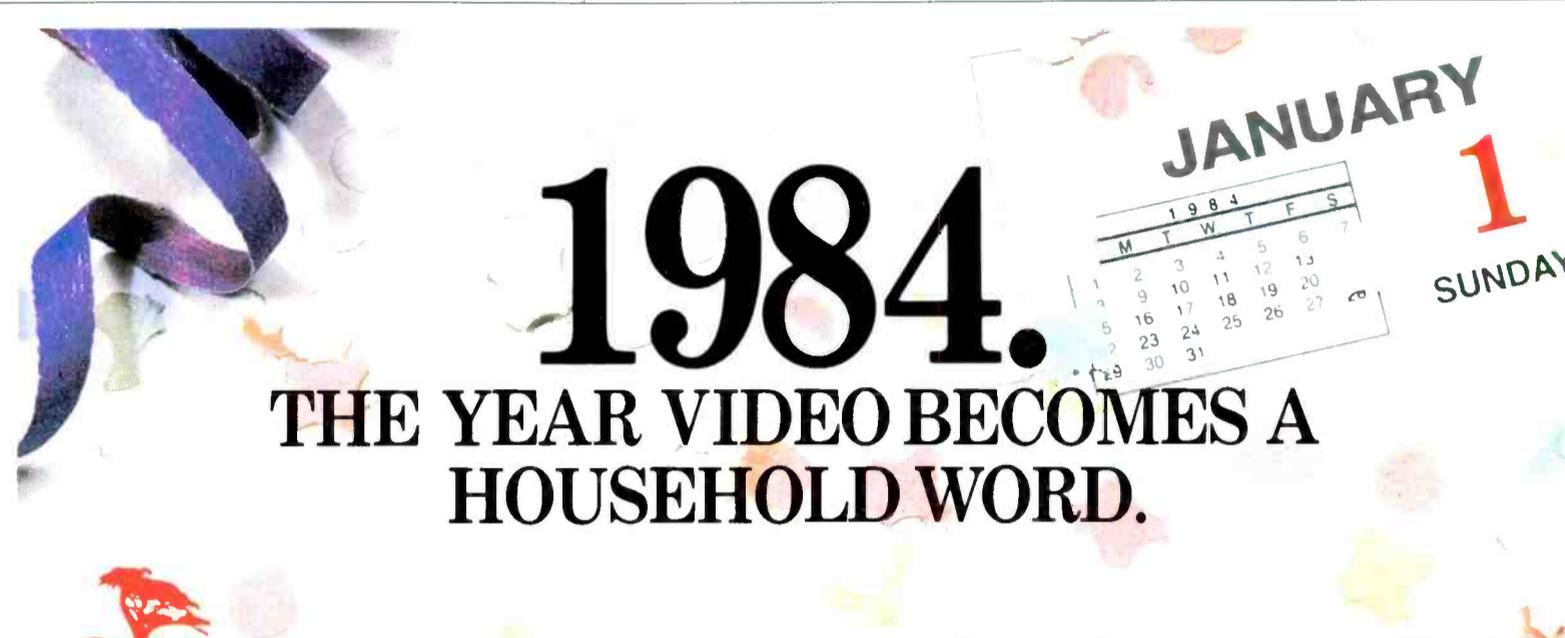
Emphasis on video will find new

clear plastic package for G Master series in T120 format. Also bowing, a wet head cleaner at \$14.95 priced for "above normal" profit.

LORAN

New graphics for the nine model blank audio tape line, special mass

(Continued on page CES-36)



monterey home video

It's 1984 and the future is here! More Americans will enjoy Home Video than ever before. **FAMILY HOME ENTERTAINMENT** offers a wide choice of feature films, concerts, adventure and children's titles. Their brand labels **MONTEREY** and **U.S.A. Home Video** provide an outstanding variety of home entertainment for kids and adults alike.

GOSPEL
Starring
REV. JAMES CLEVELAND
—WALTER HAWKINS &
THE HAWKINS FAMILY—
THE MIGHTY CLOUDS OF JOY
—SHIRLEY CAESAR—
THE CLARK SISTERS
Available in Stereo on VHS/BETA HI-FI

JESSIE'S GIRLS
Starring
SONDRA CURRIE, REGINA CARROL
and JENNIFER BISHOP

U.S.A.

The Three Musketeers
ALEXANDER SALLAND
PRESENTS
THE THREE MUSKETEERS
OLIVER REED, RAQUEL WELCH, RICHARD CHAMBERLAIN
MICHAEL YORK, AL BURTCHAM, FRANK FINLAY, CHRISTOPHER LEE,
GERALDINE CHAPLIN, JEAN PIERRE CASSEL
A RICHARD LESTER FILM
with SPIKE MILLIGAN, BOB KINNEAR, SYBIL DANNING,
GITTY DJAMAL, GEORGE WILSON, SIMON WARD
and FAYE DURBIN
BY ORDER OF THE BOARD OF
DISTRIBUTORS
DISTRIBUTED BY
FAMILY HOME ENTERTAINMENT
A DIVISION OF
FAMILY HOME ENTERTAINMENT
A DIVISION OF
FAMILY HOME ENTERTAINMENT
A DIVISION OF
FAMILY HOME ENTERTAINMENT

EAST OF EDEN
Starring
JANE SEYMOUR
and **TIMOTHY BOTTOMS**
AN ALL-STAR CAST
BRINGS JOHN
STEINBECK'S EPIC
NOVEL TO LIFE IN A
STUNNING DRAMA.
A FOUR HOUR TWIN PACK

Catholics
Starring
MARTIN SHEEN and
TREVOR HOWARD
**WINNER OF THE
PEABODY AWARD**

VISIT US AT THE JANUARY CES SHOW BOOTH #D57
FAMILY HOME ENTERTAINMENT, 7920 ALABAMA AVE., CANOGA PARK, CA 91304-4991 (213) 888-3040



JANUARY 14, 1984, BILLBOARD

ONLY ACTIVISION COULD MAKE COLECOVISION HAIRIER

It gets mighty hairy up there fighting your way along the river-of-no-return. Now, this heart-pounding mission, that has been on the Billboard chart for nearly a year, comes to ColecoVision. This explosive hit by Carol Shaw gives battle fatigue a whole new meaning. Make sure you're on the runway, because this is going to be a take-off.

RIVER RAID™ FOR COLECOVISION™



AND HARRY'ER

Pitfall Harry™ comes to ColecoVision from over 60 weeks on the Billboard chart. David Crane brings the treasure, not to mention the cobra-rattlers and scorpions, to a whole new group of game players. Be ready for this major expedition.

PITFALL!™ FOR COLECOVISION



AND THE ATARI 2600'S GETTING HARRY II

Hot...very hot, on the heels of Pitfall Harry's first adventure, comes Harry's new adventure deep beneath the jungles of Peru, Pitfall II Lost Caverns. And there's a lot to get lost in because this adventure is 8 screens wide and 27, that's right 27, levels deep.

The search for the gold and the Raj Diamond...the rescue of his niece Rhonda and sidekick Quickclaw...the incredible variety of generally unpleasant creatures that stand in the way...put Harry to the test. A test he must run, jump, swim, and even grab hold of rising balloons to pass. All in all, Pitfall II Lost Caverns for the Atari® 2600™ is headed for the top.

INTRODUCING
PITFALL II LOST CAVERNS™

 **ACTIVISION®**

DAVID CRANE'S
PITFALL II
LOST CAVERNS

ColecoVision™ is a trademark of Coleco Industries, Inc.
Atari® and 2600™ are trademarks of Atari, Inc.
Also for use with Sears Tele-Games® Video Arcade™
Tele-Games® and Video Arcade™ are trademarks of
Sears, Roebuck and Company.
© 1983 Activision, Inc.

Winter CES

Games Mull Chances For Recovery

Continued from page CES-6

he remarks. Sports realism is the name of the game at Electronic Arts, where Trip Hawkins, president, announces "Julius Erving and Larry Bird Go One-on-One," a basketball simulation carrying a \$40 suggested list price. The disk-based game is available immediately for Apple computers, and later for Atari and Commodore 64 machines, says Hawkins.

Micro Lab has lately been beefing up its Micro Learn educational division, according to Stan Goldberg, president. The company will show six SAT tutorials for math and English, and a newly reformatted "U.S. Constitution Tutor."

In the home entertainment Micro Fun division, the company has a partially finished prototype of "Scraper Caper," a sequel adventure to "Miner 2049er" for Apple, IBM, and ColecoVision. For the Commodore 64,

as well as the other three machines, is "The Heist," a "modern spy arcade game" incorporating two levels and advanced graphics, Goldberg says. "Star Federation of the Empires" will make its Apple debut, while a recently announced arcade release, "Dino Eggs," will also be shown at CES. The price for Apple and IBM disks is \$40; Commodore and Atari versions retail for \$35 suggested list, and ColecoVision cartridges are \$44.95.

Both Sierra On-Line and Epyx have announced games boasting technical "breakthroughs," according to company officials. A Sierra "third-generation" adventure game, for example, features real-time animation, enhanced graphics and sound, and simulated 3D screens, says Ken Williams, chairman. The title will be held until show time, he says, "because the ink on the licensing contract isn't yet dry." Sierra

commissioned an artist to draw the pictures for the new IBM PC-compatible game, which is designed by Roberta Williams and retails for \$59.95.

Other new Sierra packages include "The Prisoner," based on the television show starring Patrick McGeehan, for Apple, and "Snokie," an arcade game involving a penguin for Atari. New Home education games include "Fuzzywomp," a four-in-one disk for Apple that teaches children to count; "Alf Arithmetic" and "Alf Alphabet," at \$34.95 each, and "Storymaker," a \$34.95 release for the Commodore 64 and Apple machines that enables children to create and save stories on disk. The company also has several conversions for the PCjr and Coleco's Adam.

Epyx, meanwhile, will demonstrate "Dragonriders of Pern," licensed from and based on the best-selling science fiction series by Anne

McCaffrey. The game contains two segments, a text strategy sequence and a graphic action sequence.

"Dragonriders" is our first game based on a top selling science fiction series," says Mike Katz, president. "We will, of course, have sequels to the first game." The disk is available for Atari and Commodore 64 in the first quarter. Epyx also adds "Fun with Words" to its home education line-up.

Jerry Jewell, president of Sirius, says his organization will attend the show (without a booth) to announce new releases in "state-of-the-art arcade as well as education" areas. Titles for multiple systems will be revealed at CES, he says.

Additionally, look for new entertainment titles from Broderbund, Datasoft, Datamost, Synapse, Atari and Imagic, which just launched "Nova Blast" for ColecoVision.



Computer care products by am, imported from Denmark exclusively by BSR (USA) Ltd.

JANUARY 14, 1984, BILLBOARD

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	19	Q-BERT—Parker Brothers 5360	•	•	•	•
2	2	19	POLE POSITION—Atari CX 2694	•	•	•	•
3	3	7	POPEYE—Parker Brothers 5370	•	•	•	•
4	4	43	MS. PAC-MAN—Atari CX 2675	•	•	•	•
5	7	67	FROGGER—Parker Brothers 5300	•	•	•	•

IF YOU THINK PARKER BROTHERS IS ON TOP NOW, WAIT TILL YOU SEE WHAT'S COMING UP.

LOOK FOR JAMES BOND™, GYRUSS™ & STAR WARS® THE ARCADE GAME™ COMING THIS SPRING. Available in the following Video Game and Computer Formats. Atari 2600. Atari 5200. Atari 400/800. ColecoVision. Commodore-64.



PARKER BROTHERS
The Greatest Hits/Today and Tomorrow.

FROGGER is a trademark of Sega Enterprises, Inc. POPEYE is a trademark of King Features Syndicate, Inc. Q-BERT is a trademark of Mylstar, Inc. James Bond is a trademark of EUN Productions. Gyruss is a trademark of Konami Industries Company. Star Wars is a trademark of Lucasfilm Ltd. LFL © 1984 Parker Brothers, Beverly, MA 01915

Billboard® Top 25 Video Games™

Survey For Week Ending 1/14/84

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	22	Q-BERT—Parker Brothers 5360	•	•	•	•
2	4	45	MS. PAC-MAN—Atari CX 2675	•	•	•	•
3	2	21	POLE POSITION—Atari CX 2694	•	•	•	•
4	8	15	MR. DO!—Coleco 2622	•	•	•	•
5	3	9	POPEYE—Parker Brothers 5370	•	•	•	•
6	6	41	CENTIPEDE—Atari CX 2676	•	•	•	•
7	11	51	RIVER RAID—Activision AX-018	•	•	•	•
8	10	19	KANGAROO—Atari CX 2689	•	•	•	•
9	14	31	ENDURO—Activision AX-026	•	•	•	•
10	9	25	JUNGLE HUNT—Atari C-2688	•	•	•	•
11	5	69	FROGGER—Parker Brothers 5300	•	•	•	•
12	7	9	DIG DUG—Atari CX 2677	•	•	•	•
13	13	67	PITFALL—Activision AX-108	•	•	•	•
14	12	27	BURGER TIME—Intellivision 4549	•	•	•	•
15	16	19	DECATHLON—Activision AZ 030	•	•	•	•
16	23	3	SPACE SHUTTLE—Activision AX 033	•	•	•	•
17	15	27	MINER 2049ER—Tigervision 7008	•	•	•	•
18	24	3	DONKEY KONG—Coleco 2451	•	•	•	•
19	21	25	ROBOT TANK—Activision AX-028	•	•	•	•
20	18	11	TIME PILOT—Coleco 2679	•	•	•	•
21	22	7	JOUST—Atari CX2691	•	•	•	•
22	17	43	DONKEY KONG JR.—Coleco 2601	•	•	•	•
23	20	35	KEYSTONE KAPERS—Activision AX 025	•	•	•	•
24	19	43	ZAXXON—Coleco 2435	•	•	•	•
25	25	13	DEATH STAR BATTLE—Parker Bros. 5060	•	•	•	•

*Denotes cartridge availability for play on hardware configuration.

Winter CES

Video At Home On Range In '84

• Continued from page CES-3

programs. "Jane Fonda had its biggest month ever in December '83," Karl says, adding, "'Flashdance' and 'Raiders' may be opening people's minds that video is something they can buy."

The latest Karl release is a 110-minute version of a 40-hour course by Glenn Domon of the Institute of Human Development in Philadelphia. The \$49.95 "How To Teach Your Baby To Read" will be supported by a 35-city tour by the program's developer. Karl also is making available to retailers a booklet on "the art of selling home video" to teach their concept that "There's more to home video than movies."

MCA Home Video has several new titles and some pricing changes. "Smokey And The Bandit Part 3," "The Lonely Lady," "Nightmares" (all \$59.95) and "Going Berserk" (\$69.95) all bow this quarter, while seven titles will be reduced in price to \$39.95. These include "The Sting," "Missing," "1941" and "Night-hawks."

Media Home Entertainment's first-quarter releases include "Hells Angels Forever," "1990: The Bronx Warriors," "Virus," "The Alpha Incident," "Popeye And Friends In The Wild West," "Countryman," "Shattered," "Abduction," "The Dorm That Dripped Blood" and "Operation Orient." All except "Popeye" are \$59.95; that title is \$29.95.

MGM/UA's latest non-theatrical release is "Cool Cats," due in March and featuring performances by and interviews with 34 artists.

Pacific Arts Video Records plans new releases, a new push for older releases and a strong consumer ad campaign. "Eddie in Ciao! Manhattan" is due in February at \$59.95, as is "The James Dean Story," which includes out-takes from "East Of Eden." The company is promoting 15 catalog titles with an ad campaign, including a "Michael Nesmith Film Festival" poster featuring four titles.

Pacific Arts will use Trouser Press for a promotion of "The Rutles," giving away copies of that title as Sony did with "Duran Duran." Two in-store displays will feature six titles at Tower Records in New York and Los Angeles. Upcoming promotions: April is "Video Laughs" month, May

"Video Music" month. Company president David Bean hints the company will have a major announcement tied in to VHS Hi-Fi at that time.

First-quarter releases from Paramount Home Video are led by "Staying Alive," which ships Feb. 1 at a \$39.95 price for videocassette, \$19.95 for CED disk. Also watch for "Beyond the Limit" (\$59.95), "Court Jester" with Danny Kaye and "We're No Angels" with Humphrey Bogart (\$49.95 each) and an animated version of "The Wizard Of Oz" at \$29.95.

Besides its upcoming Barry Manilow releases, Pioneer Artists has licensed a number of music programs for laser disk release. These include four Gilbert and Sullivan operettas: "Pirates Of Penzance" with Peter Allen, "The Mikado" with William Conrad, "H.M.S. Pinafore" with Peter Marshall and "Yeoman Of The Guard" with Joel Gray.

In addition, Pioneer will offer the "Picture Music Video" compilation of 14 video clips; "Live Wireless," a full-length program featuring Thomas Dolby; a musical version of "Treasure Island"; "Ernani" with Placido Domingo; and concerts by Diana Ross, Dolly Parton, Air Supply and others. Pioneer is getting more aggressive in its advertising, with an ongoing radio campaign and close contact with the hardware division, which controls software distribution as well.

Hottest title from RCA/Columbia this quarter is "Tootsie." The company also has inaugurated a dealer hotline, similar to those operated by other suppliers, for information on point-of-purchase materials available for its titles. The number is (800) 722-2748.

Changes at RCA VideoDiscs include a newly revamped music video production division under the umbrella of the record division. This quarter RCA releases "The Entertainment Game," an interactive program licensed from Paramount. There is also speculation that the company will announce a price promotion at CES based on the new \$19.95 price point for CED disks.

Sony's video software division has arranged a cross-promotion with "Rock Video" magazine, whose first issue is due next month. Sony is including a coupon for a subscription to the magazine in all of its software packages. In addition, a contest beginning this month in conjunction with "Rock" magazine will give away Beta Hi-Fi hardware and software. New titles include a recently licensed batch of promotional video clips from Capitol-EMI artists. "Video 45s" are due from David Bowie, the J. Geils Band, Kim Carnes, Ashford & Simpson and others.

Thorn EMI Home Video will be promoting five new releases at CES, led by "Cross Creek," \$79.95. Other titles are "The Evil Dead," "Jimmy The Kid," "Amin: The Rise And Fall" and "The Funny Farm." Also due: Volumes 7-13 of "The World At War," narrated by Laurence Olivier.

Vestron Video is actively promoting its Children's Video Library, with the addition of 12 titles in the first quarter and special giveaways: a set of Terrytoons stickers, for example. There are also trailers for retail use, tying into a merchandising message telling consumers to ask their retailers for a loan of the trailer.

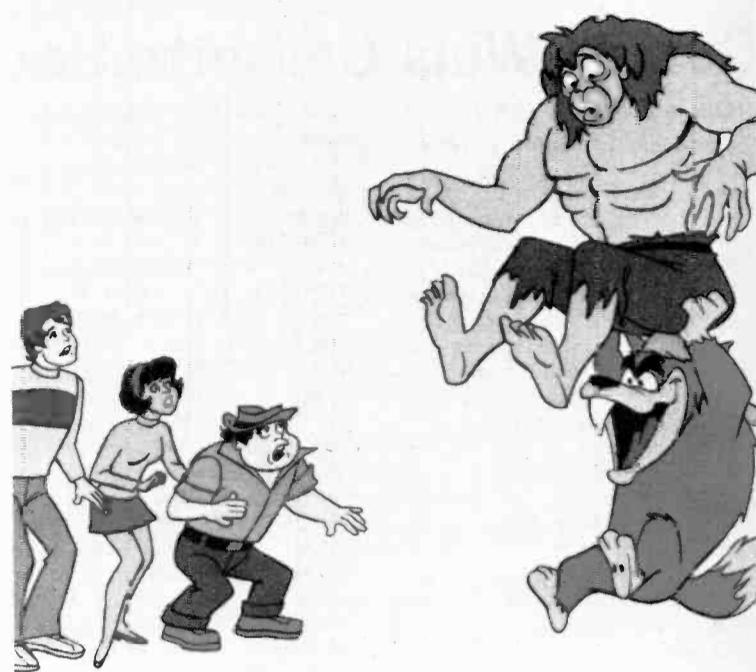
New music titles in the Vestron line include a re-release of the Kinks' "One From The Road," Neil Diamond "Live At The Greek" and "Asia In Asia," all at \$29.95. "Picture Music Video" will be supported with a 12-x-12-inch poster designed

to help record stores.

In February Vestron releases "Easy Money," supported with oversized dollar bills. Other new titles are "Blood-Sucking Freaks" and "Jack The Ripper," with Klaus Kinski.

The VidAmerica line, also distributed by Vestron, is led by "Beyond A Reasonable Doubt," currently in theatrical release and due on videocassette in March at \$59.95. The title is part of a recently licensed package from Satori Films. Other new titles include "Lady Takes A Chance," an exclusive release starring John Wayne at \$39.95. In the "Affordable Collectibles" line VidAmerica adds "James Dean: First American Teenager," "Hey Abbott," "Kitty Foyle" and "The Lincoln Conspiracy." Each is \$34.95.

With the current interest in Stephen King, Warner Home Video is emphasizing "Cujo." Other new titles are "Cracking Up," "Wild" (Continued on page CES-37)

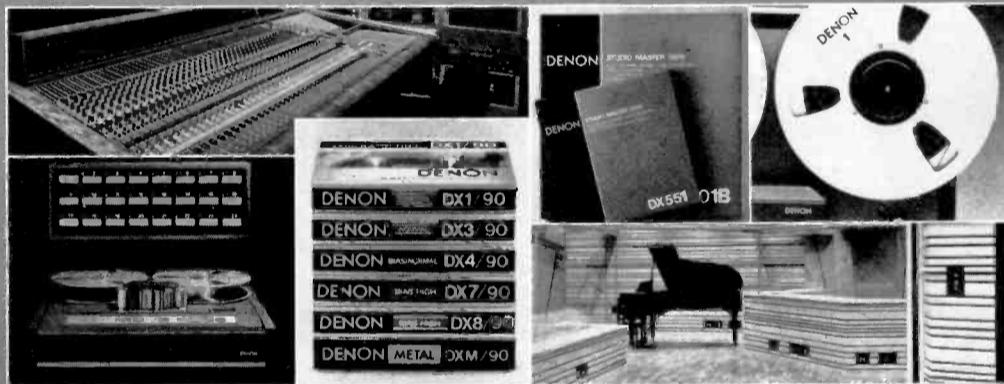


Ruby-Spears Enterprises' "Fangface."

TO MAKE A CASSETTE TAPE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Think about it. What other tape manufacturer also builds professional recording equipment including 24-track and digital studio tape recorders? What other tape manufacturer has 72 years of experience as a major record company? Other tape manufacturers may talk about "digital ready," but do you know Denon developed the digital recording process in 1972?

It is this unique combination of technical and musical expertise that led Denon to use Dynamic Distortion Testing to optimize DX cassette tape performance in the presence of real musical signals, not mere laboratory test tones. The result is the most musical of all cassette tapes: Denon DX-Cassette tape. When we claim it's better, we say it with music.



DENON

DESIGN INTEGRITY

© 1984 Denon Co., Ltd. No. 14-14, 4-Chome, Anagiri, Minami-Ku, Tokyo 107, Japan. Denon America, Inc., 27 East Drive, Fairport, N.Y. 11731-1201



The Nation's
Distributor of
pre-recorded
video cassettes
and discs. Call or
write for the most
complete catalog
in the industry!

NEW YORK
430 West 54th Street
New York, N.Y. 10019
(212) 582-6405

FLORIDA
2300 West Oakland Park Blvd.
Ft. Lauderdale, Fla. 33311
(305) 731-3688

CALIFORNIA
2020 Broadway
Santa Monica, Cal. 90404
(213) 453-0521 • (800) 631-7006 (nat'l)
(800) 348-0009 [California only]

MINNESOTA
129 West Lake Street
Minneapolis, Minn. 55408
(612) 823-6291

Quality Wins Cassette Bet On Parity

• Continued from page CES-4

re-examining their entire manufacturing chain, from master tape source to the finished package.

Some of the inroads made have been tested on a limited basis, as with A&M Records' selective use of chromium dioxide tape formulations for major releases by Supertramp, The Police and Herb Alpert during the past 18 months. With a number of blank media firms now making more cost-effective breakthroughs in premium formulations, especially in the realm of new ferro-cobalt oxides, it's likely that at least one major label will convert its entire cassette line to a premium tape stock.

To the existing benefits of Dolby "B" noise reduction—now *de rigueur* for all cassette machines whether personal, automotive or component—major duplicators are now adding Dolby's HX Professional headroom extension process. That system, introduced last summer by Capitol and WEA Manufacturing and now being retrofitted to duplicating chains else-

where, provides critical gains in available headroom on prerecorded tapes, yielding a cleaner, distortion-free copy with higher output. Unlike its sister noise reduction systems, the "B" and newer "C" systems (or competing noise reduction circuitry like the increasingly common dbx system), the HX process requires no complimentary circuitry on playback machines. Its benefits are thus said to be useful regardless of the player used by the consumer.

These changes are only the most publicized, however. Duplicators note that duplication ratios, once assumed to be directly related to end product quality, are no longer a predictable benchmark, thanks to improved high-speed systems that can insure uniform playback characteristics even at the fastest 64:1 speed. Notes Jim Rowe, in charge of quality control for WEA Manufacturing's tape duplicating at its Olyphant, Penn., facility, "I don't think higher speed duplication necessarily dictates an inferior product anymore. The

newest high-speed systems were engineered from the ground up to handle higher speeds, taking advantage of recent developments in high speed circuits."

At Capitol, Sandy Richman, concurs. Richman, recently named head of administration for the company's ambitious XDR cassette program, notes that Capitol's highly-rated prerecorded XDR tapes are duplicated on modified Cetec Gauss equipment at the higher 64:1 speed; to optimize performance, Capitol's own research team "tweaked" the entire system.

Richman is more forthright in detailing Capitol's efforts for its XDR line, since the various elements of the program have now been in place for more than a year and a half. Although Richman, like her peers at other manufacturers, says that the drive for improved cassette quality is ongoing, she notes that some of the key steps taken already place Capitol in the vanguard of cassette quality.

For starters, Capitol has shelved the conventional chain of duplicating master tapes to substantially improve its master sources. Where many duplicators typically extract duplicating or bin masters from production dubs of a given album's master tape, Capitol now insists on either the original master tape or a digital copy before giving the green light for an XDR run.

As for the duplicating copies pulled, Capitol has also abandoned slower-speed conventional tape formats to use one-inch tapes. Digital tone bursts at the beginning of every tape sweep audible frequencies from 50 Hz to 16,000 Hz, with each program continuously monitored to insure that the recorded tape performs within a set tolerance of 2 db from the original tape.

Tape quality is also stressed, with Capitol using high-performance gamma-ferric formulations developed by the sister Capitol Magnetic Products division.

Richman believes the program has already paid off in higher consumer confidence, and she notes that demand from outside labels also attests to interest from producers and engineers.

Such artists as Talking Heads, Asia and Neil Young have specified XDR for their cassettes, and the selective ECM jazz label—long known for top quality LP pressings and cassette duplications—has switched to XDR cassettes for all its tape releases.

"We've even had established producers ask us if we were duplicating one-to-one," she boasts. If Richman is bullish, however, she's quick to note that a full-time engineering team has been created to work exclusively on upgrading the product. Capitol works closely with the Capitol Magnetic Products arm to stay on top of refinements in oxide formulations, binders and cassette shells and hubs.

Both CBS and WEA are likewise reported to be developing major cassette quality programs, although official sources at both companies are reluctant to discuss their plans in detail. But if past experience and the current trade profile offer any clues, it's useful to note that CBS has already devoted several years and a sizeable war chest to improving its LP product, while WEA Manufacturing has begun stressing cassette quality through institutional promotions inaugurated after its switch to the Dolby HX system.

Racks Roll On Software

• Continued from page CES-6

Electronics before going on his own years ago, has been a Commodore distributor for several years. Earlier this year, he hired Jean Michell away from Commodore to head up his educational department. She works a territory that includes Washington, Idaho, Montana and Alaska with Major salespersons, training them and their accounts in selling more than 40 third-party publishers' software, along with books, accessories and peripherals. Anderson is the only rack-jobber who deals in peripherals.

Major is responsible for stocking and servicing 55 Safeway super stores where the computer software/hardware is available. Major supplied the fixturing. Computerware is linked with the camera department.

Anderson hopes that sometime in 1984 his computer suppliers will standardize their sales policies the

way record/tape vendors have done.

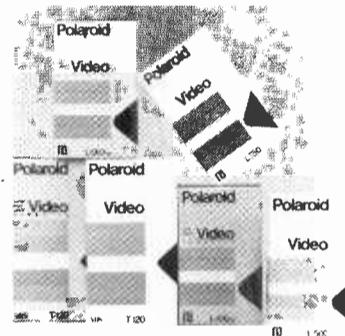
Arrow Distributing, Cleveland, should be fully into its first home computer racking sometime early in 1984, reports Don Weiss, the firm's president.

Joe Sasich of Alta Distributing, Salt Lake City, says his firm is in home computers in a very limited way. "We see good opportunities there, but our customers as yet haven't shown that much interest," Sasich states.

United Records & Tapes, Hialeah Gardens, Fla., is in the early stages of racking home computer software. Sid Silverman, chief of the rack division, could not be reached for comment.

Jerry Hopkins of Western Merchandisers' rack department says the Amarillo company is investigating computer software and will have representation at the CES show. Western's retail wing has already tested software and hardware in some of its more than 100 retail stores, he notes.

Gordon Dinerstein of Music Suppliers, Boston, is also interested in the possibility of adding home computer wares, but is holding off.



Polaroid has introduced a new line of premium video cassettes called Supercolor. Available in Beta and VHS formats, the cassettes come in a variety of lengths and grades.



There are lots of reasons why we're number

DISNEY THORN/EMI M
A VCA KARL VIDEO VCII V
VIDEO EMBASSY VID CREST
THORN/EMI MGM/UA PARA
L VIDEO VCII VESTRON WALT
N JLT FILMS PIONEER NOSTAL
CENTURY RCA/COLUMBIA VES
EMBASSY VID CREST WARNER
N/EMI MGM/UA PARAMOUNT VI
N WALT DISNEY THORN/EMI M
A VCA KARL VIDEO VCII V
FILMS PIONEER NOSTAL
URY RCA/COLUMBIA VES
SSY VID CREST WARNER
MGM/UA PARAMOUNT VI
T DISNEY THORN/EMI M
TALGIA VCA KARL VIDE
A VESTRON JLT FILMS P
ST WARNER 20th CENTU
H/UA PARAMOUNT VIDE
N WALT DISNEY THORN
GIA VCA KARL VIDEO VC
LUMBIA VESTRON JLT F
ASSY VID CREST WARN
THORN/EMI MGM/UA PA
A KARL VIDEO VCII VEST
T FILMS PIONEER NOS
ST WARNER 20th CENTURY RCA/COL
UNT VIDEO EMBASSY VID CREST WA
ON WALT DISNEY THORN/EMI MGM/UA
ER NOSTALGIA VCA KARL VIDEO VCII V
LUMBIA VESTRON JLT FILMS PIONEER
VID CREST WARNER 20th CENTURY RCA

in the country!

SOUND VIDEO UNLIMITED

National Distributor of Home Entertainment Products

CHICAGO
7000 N. AUSTIN AVE.
NILES, IL 60648
312/647-0800
1-800/323-4243

LOS ANGELES
8501 TELFAIR AVE
SUN VALLEY, CA 91352
213/768-2900
1-800/621-5291
1-800/621-5290

DENVER
1441 W. BAYAUD AVE.
DENVER, CO 80223
303/698-0484
1-800/525-6094

MIAMI
2560-62 STERLING RD
HOLLYWOOD, FL 33020
305/925-0407
1-800/432-0118
1-800/327-0123

DALLAS
2515 WILLOWBROOK
SUITE 108
DALLAS, TX 75220
214/353-9968
1-800/527-4106
1-800/442-1408

PORTLAND
5769 NE COLUMBIA BLVD.
PORTLAND, OR 97218
503/249-8397
1-800/547-4570
1-800/452-1082

PHOENIX
3104 W. Thomas Rd
Suite 1002
PHOENIX, AZ 85017
602/269-1407

TRANS-AM INDUSTRIES

C-O CASSETTES



Immediate Delivery
Meets All Industry
Standards
Provides High
Reliability

Sonic Sealed
Screw Type
Tabs In • Tabs Out
Colors Available

ENGINEERED FOR HIGH SPEED LOADING

CAPACITY 80 MILLION PER YEAR

Call or Send for Price List and Samples

TRANS-AM INDUSTRIES

845 BROAD AVE., RIDGEFIELD, N.J. 07657
Tel: (201) 945-2000 • Telex: 133396

Winter CES

CD Player Prices Lower The Boom On Competition

• Continued from page CES-4

Video Ventures

Stereo VCR will be visible at CES from a variety of suppliers, both on the display counter and behind closed conference room doors. Plus, show attendees will view the first glimmerings of one-piece video camera/recorder combinations.

Following the CES, Sony plans to ship its first Betamovie home video camera/recorder combinations, which are expected to retail for \$1,595. The entire package should include an AC adaptor, rechargeable battery pack and shoulder strap.

Sanyo will be stepping right into line when it introduces its VRC100 Betamovie combination color camera/recorder. Expected to list for \$1,599.95, it weighs 5.5 pounds without battery and cassette.

In the VHS camp, JVC could be showing its all-in-one VCR at its hotel suite in Las Vegas. Dubbed the VHS Video Home Movie, JVC's system uses a downsized 20-minute VHS-C tape. Other VHS suppliers could have their own camera/VCR combinations in Las Vegas as well, but none are expected to have product ready to ship at least until next June.

Announcing its entry into the home video field, Aiwa unveiled a compact, portable VCR with built-in tuner, Beta Hi-Fi adaptor, with built-in amplifier, and a nine-function remote control. The V-5 hi-fi VCR is a three-piece system, incorporating a 13.7 pound VCR; Aiwa's SV-50M Beta Hi-Fi adaptor and the RC-V10 remote controller. Suggested list for the combo is \$1,395. In addition, the company introduced a complementary color video camera. The CV-5M employs a 1/2-inch Saticon tube and weighs 3.5 pounds. Expected to retail for \$950, both it and the VCR will be available for delivery in March. Also optional are Aiwa's two-way, magnetically shielded speakers, model SC-V10.

Hitachi's VHS hi-fi VCR, the VT88A, features a pair of dedicated audio heads mounted on the rotary cylinder next to the video heads to record audio signals the same way video heads record video signals—only at a speed several hundred times faster than conventional linear audio recording VCR.

Elsewhere in its line, Sony is adding a third model to its stereo VCR lineup. The SL-2710 is price-positioned to fit between the company's high-end SL-2700 and the entry model, SL-5200. Suggested list price on this new unit is \$1,250.

A relative newcomer to home video, Konica's Audio-Video division will debut its first color video camera. Weighing in at 1.6 pounds, the model CV-301 is compatible with all VHS-format VCR and adapts to Beta-format recorders via a standard adaptor cable.

Mitsubishi plans to introduce a compact size, rear-projection tv. The depth of model VS-455RS has been

reduced by four-inches to 31-inches. This "slimmer-line" unit is cable-ready, offers 139 channels and includes a 20-function wireless remote. In addition, the system features a

two-channel audio system, a built-in digital stereo FM tuner with six FM station presets, four-speaker sound and inputs for connections to other video and stereo units. Suggested list

price is \$3,000 and delivery is expected to be in February.

JVC will debut its first color console tv under the Telstar label. Model C-2693US offers a 25-inch screen, a

134-channel tuner and terminals for video and audio inputs. Equipped with six speakers, power output is 10 watts per channel. Suggested list price is \$2,000.



The odds are six to one you'll sell more videotape with JVC's new six pack.

We bet when lots of your customers come in to buy a JVC **VHS** videocassette, they won't walk out with one. They'll *take home a six pack*.[®] That's because when you stock JVC's new six pack, it's easier to sell six tapes at once. Which means it's easier to make six times more profit.

JVC's six pack gives your customers six times as much to look forward to. And to listen to. They can't find a package deal that offers a better Standard Grade videotape than JVC's.

So make sure your customers don't miss this JVC sales innovation. It'll look good from any angle, in your windows and on display. It even stacks well.

So why gamble? Get JVC's six pack and be a winner every time.

JVC[®]

JVC COMPANY OF AMERICA, Magnetic Tape Division, 41 Slater Drive, Elmwood Park, N.J. 07407
JVC CANADA LTD., Scarborough, Ont.



Winter CES

Blank Sweepstakes Send Consumers Flying High

Among leading trends at this year's Winter CES is the effort by blank tape marketing giants to "out sweepstake" one another. It could all be very instructive for Polaroid and

Kodak, who figure to enter the market with as much bombast as the current leaders and shakers. Among sweepstakes that add up to super efforts are those by Fuji, 3M and Max-

ell—though doubtless there will be others.

The essential idea of the consumer sweepstakes, not new in blank tape but new in the sense of sensational

prizes, is to get marketing off the rebate kick. In fact, 3M's approach is to offer a choice of cash rebate or prize. And it's problematical to call 3M's promotion a true sweepstakes.

For one thing, there are a series of prizes tied to product purchase. The purchase of 15 blank videocassettes entitles a consumer to a free Republic Airline ticket anywhere the carrier flies, with the usual one paid ticket.

Also novel is 3M's offer to purchase additional warranty time for new VCR owners, beyond what the VCR manufacturer offers. Purchase of 10 tapes earns a 9-month warranty extension. The 3M offer even goes as far as offering dinners out for two, among other prize incentives. Looking at the demographics, 3M has decided its blank tape customers are entertainment-oriented, travel a lot and are sophisticated.

Fuji is going all out for dramatics with the grand prize in its sweepstakes free tickets and American Airlines transportation to the National Basketball Assn. playoffs (from Game No. 3 onward). In addition to the trip, hotels and meals, the grand prize winners get a Panasonic PV-6600 VCR and camera plus 10 tapes. Contest runs from WCES to April 25.

Additionally, there are three 1st place prizes consisting of the camera and VCR package. After all, the promotion is entitled "Tape Your Best Shot." There are 25 2nd place prizes (an NBA jacket) and 100 3rd place prizes (an NBA sports bag). It's all tied into contestants' signing up in qualifying stores where p.o.p. pulls the promo together.

Fuji is similarly promoting its audio line of high performance "car stereo blank tape," GT-1. Here, 1st prize is a Pontiac TransAm plus Panasonic Supreme Elite car stereo for the automobile. Again, in a promotion called "We Take The Heat" (keying to the audio cassette's car environment-proof engineering) there are 25 2nd place prizes (a Fujica camera with film) and 50 3rd place prizes of (two 90-minute GT-1s).

Maxell's "Capture The Gold" zeroes on the Olympics with an "instant win" feature. Top prize is \$25,000 in gold coins. The March startup sweepstakes will use contest cards inside packages of blank audio and videotape. Lower prizes will come "instantly" from Maxell's fulfillment house, with consumers winning on every purchase. The graphics on all packaging will plug the sweepstakes, with a full complement of dealer p.o.p. and promotion aids.

Accessories

• Continued from page CES-4

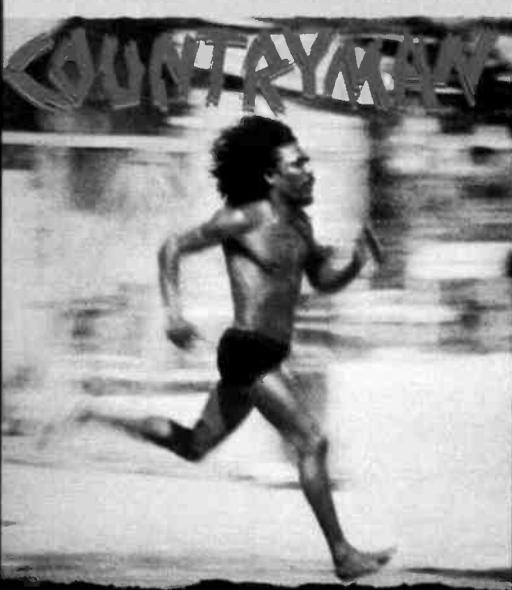
behind with cleaners and attachments to care for the new equipment. Recoton will be marketing a CD cleaner for \$14.95 at Las Vegas and other accessory manufacturers, including Allsop, Discwasher and Nortronics are expected to follow in short order.

Allsop, which has been concentrating much of its audio/video efforts on promotion and display will introduce a \$19 (suggested list) throw-away headcleaner for inexpensive Beta and VHS VCR as well as a deluxe video cleaner for \$30.

MARCIA GOLDEN

FILMS TO SINK YOUR EARS INTO.

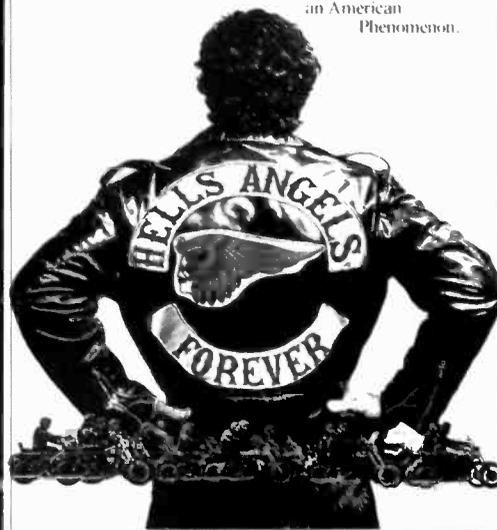
A Tale Of MODERN ADVENTURE And ANCIENT MAGIC



MEDIA
MEDIA HOME ENTERTAINMENT, INC.

RE: HARRY ROBINSON'S ASSOCIATION WITH BUREAU OF ENTERTAINMENT GROUP, Inc.

The True Story of an American Phenomenon.



MEDIA
MEDIA HOME ENTERTAINMENT, INC.

BOB MARLEY & THE WAILERS

TOOTS AND THE MAYTALS

STEEL PULSE

WILLIE NELSON

JERRY GARCIA

JOHNNY PAYCHECK

NOW ON VIDEO CASSETTE IN STEREO

MEDIA

MEDIA HOME ENTERTAINMENT, INC.

116 N. ROBERTSON BLVD. • SUITE 909 • LOS ANGELES, CALIFORNIA 90048 • (213) 855-1611 • (800) 421-4509

© 1984 MEDIA HOME ENTERTAINMENT

at CES
see us at
Booth #D62



CD Reviews Growing Pangs

• Continued from page CES-11

But the first CDs aren't perfect, however close to that ideal their best-realized versions may sound.

Demonstrating the format's current sonic edge is "The Nightfly" (Warner Bros. 23696-2, Donald Fagen's post-Steely Dan solo debut. Produced by Gary Katz and digitally recorded and mixed, Fagen's sleekly arranged, immaculately recorded synthesis of pop, jazz and '50s rhythm & blues boasts most of the medium's claimed benefits and none of its drawbacks: a virtual banishment of background noise; palpably deeper bass; improved stereo separation, and reduced distortion.

The advantages of a true digital-to-digital conversion also pay off, fittingly, for the CD version of Ry Cooder's "Bop Till You Drop" (Warner Bros. 03358-2), reportedly the first digital pop project from a major label. Cooder's LP version betrayed some of the steely edge to percussion and other high frequency information deemed a digital minus. But here, the presence and warmth are ear-filling, and a typically crack studio band is captured in full cry, every nuance revealed.

If true digital recording offers the CD its most flattering showcase, there are still analog masters that have been transformed into equally exciting CD releases. The CD version of Michael Jackson's "Thriller" (Epic CDEPC 85930) would likely have sold briskly had its analog/digital transfer been faulty. As it is, however, the digital "Thriller" is, well, thrilling. Quincy Jones' widescreen production gains fresh dazzle in its digital form, especially in terms of deep bass, with the ubiquitous "Billie Jean" and the thundering "Beat It" both profiting dramatically. The former's sinister synthesized bass line now stalks listeners even more viscerally, while the latter's crack-of-doom rhythm section likewise gains physical punch.

For sheer sonic naturalism, however, several all-digital jazz CDs achieve arguably the most lifelike presence of all. The small RealTime label, a Culver City, Calif. spinoff of the Miller & Kreisel audio manufacturing and retailing combine, began building its own selective catalog of digital masters during the late '70s, using its own customized Sony two-channel gear. All its releases are thus

digital "documentaries," avoiding any multi-channel assembly and post-production repairs, and sidestepping the often ticklish problems of digital editing.

Among recent releases, standouts include Freddie Hubbard's "Back To Birdland" (RealTime RT-3005), an ebullient bop exercise teaming the trumpeter with a top-notch band including trombonist Ashley Alexander, alto saxophonist Richie Cole and pianist George Cables, among others. Ken Kreisel's production mikes the players so closely that listeners may pin themselves to the wall at high volumes, but the illusion is still stunning.

Less overwhelming but equally realistic is the small, fluid jazz group offered by the late Art Pepper, Joe Farrell and George Cables on "Darn That Dream" (RealTime RT-3009). Melding alto sax, tenor sax and piano, respectively, with drummer John Dentz and bassist Tony Dumas, it's a lush, beautifully recorded CD.

The quantity of and standard for black pop and funk on CD is also improving, with silkier, orchestrated styles often the most dazzling. Witness the sizzle of Quincy Jones' "The Dude" (A&M CD-3721), or the even more significant presence gained for Jones' production of Patti Austin on

her "Every Home Should Have One" (Qwest 3591-2 album. Jones' intricate tapestries of keyboards, horns and swirling rhythm arrangements yield fresh detail in these digital renderings. George Duke's own well-crafted approach to more lyrical, orchestrated pop likewise benefits in the CD version of "Dream On" (Epic EK 37532).

As for modern pop, the CD enthusiast can find triumphs, modest successes and a few clinkers. Men At Work's "Cargo" (Columbia CK 38660) suffers stereo imaging problems that leave unsettling gaps in the mix, resulting in an oddly disembodied feel to several tracks. But Talking Heads' "Speaking In Tongues" (Sire 23883-2) proves even more kinetic a brew of rock, funk and tribal rhythm as sharpened in its CD garb. And Joe Jackson's "Night And Day" (A&M CD-4906), while recorded on analog equipment like most of these pop CDs, is a stunner on the new format, starting in the opening seconds of "Another World," which boasts a booming tympani pulse and shimmering mallet instruments that bloom on CD.

Digitally mixed albums logically offer a more foolproof CD master, and such is the evidence offered by Paul Simon's beautifully recorded

"Hearts And Bones" (Warner Bros. 23942-2). A subtle, richly atmospheric album studded with sound effects, eclectic instrumentation and sweeping production effects, the work gains drama while losing none of its nuance.

Even relatively small labels appear to have a niche in Compact Disc. In the case of Windham Hill, an existing emphasis on high quality pressings and audiophile recording techniques gives the line a catalog ripe for CD issue, and the label indeed was among the first to line up manufacturing contracts for its titles. Label founder William Ackerman benefits from an all-digital master for his "Passage" (Windham Hill WD-10), which pairs his chiming acoustic guitar work with violin, viola, English horn and piano in varying combinations. Other standouts in the line's initial release include Liz Story's "Solid Colors" (WD-1023); "Shadowdance" by the eclectic Shadowfax ensemble (WD-1029); and George Winston's "December" (WD-1025), as appropriate a seasonal CD as any.

Impressive Compact Discs are also available from several performers whose conventional album projects already stress audiophile sonics. The Police are represented by their last two albums, both produced by the trio and Hugh Padgham.



The Record Store's Video Distributor

★ ★ ★ ★ ★ ★ ★ ★ Starring ★ ★ ★ ★ ★ ★ ★ ★

Video Inventory tailored to Record Stores. Award Winning Music Videos and Bestselling Movies. Including Thriller, Hall and Oates, Pink Floyd, Billy Joel, The Police, Tootsie, Raiders of the Lost Ark™, and more.

Featuring:

- Toll-Free Ordering
- 24 Hour Shipping
- 90% + Fill Rate
- P.O.P. Materials

Supporting Cast:

- Videopedia — bi-weekly video product magazines
- Marquee — consumer magazines and poster

See Us At CES Booth #6045

Call and ask about ROSI, Ingram Video's Recommended Opening Store Inventory for Record Stores.

Distribution Centers:
Nashville, Tennessee
City of Industry, California

CALL TOLL FREE
800/251-5902
National Customers
Tennessee Customers: 800/342-5800
Alaska, Hawaii, Canada Customers:
615/361-7202 (Call Collect)

Headquarters:
347 Reedwood Drive
Nashville, Tennessee 37217

Winter CES

Photo Giants Excite Tape Brand War

• Continued from page CES-27

merchandise packaging for the floppy disk line and a new entry in computer cassettes. The computer entry is a high speed digital data cassette for the Adam system that is pre-formatted with a clock track. Loran also markets computer cassettes in 10, 20 and 30 minute lengths.

Floppy disk packaging consists of twin-packs and 10-packs for the 5¹/₄ inch configuration single and double densities, which Loranger Entertainment claims are being successfully test marketed via Musicland and Camelot stores.

SONY

A multi-promotion for high grade blank video, tied to Sony's "Visions Of The U.S." promotion. Sticker on two-pack invites participation in a videotaping contest. Consumers offered twin-pack comprised of regular

Beta and premium high grade Beta for the price of two regular tapes in L500, 750 and 830 lengths.

Two other Sony promotions consist of marketing both audio and video tape via Northwest U.S. 7-Eleven outlets—possibly as many as 440 units—and a radio advertising campaign for VHS ultra high grade blank videotape. Four 60-second spots with dealer trailers in 25 markets are planned for the initial six months.

KONICA

Three promotions are planned, the first of which is geared to promote a video camera along with blank tape. Camera is packaged with two blank VHS cassettes. An "Audio To Go" promotion centers on the GM 2 high bias cassette, with a free tape to dealers for every 10 purchased along with a free silver carrying case. Minimum orders are 200 pieces, which gives stores 20 free cassettes and 20 carry-

ing cases.

The third promotion is a "Six Pack," to promote high performance videotape. A 220 piece minimum program is built around every 12th tape free to the dealer. Also tied in is a plastic shopping bag to be loaded with six blanks, with bags designed as self-merchandise displays.

S.K.C.

The Korean Sunkyong brand will feature two videocassette models and three models in floppy disk. The floppies will be 5¹/₄ in single and double density, single and double-sided, and also double-sided double density in 10-packs with a master carton comprised of 10 such 10 packs.

The T-120 and L-500 blank videotapes also come in 10 sleeve packaging in master cartons of 42 pieces. Sunkyong will introduce audio in March.

Blank Tape Snapshots Add New Focus

The dramatic, much-rumored and endlessly discussed entry into blank tape by Polaroid, Kodak and other camera brands at this year's Winter CES finds two marketers closely associated with the photography field unsurprised. Fuji and Konica are already in blank tape.

At Konica, Paul Miller says, "Film is virtually passé. This is why Kodak and Polaroid are entering the video field, to protect their consumer franchise as consumers swing from film to video in the rest of this decade."

Konica, in fact, is pulling somewhat of a twist itself by bowing at WCES what Miller calls the "world's smallest video camera": 1.6 pounds big and \$700 expensive. It will allow Konica to tie in its new super high grade videotape.

At Fuji, John Dale also shares the longer perspective with Miller, and hints that Polaroid and Kodak had

better be prepared to play the high-stakes blank tape game. "The dealer and the consumer have yet to determine where quality fits in. A manufacturer today has to have the financial resources to advertise heavily and create exciting and appealing value-added promotions, and to be able to exist on low margin and in some cases no margin."

Among the relentless conjecture immediately prior to the WCES was the conventional wisdom that initially Polaroid and Kodak would target the distribution channels where they presently market film, i.e., mass merchandisers. This, to some extent, relieves those blank tape marketers in other channels: audio stores, record/tape stores, video stores and so on.

Dale places extreme importance on distribution channels. He cites the electronics store and television specialty outlet as the first channel where price cutting exists. By con-

trast, the major department stores and mass merchandisers will actually target a profit from blank tape, Dale believes. Dale recognizes the record/tape chains as a subcategory of the mass merchandiser channel.

"Record/tape chains have over-head to the extent that they have to make some profit on blank tape." Dale sees still another critical channel as the "transshipper distributor," who he says "makes nickels and dimes over cost and ships anyone anywhere."

Both Dale and Miller look beyond the initial phase of the Polaroid and Kodak rollout, where the firms are purchasing base film, to the day they make their own. As for marketing impact, Miller sees Polaroid and Kodak affecting mass merchandiser entrenched brands like TDK, Maxell, Sony and 3M. "They'll [Kodak and Polaroid] have to go where their strength is, the mass merchandiser."

DENON

Denon audio tape will introduce its first hybrid formulation, Model DX8, a blend of metal alloy and CR02. Aimed like Denon's prior tape releases at the audiophile, the 60 and 90-minute formats will list for \$6 and \$8, respectively, according to Stephen Lesser, marketing director.

Denon is also making two-packs of DX-1-3-7, all three of which will list for double the cost of a single package with discounts to dealers.

Two standing floor displays are expected shortly. Equipped on wooden casters for easy floor movement, each holds 360 blank cassettes. Storage space with mounted doors is furnished on the lower part of each display.

Denon is centering its marketing thrust on Boston, Atlanta and Chicago in the first half on 1984, Lesser says.

TDK

Introduction of a new HX series metal pattern tape suitable for interface with digital recording in 60 and

90-minute lengths puts TDK in the forefront of upgrading audio tape to the digital era. This is a tape set in the high bias position at 70 microvolts.

Also bowing at CES are two models of videotape, T-120 and L-500 in extra high grade "hi fi" blank video tape. The formulation provides for dramatically fewer dropouts and more chroma as TDK, among other leading brands, continues to stress high performance in both audio and video blank tape.

FUJI

A flamboyant blank videotape sweepstakes, another on high performance audio blank tape and a full line of computer software characterize Fuji's CES showcase. The "Tape Your Best Self" video sweepstakes ties Fuji to the National Basketball Assn., as parent Fuji Photo is linked to the Olympics. Top prize is a trip for two to NBA playoff games. The audio sweepstakes pushes the GT-1 tape that has been dramatically baked in ovens at trade shows to demonstrate its car environment adaptability. The promotion is called "We Take The Heat."

Fuji is now boasting a full line of floppies, including the 8-inch standard, both 3¹/₂ and 3-inch micro and compact sizes and the popular 5¹/₄ diameter floppy in the various density configurations.

MAXELL

Coming off its recently concluded rebate program, Maxell is bowing at WCES a \$25,000 "Capture The Gold" sweepstakes keyed to the Olympics, a direct approach to the college market and an upgrading of dealer level sales personnel to stress the benefits of Maxell and push sales off the price hangup.

In line with its HGX high grade video product, Maxell has prepared flip charts in essentially a sales training seminar approach. Also key is Maxell's recognition of the sound in television. At WCES, reps will walk delegates through a visual on how sound is laid down in preparing video programs.

Hollywood

• Continued from page CES-14

According to Simon. "It was picked because it fit the mode of a game they were developing, and it had a very recognizable title. They were looking for older properties which already had established name relationships with the audience."

The future of the computer software Hollywood connection seems optimistic, according to those involved in the licensing departments of the major studios. Most of the studios continue to lease their properties, either characters or titles, for software use. Presently, MGM/UA is talking to computer companies about "2010," the sequel to "2001: A Space Odyssey" due in late 1984.

20th Century-Fox is engaged in active pursuit of several computer game concepts for such properties as "Automat," "Buckaroo Banzai," "Give My Regards to Broad Street," "Johnny Dangerously" and "Rhinestone."



KONICA TAPES.
YOU'LL BE HEARING COLORS AND SEEING SOUNDS.



Since nothing can recreate a color or sound better than the human imagination, that's how we're demonstrating Konica quality.

Our TV commercials without music invite you to see the incredible fidelity and naturalness of Konica Audio Tapes.

While, for our video tapes, radio commercials ask you to hear vivid colors and striking scenes.

So once you use your imagination you'll soon be using Konica.

Konica
IT LIVES UP TO YOUR
IMAGINATION.™

Come see us at Booth #325.

Winter CES

Mergers Shuffle Software Deck

• Continued from page CES-8

mutual benefits of acquisition.

"We couldn't be more pleased with our arrangement," gushes Steve Pederson, president of Eduware. "MSA has given us the freedom to pursue our target markets much more aggressively. For example, our post-acquisition advertising budget has quadrupled." Like its acquired sister company, Peachtree Software, Eduware says it looks forward to experimenting with spot television and expanding efforts in in-store merchandising aids.

More merchandising dollars also allow Eduware to conceive the previously unaffordable: an elaborate interactive demonstration disk for retail display on a computer. "It will take several months to develop properly, but we now have the resources and manpower to devote to it," Pederson says, adding that the disk will portray a "slice of the product—maybe half of a subtraction or an algebra module that will more fully convey the program's meaning to the customer."

The educational publisher is also considering widening its exposure on in-store electronic shopping and ordering services offered by such suppliers as PC Telemart and CompuVision. Eduware currently runs five spots on the latter's network. "Video is a key medium in helping the buyer clarify his need and we want to learn to use it more effectively," Pederson explains.

Like Eduware, Creative Software's recent involvement with Cox Enterprises was initiated largely to increase customer and retailer awareness in a crowded arena. Comments Eliot Dahan, Creative's vice president of marketing, "You've got to promote to survive. Before Cox, we talked to a lot of parties. We needed backers who understood the business and the necessity of visibility at retail."

To improve its r&d prowess, Creative purchased two-year-old Funware, of Richardson, Texas, for cash last June. Explains Michael Brouthers, Funware president, "Growth made us sell out. Success in game design had begun to stand in the way of our ability to fulfill our obligations as a supplier. It got to the point where, if K-Mart had ordered 100,000 game cartridges, we couldn't have afforded to supply them." Now, he adds, "This agreement allows us to get back to the business of creating games."

Japan Video On Rise

As the Japanese video hardware production boom continues, Sharp here is expanding its monthly output of VHS VCRs from its present 170,000 units to 200,000 by spring, while Toshiba Corp. is upping its Beta production schedule by 40% to a monthly 100,000 units as from this month.

Sharp produces VCRs at its Yaita plant in Tochigi Prefecture. Its production was running on a monthly 100,000 units through fiscal 1982, which ended March, 1983.

Production has been steadily stepped up, mainly because of a big hike in the total of exports, notably to the U.S. Now it appears that Sharp VCR production for the year ending March, 1984, will total 1.8 million units, up 37% on the previous year. The company anticipates continued increase in demand for video hardware, particularly through the popularity of its thin-type model and the hi fi VCR first marketed here in early December. The company plans to add three more production lines at

Some firms prefer to speed entry into the field by riding piggyback on a single, established hit produced by a small independent. Such was the strategy behind Scarborough Systems' buyout of Lightning Software for cash and ongoing royalties in September, which was used to announce its own software startup. Lightning's "Mastertype" has adorned best-seller charts since its debut over a year ago, points out Francis Pandolfi, Scarborough president.

"The acquisition of Lightning gives us a running head start in the industry. It will propel us from the realm of the relatively unknown to a prominent position in the home and educational software segment." In turn, Pandolfi says, Lightning will receive a broader marketing campaign for its winning program; Scarborough is financing a cartridge format and other licensing and distribution agreements to "bring the product to the attention of a much wider audience," he notes, adding that "Mastertype" has already generated more than \$2 million in retail sales.

Distributors are also getting annoyed by the acquisition angel. SKU reached a tentative agreement in October with McKesson Corp., a mammoth distributor of liquor, pharmaceuticals and industrial chemicals. If, as anticipated this month, the arrangement comes to fruition, SKU will announce a number of new distribution policies to be backed by the parent company, including an aggressive move toward electronic order and delivery.

"We understand software sales and marketing and the importance of product review," explains Bob Brownell, SKU president and co-owner. "We also have good industry contacts. What we lack, however, is a strong retail distribution network and a comprehensive computerized distribution system." McKesson, he notes, "pioneered electronic order entry, so the match is very complementary."

Brownell likens SKU's timing of the agreement to the events following IBM's entry into personal computers in 1981. "If a giant organization can step into and take over an industry originally made up of garage operations, then we thought it would be good to go with that kind of company now rather than have to go up against them later."

Companies shying away from matchmaking cite the problems that begin as soon as the honeymoon

ends. CBS Software, for example, first considered entering the business via acquisition, but quickly backed away. "If we purchase anybody, it would be only for partial equity," maintains Ed Auer, division president. "Once you ask a free-wheeling group to start filling out time sheets, all of a sudden there's an attitude change."

Some companies just haven't yet discovered the right soul mate. Micro D, for example, recently ended negotiations to acquire High Technology Distribution, Inc., a privately held microcomputer distributor. But other major players, such as McGraw-Hill, which bought Aardvark Software, a small business software publisher last June, and Warner Communications, Inc., which is scouting out possible acquisitions for its Warner Software division, say they will continue to fuel their software marketplace fires with small fry.

As John Imlay, Jr., chairman of MSA, said in a recent interview, he had a particular reason for visiting the November Comdex show: "I'm going with a bag of money looking for products."

Home Video

• Continued from page CES-31

Rides" and the recently re-released version of "A Star Is Born" with Judy Garland, including new footage and special packaging.

To tie in with "Yentl," Warner is repricing three Barbra Streisand titles and releasing a fourth. "What's Up Doc," "A Star Is Born" and "The Main Event" are now \$39.98 list, as is the new release "Up The Sandbox."

For the spring, Warner will offer a price promotion similar to last year's "Spring Fever" program. Special dealer incentive promotions will support titles not yet announced.

Worldvision, known for its children's titles, this quarter releases several new additions to its line of cartoons: the Ruby-Spears cartoons Plastic Man, Thundarr The Barbarian, Fangface and Heathcliff and Marmaduke. Other new titles are "Breakthrough," "Hustling," and "Are You In The House Alone?"



Chart Beat

• Continued from page CES-10

While Warner had the most titles on the two charts, Paramount did somewhat better in the upper end. The company had the top two rental titles and two of the top three sales hits with "An Officer And A Gentleman" and "Star Trek II: The Wrath Of Khan."

Paramount was also the leader in low-end pricing. The company fixed \$39.98 price points on such smash hits as "Raiders Of The Lost Ark," "Flashdance," "48 HRS." and "Star Trek II," and set a \$29.98 list on the blockbuster "An Officer And A Gentleman."



Aiwa enters the home video field with its V-5 Beta Hi-Fi system, a three-piece system which features a 13.7 pound VCR, SV-50M Beta Hi-Fi adaptor and the RC-V10 remote controller.

OVER 50 MILLION TURNTABLES ARE SPINNING IN THE U.S. THEY ALL NEED REPLACEMENT NEEDLES.

Customers have both wants and needs. Sooner or later, needles and cartridges need replacing.

Pfanstiehl dealers fill those needs (which gives them hundreds of chances to sell the "wants").

Pfanstiehl is the replacement leader, supplying over 1200 models. We make you the expert by providing in-store service, a copyrighted catalog system, pocket needle locators and the best array of dealer aids in the business. Pfanstiehl needle profit margins will be among the highest in the store. Sell what they need.

Sell **Pfanstiehl**
3300 Washington St. • Waukegan, IL 60085

SHIG FUJITA
Tokyo Correspondent

NBD Purchases Video

Overseas broadcast tv and cable rights to more than 20 titles from the Picture Music International catalog have been acquired by new distribution company NBD Pictures in London.

Among the 22 hour-long music videos included in the agreement are Queen's "Greatest Flix," the Tubes' "Completion Backward Principle" and Soft Cell's "Non-Stop Exotic Videoshow." Other featured artists include Cliff Richard, Tina Turner, the Little River Band and Maze. However, some major releases from the PMI (formerly EMI Music Video) catalog are excluded, most notably Olivia Newton-John's "Physical" and "Duran Duran."

Commenting on the deal, PMI director Geoff Kempin says: "We have a commitment to exploit our productions on all media, whether it's video software, broadcast tv or cable. NBD is ideally placed to handle our product for overseas tv sales, and may also lead us to new programming opportunities."

NBD Pictures was launched at

Vidcom last fall by Nicky Davies, former head of Island Films. She is already involved in overseas marketing of programs from several leading U.K. music video operations, including Island, Virgin, Palace and Chrysalis, and is also handling a series of 50 three-minute video shorts from broadcast station Channel Four. Her deal with PMI covers Europe and other territories worldwide, but excludes America and Japan.



Winter CES Distributors

• Continued from page CES-6

detailed product catalogs, then complete a special store order form which is processed overnight by First Software.

Major technology trends in the "serious" software segment center almost exclusively around multitasking, or program integration, maintains Lorraine Mecca, president of Micro D, Fountain Valley, Calif.

"Until recently, a user put in his word processing program, put in his spreadsheet program to do financial applications, and put in his database manager to organize files," she says. "Now, all of these applications can work together—the way people do—in a single, integrated package." At Winter CES, Mecca adds, retailers can expect to see integration and "windowing," or the simultaneous, onscreen presentation of several task choices "in nearly every new business package."

Micro D's four national sales locations are uncovering an interesting demographic trend, Mecca notes. "It seems that Texas is our most business-oriented sales state, California accounts for the majority of our entertainment sales, and New England leans heavily toward educational purchases."

Such applications as accounting, database management, and word processing currently account for 70% of Micro D's software sales. "That's dollar volume, of course. In terms of units, recreation is still way out in front." Among recent best-sellers on the company's "Dealer's Choice" list are "1-2-3," by Lotus Development Corp.; "PFS:graph," by Software Publishing Corp., and "Multitool Word," by Microsoft.

Further, distributors say they are witnessing a major effort on the part of both productivity and education software publishers to supply retailers with more comprehensive demonstration tutorials, frequently on disk, as well as display materials that may ease the retailer's customer education burden.

"I still think the major issue at retail continues to be the need for proper store display and product compartmentalizing, preferably by machine and subject category," SKU's Brownell contends. He says that, in spot store checks conducted by SKU, "Far too many merchants had product stashed in the back of the store and out of the customer's sight."

Both First Software and SKU look toward in-store electronic shopping and ordering, known as teledistribution, as the long-term panacea for relieving salespeople of the need to familiarize themselves with the hundreds of new software packages that reach store shelves monthly. Both firms are gearing up to offer retailers computerized shopping and order entry systems sometime in 1984.

CHERYL PARKER



Monster Cable's namesake speaker wire

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; CES Copy Coordinator, Ethlie Ann Vare; Cover, J. Daniel Chapman.



Sanyo introduces two cube-shaped AM/FM stereo cassette recorders, each featuring a 6-way speaker system and the automatic music select system. The M7735, top, can be operated horizontally and retails for \$149.95. The M7755 has detachable speaker enclosures and soft touch tape transport controls with a \$179.95 retail price.

Vid Music Reviews

• Continued from page CES-10

tough plan/I want to spend my life/With a big tough wife.

The presentation is subdued, even tedious. Now a Culture Club video would be something to see...

PAUL GREIN

THE MEN IN THE BLUE SUITS—Video Magazine Vol. 1, No. 1 (2980 McFarlane Rd., Coconut Grove, Fla. 33133). Produced and directed by John Robson & Cory James for Instant Replay. 60 minutes. \$29.95.

Rolling Stone, eat your heart out. This videocassette provides visual stories along the lines of stories Rolling Stone used to print: a large dose of music, some politics, new electronics products, and so on. It's all presented in a professional style, with articulate narration and strong footage. Yet there's a raw edge to things that is appropriate for the rock and roll subject matter.

The Men in the Blue Suits are a team of five reporters from the Miami area who prepare news items for MTV, among other outlets. Wisely, they retain the rights to the segments they shoot, and obtain clearances from all artists shown in performance.

Included in this cassette, which Sony's video software division has just signed on to distribute, is coverage of rock events in Trinidad, Jamaica, and, of course, Miami. There is also amusing commentary to a segment on drummers and their styles, a funny but too-long bit on Chicago deejay Jon Brandmeier (WLUP), coverage of new products at the Consumer Electronics Show, several rock profiles and two video clips.

A few suggestions to the Men: A better table of contents than the one on the back of the box, and some mention of the dates of the events covered. Obviously they don't want the material to seem outdated, but a magazine, by its very definition, must become so.

There is also some corny footage accompanying music by A Flock Of Seagulls (seagulls, what else?). But overall this "Video Magazine" is a well-taken step beyond the print medium.

LAURA FOTI

OLIVIA NEWTON-JOHN, "Twist Of Fate," MCA Home Video VHS 80066. Directed by Brian Grant, David Mallet. 25 minutes.

Newton-John's third commercial video release is an excellent value, featuring six clips for \$19.95. Four of the songs are featured in Newton-John's movie with John Travolta, "Two Of A Kind"; the other two were cut for her last album, "Greatest Hits Vol. 2." All but one of the

clips were directed by Brian Grant, who previously directed Newton-John's videos "Physical" and "Olivia In Concert."

The most striking clip is the smash title song, which intercuts between original footage and scenes from the movie. The original footage has a very sleek, sophisticated feel, with Newton-John looking like a stylish Vogue model.

Nearly as good is the clip to "Shaking You," which unfolds like a mini-movie. The song tells the story of Newton-John's love for a man who's unattainable, and the video is appropriately torchy, with a distinctly European look and style. (It was shot on location in Venice.)

"Livin' In Desperate Times," Newton-John's forthcoming single, and "Heart Attack," her 1982 smash, are both manic, broadly-played clips which mirror the frantic pace of the records. But "Tied Up," a modest hit a year ago, is staged with limited imagination. It simply features Newton-John singing and dancing a bit in front of her band.

The only clip not directed by Brian Grant is "Take A Chance," which was directed by Grant's partner, David Mallet. The video is a soft-focus valentine, which suits the wispy nature of the song, but also serves to make the overall package excessively slushy and syrupy. The one grace note is that the clip features inventive choreography by John Travolta, who also appears in the clip singing with Newton-John.

PAUL GREIN

VARIOUS ARTISTS—"Let's Have An Irish Party," Rego Video, RV831, (64 New Hyde Park Rd., Garden City, N.Y. 11503). Directed by Marty Abrahams for Franklin Communications Productions. 60 minutes. \$39.95.

About 15 minutes into this hour-long program singer Carmel Quinn remarks, "There's no party like an Irish party," and she's proved right as a number of Irish singers, dancers and storytellers keep things lively.

Admittedly, the market is limited for a title featuring only Irish songs and performers. Still, "Let's Have An Irish Party" has surprisingly broad appeal. From the lovely "Innisfree," which is intercut with scenes from Irish paintings, to the rousing "Streets Of New York" by Richie O'Shea, with scenes of a policeman coming into Kennedy's, the New York club where it all takes place.

Throughout, there is excellent sound and visual quality, and the packaging also is attractive. Performers include Paddy Noonan on accordion, Anna McGoldrick, the Reagan Family Dancers and Barley Bree, a group that plays traditional folk songs, as well as what must be a new one: "Hand Me Down My Jogging Shoes."

LAURA FOTI

We're letting the cat out of the bag!



See The Most Revolutionary New Concept In Cassette Storage At CES Booth # 919

SEND FOR FREE CATALOG

LEBO PEERLESS

Call Us Today. TOLL-FREE TO ORDER (800) 526-1366
Or in N.J. (201) 429-8600 • Telex No. 133126
60 West Street • Bloomfield, N.J. 07003

Today's best investment. Now warehoused in USA.

Sales Office:
ICM Inc.
P.O. Box 12634
Overland Park, KS 66212
(913) 888-0900





LEADERS OF THE PACK.

Just six months ago CBS Records introduced the first Compact Discs to America, with critics hailing them as "the wave of the future."

Since that first release, our ever-growing CD catalog remains unmatched in offering a balanced repertoire of 100 titles by superstar artists in *all* categories of music—including Michael Jackson's "Thriller," the #1 CD industrywide.

This year more best sellers are on the way. Including the latest hit albums by Paul McCartney, Bob Dylan and Earth, Wind & Fire, plus new classical releases from Lorin Maazel, Glenn Gould and Kiri Te Kanawa, to name just a few.

We believe 1984 will be The Year Of The CD, with CBS Records continuing to play a major role in the growth of this new technology.

Because there's nothing really "small" about these revolutionary new discs. Except their size.



DROP BY THE COMPACT DISC GROUP BOOTH AT CES TO HEAR THE NEW CBS DEMONSTRATION CD IN ACTION.



**CBS
FOX**
VIDEO™

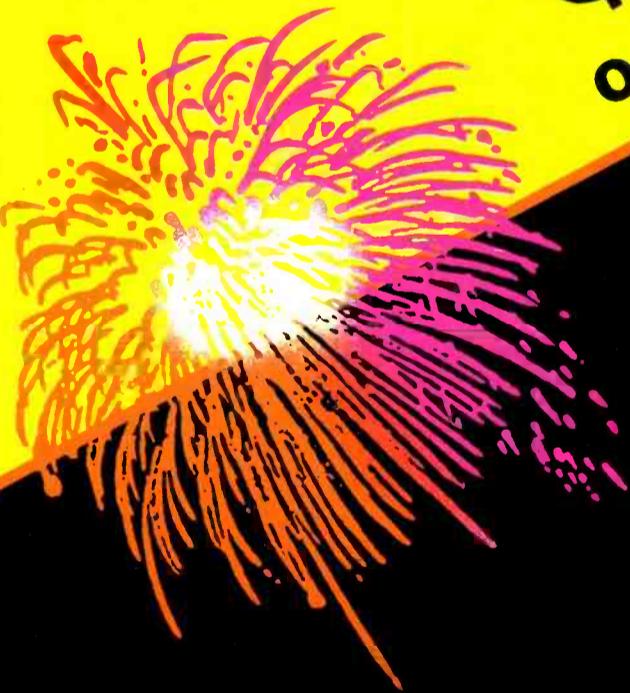


VIDEODISCS

NOW
\$19.98*

Over 200 Titles to Choose From!

Contact Your Distributor For Details



*Single discs suggested retail price. Actual selling price determined by dealer

CED is a trademark of RCA Corporation

© 1984 CBS FOX Company. All Rights Reserved

Fair Showcases Chicago Scene

Spotlight To Shine On Local Acts At Sixth Annual Event

By MOIRA McCORMICK

CHICAGO—More than 1,000 attendees are expected at the sixth annual Jazz Fair, to be held here Jan. 30 at the Blackstone Hotel from 6 p.m. until midnight. Sponsored by the Jazz Institute of Chicago, the event features live performances, vintage jazz films, slides and videotapes as well as a "Jazz Midway" retail and public service market.

"At this annual midwinter gathering of the jazz community here, our goal is to make the public aware that great things are happening in Chicago music on an international level," says Kaye Britt, a spokesperson for the Jazz Institute of Chicago.

According to Bob Koester, president of local jazz/blues label Delmark Records and owner of the Jazz Record Mart retail outlets, the fair was originally conceived as a fundraiser for the Jazz Institute. Koester

says the fair has now become a showcase for deserving local talent as well, in addition to "a good way to get rid of the after-Christmas blahs. Plus," adds Koester, "the fair supplies employment for about 40 musicians on a traditionally slow night of the week (Monday)."

Entertainment is to take place on four floors of the Blackstone, with live music in three rooms and films on the fourth level. Local jazz artists performing include Bebop Sam, Bill Porter's 17-piece big band, Marty Grosz, Frank Chace, the Dan Shapera Trio, the Fred Anderson quartet with Lester Lashley, the Laurel Masse Band and pianist Art Hodes in a blues workshop.

Videotapes featuring the Art Ensemble of Chicago, Eddie Jefferson and Johnny Griffin are scheduled for viewing, as is Koester's collection of jazz-related films. One presentation

entitled "Jazz Can Be Fun," he says, features cartoons from 1929 to the '50s with incidental music provided by the likes of Cab Calloway, Louis Armstrong, Jack Teagarden and Duke Ellington. Of special interest, says Koester, is a Betty Boop series featuring musical backing by Calloway, Armstrong and Don Redman. Big band "jukebox movies" from 1941-47 by Fats Waller, Meade Lux Lewis, Jimmy Dorsey and others also are on tap.

The aforementioned "Jazz Midway" is to include some 25 exhibitors and vendors, including local jazz labels, retailers and magazines, plus representatives from FM stations WBEZ, WXFM, WNUR and WXRT, according to the Jazz Institute's Britt.



BERKLEE BLOWOUT—Howard Johnson demonstrates some advanced tuba techniques as part of the Visiting Artist Series at Boston's Berklee College of Music. Johnson has led two bands, *Substructure* and *Gravity*, and has performed with such artists as Charles Mingus, Gil Evans and Oliver Nelson.

BY PROMOTER WIM WIGT

'84 Amsterdam Fest Planned

AMSTERDAM—Dutch concert promoter and record producer Wim Wigt, who specializes in jazz talent, will continue with his plans to establish an annual Amsterdam Jazz Festival to compete with Paul Acket's North Sea Jazz Festival in The Hague, now into its ninth year.

With sponsorship from the Camel tobacco company, Wigt inaugurated his Amsterdam Festival last July,

making a personal investment of \$28,000. The five-night event featured Art Blakey's Jazz Messengers (who record for Wigt's Timeless label), Machito, Larry Coryell/Chet Baker, Jan Garbarek and Ronnie Scott. But attendance was clearly below the break-even point.

"I started too late, the weather was too hot and promotion inadequate," says Wigt, acknowledging that the

festival was a flop. But he's resolved that the 1984 Amsterdam Jazz Festival will be bigger and make more international impact. He's seeking out additional sponsors and is checking the possibility of presenting the festival in other Dutch cities.

Meanwhile, Wigt is keeping up his primary activity of organizing European tours of jazz soloists and groups, including the Timeless All Stars, with Bobby Hutcherson, Harold Land, Curtis Fuller, Cedar Walton, Buster Williams and Billy Higgins.

The "Timeless" tag comes from Wigt's record label, which was founded eight years ago and has a catalog of nearly 70 albums. Most of the albums have been produced by Wigt, predominantly in U.S. recording studios. The catalog includes five albums by the Lionel Hampton Big Band, five by the Catalan pianist Tete Montoliu and six by Blakey's Jazz Messengers. Last year, one of Wigt's productions, "Machito And His Salsa Big Band," recorded in the small town of Loen aan de Vecht, Holland, received a Grammy Award.

Timeless is also putting out a number of albums from the Japanese Baystate catalog, a subsidiary of RCA Victor with which Wigt made a license deal early last year. The albums include two with Benny Golson and Curtis Fuller and one by the Timeless All Stars, recorded in Rudy van Gelder's New Jersey studio as a co-production with Baystate.

Wigt currently has export deals for his label with most of the major record markets, going through Rick Ballard in Berkeley for the U.S. West Coast and Rounder in Cambridge, Mass. for the rest of the U.S.



Photo by Ellen Findlay
BACKYARD BUDDIES—Concord Jazz chief Carl Jefferson, left, huddles with Rosemary Clooney and Woody Herman near the label's Concord, Calif. base. Jefferson recently produced the first pairing of the singer and the bandleader/clarinetist, "My Buddy."

New Studies Shed Light On Armstrong, Bob Crosby

Illuminating books on Louis Armstrong and the memorable Bob Crosby orchestra provide enjoyable reading for the wintry nights of the new year.

James Lincoln Collier is the author of "Louis Armstrong: An American Genius," published at \$19.95 (hardback) by the Oxford Univ. Press, New York. In 383 pages, Collier covers the ever-fascinating story of the New Orleans singer/trumpeter in more detail than has ever been published previously.

He also offers evidence that Armstrong was born several years before his long-accepted natal date of July 4, 1900. Louis' childhood, and particularly his years in Chicago when Windy City gangsters' threats affected his career, is carefully documented, as are his innumerable recording sessions and his slow, hard-earned, step-by-step climb to national and global triumphs.

Armstrong lived only for his music. He craved the approbation of audiences and frequently worked in defiance of his doctor's urging him to stay in bed. His death in 1971 terminated a colorful career which Collier covers well. Much of the Satchmo story has been recited in other books, but Collier's insights add to the Louis legend.

★ ★ ★

England's John Chilton titles his latest work "Stomp Off, Let's Go." It's the remarkably researched story behind the Bob Crosby band and is available in paperback for \$16 from Oak Lawn Books, Box 2663, Providence, R.I. 02907.

Chilton has authored six previous books on jazz, including a gem on Armstrong. His Crosby tome comprises 284 pages and an excellent collection of photos needed around the www.americanradiohistory.com

"best dixieland band in the land" of 1935-42.

Originally, in the dreadful days of the Great Depression, the band was a co-op unit headed by saxophonist/manager Gil Rodin. Most of the men had played in the Ben Pollack orchestra. They selected Crosby to front the new group, and although Crosby for a time battled an inferiority complex—he was aware that he lacked the vocal talents of his older brother Bing—he developed into one of the most skilled front men in the big band arena.

The Crosby crew boasted many superb musicians, among them Eddie Miller, Bob Haggart, Matty Matlock, Yank Lawson, Nappy Lamare and Ray Bauduc. Yet they scrambled and scuffled for several years before the brass ring was theirs. A distinguished series of records for Decca solidified the band's success.

Chilton contacted more than 100 persons who were affiliated, one way or another, with the band in assembling a mountain of valuable information. Much of it has never before been published. He does not overlook the contributions of Irving "Fazola" Prestopnik, Joe Sullivan, Bob Zurke, Jess Stacy, Charlie Spivak and Muggsy Spanier to the band's high standards. But one wonders why Chilton ignored the 1953-54 attempted comeback of the Crosbyites on Capitol Records—an expensive, valiant effort which failed. Chilton had the information in his files but, mystifyingly to this reviewer, failed to use it.

Still, it's an excellent contribution to jazz literature—despite far too many typographical errors. Chilton obviously adored the Crosby band, and his enthusiasm is evident. He includes a biographical listing of all the musicians employed by Crosby and Gil Rodin in the organization's seven-year life. **DAVE DEXTER JR.**

This Week		Last Week		Weeks on Chart		ARTIST		Title, Label & Number (Dist. Label)	
1	1	28				27	31	3	SADAO WATANABE Fill Up The Night, Musician 60297 (Elektra)
2	2	18				28	24	12	OREGON Oregon, ECM 1-23796 (Warner Bros.)
3	5	57				29	30	16	HERB ALPERT Blow Your Own Horn, A&M SP-4949
4	4	8				30	32	26	JOHN McLAUGHLIN, AL DIMEOLA, PACO, DELUCIA Passion Fire & Grace, Columbia FC 38645
5	3	14				31	33	30	LARRY CARLTON Friends, Warner Bros. 1-23834
6	10	12				32	35	14	KEITH JARRETT Standards, Vol. I ECM 1-23793 (Warner Bros.)
7	7	38				33	29	32	MILES DAVIS Star People, Columbia FC 38657
8	18	6				34	39	3	FREDDIE HUBBARD Sweet Return, Atlantic 80108-1
9	9	10				35	34	164	GROVER WASHINGTON JR. WineLight, Elektra 6E-305
10	11	40				36	38	79	DAVID SANBORN As We Speak, Warner Bros. 1-23650
11	14	80				37	37	61	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247
12	12	28				38	36	84	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
13	13	36				39	41	28	RAMSEY LEWIS Les Fleurs, Columbia FC 38787
14	6	20				40	43	3	WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)
15	15	22				41	42	3	JIMMY SMITH Keep On Comin' Vol. One, Musician 60300 (Elektra)
16	16	14				42	28	8	HUBERT LAWS Make It Last, Columbia FC 38850
17	8	12				43	40	57	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215
18	19	28				44	46	30	TANIA MARIA Come With Me, Concord Jazz CJ 200
19	17	15				45	45	46	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band, GRP A 1001
20	23	6				46			MILES DAVIS Heard Round The World, Columbia FC 38507
21	21	22				47	47	111	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
22	22	12				48			MARK ISHAM Vapor Drawings, Windham Hill WH-1027 (A&M)
23	20	22				49	48	134	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM- 1-1190 (Warner Bros.)
24	25	8				50	44	12	STEVE SMITH Vital Information, Columbia FC 38955
25	26	10							
26	27	124							

Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Talent & Venues

Jackson Leads Music Awards Cops 10 Nominations; To Receive 'Award Of Merit'

By PAUL GREIN

LOS ANGELES—The 11th annual American Music Awards could just as well be renamed the Michael Jackson Awards. Jackson is nominated for 10 prizes, and is also slated to receive the annual "Award Of Merit." The awards will be presented next Monday (16) on a two-hour ABC telecast hosted by Lionel Richie.

Jackson is nominated for favorite male vocalist in both the pop/rock and soul categories. He's also entered in both fields with "Thriller" as favorite album, "Billie Jean" as favorite single and both "Billie Jean" and "Beat It" as favorite video.

The video category is new in this year's balloting, which is based on a national sample of 20,000 record buyers. In the pop/rock field, Jackson's two clips square off against Billy Joel's "Tell Her About It." In soul, they face Donna Summer's "She Works Hard For The Money."

Runners-up to Jackson in the nominations are Alabama and Lionel Richie with four each and Willie Nelson, Dolly Parton, the Police, Kenny Rogers and Donna Summer with three each.

At 25, Jackson is the youngest recipient to date of the "Award Of Merit," which is presented for "out-

standing contributions over a long period of time to the musical entertainment of the American public." Previous winners of the award have been Bing Crosby, Berry Gordy Jr., Irving Berlin, Johnny Cash, Ella Fitzgerald, Perry Como, Benny Goodman, Chuck Berry, Stevie Wonder and Kenny Rogers.

Thus, while in earlier years the award recognized important pioneers in various fields of American music, in the past three years it has simply saluted the leading creative and/or commercial figure of the day.

Diana Ross will present the award to Jackson. Also participating in the salute will be Paul McCartney, Quincy Jones, Jane Fonda, Kenny Rogers, Barry Manilow, Liza Minnelli and Yul Brynner.

Set to perform on the telecast are Alabama, Irene Cara, Janie Fricke, Barry Manilow and Lionel Richie. In addition, Culture Club will be seen live via satellite from London. The show will also feature a salute, hosted by Barbara Mandrell, to three key musical figures who died in the past year: Karen Carpenter in pop, Muddy Waters in soul and Marty Robbins in country.

Here's the complete list of nominees:

POP/ROCK

Favorite Album: Def Leppard's "Pyromania," Michael Jackson's "Thriller," the Police's "Synchronicity," "Flashdance" soundtrack.

Favorite Single: Irene Cara's "Flashdance... What A Feeling," Jackson's "Billie Jean," the Police's "Every Breath You Take," Bonnie Tyler's "Total Eclipse Of The Heart."

Favorite Video: Jackson's "Beat It," Jackson's "Billie Jean," Billy Joel's "Tell Her About It."

Favorite Male Vocalist: David Bowie, Jackson, Billy Joel, Lionel Richie.

Favorite Female Vocalist: Pat Benatar, Stevie Nicks, Donna Summer, Bonnie Tyler.

Favorite Group: Def Leppard, Daryl Hall & John Oates, Men At Work, the Police.

SOUL

Favorite Album: Jackson's "Thriller," Gladys Knight & the Pips' "Visions," Prince's "1999," "Lionel Richie."

Favorite Single: Jackson's "Billie Jean," Rick James' "Cold Blooded," Mtume's "Juicy Fruit," Lionel Richie's "All Night Long."

Favorite Video: Jackson's "Beat It," Jackson's "Billie Jean," Donna Summer's "She Works Hard For The Money."

Favorite Male Vocalist: Jackson, Rick James, Prince, Lionel Richie.

Favorite Female Vocalist: Angela Bofill, Irene Cara, Aretha Franklin, Donna Summer.

Favorite Group: DeBarge, Gap Band, Isley Brothers, Gladys Knight & the Pips.

COUNTRY

Favorite Album: Alabama's "The Closer You Get," Lee Greenwood's

(Continued on page 43)

Clinton Spreads His Funk Over Several Labels

NEW YORK—There's a gang of what George Clinton calls "fresh funk" on the horizon.

The dance music maestro, rejuvenated by the success of the hit single "Atomic Dog," initiates yet another label association in March when he bows Tres Lewd, featuring his sons Tracy and Darryl, on the MCA-affiliated Hump Records label.

Clinton, who has made a career out of multiple aliases, has also readied a new Funkadelic album for MCA. Then there's a new Parliament record in the offing; it will see daylight on the Uncle Jam wing of CBS.

"Obviously, we're not dead yet," cracks the P-Funk maestro, who was here to promote his own "You Shouldn't Nuf Bit Fish" on Capitol and "Urban Dancefloor Guerillas" by the P-Funk All-Stars on Uncle Jam. The latter album includes "Hydraulic Pump," which was released independently in 1982 as a single on the Hump label.

At 43, Clinton, who lives on a farm outside of Detroit ("There's no phone, we have chickens and about 2,000 stuffed animals"), expects to mount a major tour this spring with the P-Funk core in support of the various projects. LEO SACKS
www.americanradiohistory.com

AMUSEMENT BUSINESS Boxscore

Survey For Week Ending 1/14/84

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

Among the top concert grosses reported through Jan. 3.

- ERIC CLAPTON, JIMMY PAGE, JEFF BECK, BILL WYMAN, CHARLIE WATTS, KENNY JONES, JOE COCKER, ANDY FAIRWEATHER LOW, RONNIE LANE, RAY COOPER, SIMON PHILLIPS, FERNANDO SAUNDERS, JAN HAMMER, CHRIS STANTON, PAUL ROGERS—\$830,000, 41,500, \$20, Bill Graham Presents, Cow Palace, San Francisco, three sellouts, Dec. 1-3.
- ERIC CLAPTON, JIMMY PAGE, JEFF BECK, BILL WYMAN, CHARLIE WATTS, KENNY JONES, JOE COCKER, ANDY FAIRWEATHER LOW, RONNIE LANE, RAY COOPER, SIMON PHILLIPS, FERNANDO SAUNDERS, JAN HAMMER, CHRIS STANTON, PAUL ROGERS—\$784,000, 39,200, \$20, Bill Graham Presents, Madison Square Garden, New York, two sellouts, Dec. 8-9.
- MANHATTAN TRANSFER—\$244,075, 9,430 (11,748 capacity), \$30, \$25 & \$20, in-house, Radio City Music Hall, New York, two shows, Dec. 31.
- LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$175,782, 15,055, \$12.50, Avalon Attractions, Forum, Inglewood, Calif., sellout, Dec. 14.
- TALKING HEADS—\$144,000, 9,600, \$15, Nederlander Organization, Pantages Theater, Los Angeles, four sellouts, Dec. 13-16.
- GENESIS—\$140,000, 10,000, \$14, Silver Star Productions, Lakeland (Fla.) Civic Center, sellout, Dec. 16.
- TALKING HEADS—\$132,581, 12,441, \$12.50, Avalon Attractions, Long Beach (Calif.) Arena, sellout, Dec. 8.
- QUIET RIOT, NIGHT RANGER, GIRLS SCHOOL—\$88,958, 8,000, \$11.50 & \$10.50, Sunshine Promotions, Hara Arena, Dayton, Ohio, sellout, Dec. 30.
- GENESIS—\$74,858, 5,666, (10,276), \$13.50 & \$12.50, Silver Star Prod./Albert Promotions, Jacksonville (Fla.) Coliseum, Dec. 15.
- QUIET RIOT, NIGHT RANGER, GIRLS SCHOOL—\$74,149, 7,714 (10,106), \$10.50 & \$9.50, Sound Seventy Presents, Von Braun Civic Center, Huntsville, Ala., Dec. 27.
- QUIET RIOT, NIGHT RANGER, GIRLS SCHOOL—\$73,517, 6,850, (10,000), \$11.50 & \$10.50, Sunshine Promotions, Freedom Hall, Louisville, Ky., Dec. 29.
- KISS—\$69,609, \$6,256 (10,000), \$11.50, Beach Club Concerts/Cellar Door Presents, Lakeland (Fla.) Civic Center, Dec. 29.
- CHARLIE DANIELS BAND—\$37,045, 3,142, (4,000), \$14 & \$12.50, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, Dec. 31.
- JOAN JETT & THE BLACKHEARTS, STREETS—\$31,521, 2,384 (3,985), \$13.25 & \$12.25, SRO Prods./Brass Ring Prods., Fox Theater, Atlanta, Dec. 31.
- KISS, AXE—\$21,480, 2,148 (4,000), \$10, Fantasma Prods., Tallahassee (Fla.) Civic Center, Jan. 1.
- TODD RUNDGREN—\$16,884, 1,437, (1,700), \$11.75, Brass Ring Prods., Royal Oak (Mich.) Music Theater, Dec. 30.
- BIG COUNTRY, ELVIS BROTHERS—\$7,746, 957 (1,500), \$9, \$8.50 & \$7.50, Festival East Concerts, Clark Gym, Univ. of Buffalo, (N.Y.), Dec. 17.

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

New Las Vegas Facility Actively Booking Rock

LAS VEGAS—Rock music may make a strong comeback here following the initial concert Dec. 18, featuring Loverboy and Joan Jett, at the new \$30 million Thomas & Mack Center on the Univ. of Nevada at Las Vegas campus.

The new facility, originally designed to host the basketball games of UNLV's Runnin' Rebels, is now being aggressively promoted as a venue for rock groups. With seating for 19,000 at games and 13,000 at concerts, the center is planning to book the Police in February as well as dates for Genesis and the Jacksons.

Pat Christenson, the center's events manager, is counting on booking two or three concerts a month, which would be enough to meet the center's annual minimum budget of \$1.5 million. Christenson contends the facility can be competitive with the Aladdin Theatre for the Performing Arts, which seats 7,500 and books 15 to 18 rock concerts per year, and is the only other major venue here to solicit rock acts.

The city of Las Vegas and the county of Clark have opposed booking rock acts into other facilities in this area because of a 1972 rock concert that ended in a riot when the lead singer was unable to perform. Authorities also point to a free park

concert sponsored last year by radio station KOMP that generated complaints of property damage.

As a result, the new Cashman Field complex is, for now, off-limits to rock promoters, as is the Convention Center. Additional restrictions include a requirement that rock promoters post a bond equivalent to the show's potential gross. Promoters must also obtain a license that, according to one promoter, is as hard to get as a gaming license.

According to Christenson, the Thomas & Mack Center can help rock make a strong comeback here by allowing promoters to work under the promotion license of the center. He also claims security problems, evident in other venues, have been eliminated by strict controls. For rock acts, the center doubles its security staff. IRA DAVID STERNBERG

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

May 13-17, 1984
Killarney, Ireland

Dennis Wilson's Death: End Of A Surfing Era

LOS ANGELES—Dennis Wilson played a pivotal role in directing the most popular and influential American vocal group of the rock era.

Wilson, who drowned Dec. 28 in the ocean at Marina del Rey, Calif., was the only surfer in the Beach Boys. The group's drummer, he prodded brother Brian Wilson to write a song on the subject. The result, "Surfin'," entered the Hot 100 in February, 1962, becoming the first of the Beach Boys' 49 chart hits.

"Surfin'" was released on the tiny Candix label, though the group's next hit, "Surfin' Safari," was issued on Capitol. The group bowed on Warner Bros.' Brother subsidiary in 1970 and moved to CBS' Caribou label in 1979.

The group's golden period began with "Surfin' USA" in early 1963 and ended with "Good Vibrations" in late 1966. It was in this brief span that the group scored all but one of

its 14 top 10 hits. The lone exception was a remake of Chuck Berry's "Rock'n'Roll Music," which capped the group's mid-'70s revival.

That comeback started in 1974, when the greatest hits collection "Endless Summer" climbed to No. 1, a reissue of the single "Surfin' USA" cracked the top 40, the Beach Boys sound-alike hit "Beach Baby" dented the top five and the Beach Boys joined forces with Chicago on the smash "Wishin' You Were Here."

The group has been in decline in recent years, though it reached the top 20 two years ago with "The Beach Boys Medley" on Capitol, followed by a remake of the Del-Vikings' "Come Go With Me" on Caribou.

Wilson was buried at sea last week by special dispensation of President Reagan. He is survived by his wife Shawn and five children.

PAUL GREIN

Custom Quality GLOSSY PHOTO PRINTS in QUANTITY

from your prints or negatives (same size)

- Dependable • Quality • Service • Low Prices

Since 1946

COLOR	100 - 5" x 7"	80¢ ea	COPY NEGS —	
	100 - 8" x 10"	99¢ ea	Color (2 1/2 x 2 1/2)	\$10 ea
B&W	100 - 5" x 7"	\$24.25	from (4 x 5)	\$20 ea
	100 - 8" x 10"	\$32.50	B&W - to 8 x 10	\$5.50 ea
POST CARDS - (plain back)	100 B&W	\$30.00		
			Plus Postage & Handling	



(203) 375-7034

or write for Price List



Bob Graves PHOTO PRINTERS, INC. 40 HATHAWAY DR., STRATFORD, CT 06497

17	22	8	(T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
18	18	9	THAT'S ALL —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724
19	14	17	READ 'EM AND WEEP —Barry Manilow (Jim Steinman), J. Steinman; Arista AS1-9101
20	24	10	MAJOR TOM (COMING HOME) —Peter Schilling (Peter Schilling, Armin Sabol, P.S.P.) P. Schilling, D. Lodge; Elektra 7-69811
21	30	6	I STILL CAN'T GET OVER LOVING YOU —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116
22	26	6	THINK OF LAURA —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658
23	23	10	PINK HOUSES —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215 (Polygram)
24	25	14	IF I'D BEEN THE ONE —38 Special (R. Mills), D. Barnes, J. Carlisi, D. Van Zant, L. Steele; A&M 2594
25	27	12	TIME WILL REVEAL —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705 (Motown)
26	38	10	HOLIDAY —Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478 (Warner Bros.)
27	16	13	LET THE MUSIC PLAY —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolmi; Mirage 7-99810 (Atco)
28	39	5	CHURCH OF THE POISON MIND —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144
29	32	9	AN INNOCENT MAN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259
30	31	14	GOLD —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis VS4 42743
31	34	4	STAY WITH ME TONIGHT —Jeffrey Osborne (George Duke) R. Jones; A&M 2591
32	33	8	SO BAD —Paul McCartney (George Martin), McCartney; Columbia 38-04296
33	20	18	THE SIGN OF FIRE —The Fixx (Rupert Hine) Currin, Woods, West-Oram, Greenall, Agies; MCA 52316
			CUM ON FEEL THE NOIZE —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005 (CBS)
85	90	2	ALMOST OVER YOU —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
86	NEW ENTRY		THE POLITICS OF DANCING —Re-Flex (John Punter) Fishman; Capitol 5301
87	88	2	WHY ME? —Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464 (Warner Bros.)
88	93	2	BIG CRASH —Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199
89	NEW ENTRY		(YOU CAN STILL) ROCK IN AMERICA —Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 52305
90	NEW ENTRY		GIRLS JUST WANT TO HAVE FUN —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120 (Epic)
91	87	6	IN A BIG COUNTRY —Big Country (Steve Lillywhite), Big Country; Mercury 814467-7 (Polygram)
92	89	25	NEW MOON ON MONDAY —Duran Duran (Alex Sackin, Ian Little, Duran Duran), Duran Duran; Capitol 5309
93	69	10	AIN'T NOBODY —Rufus With Chaka Khan (R. Teitelman) H. Wolinski; Warner Bros. 7-29555
94	76	22	BANG YOUR HEAD (METAL HEALTH) —Quiet Riot (Spencer Proffer), C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; Pasha ZS4-04267 (Epic)
95	74	28	WET MY WHISTLE —Midnight Star (R. Calloway) R. Calloway; Solar 7-69790 (Elektra)
96	80	17	YOU'RE LOOKING LIKE LOVE TO ME —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307
97	78	8	CRUMBLIN' DOWN —John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214 (Polygram)
98	71	7	THIS WOMAN —Kenny Rogers (Barry Gibb, Karl Richardson, Albby Galuten), B. Gibb, A. Galuten; RCA 13710
99	91	15	HEART AND SOUL —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726
100	82	20	TELL ME IF YOU STILL CARE —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160 (Epic)
			LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH —Prince (Prince), Prince; Warner Bros. 7-29548

ACTIVISION
WE PUT YOU IN THE GAME.

THE CHALLENGING NEW VIDEO GAME BY LARRY MILLER. ONCE YOU START, THERE'S NO TURNING BACK.

For use with the Atari™ 2600™ Video Computer System™, Atari™ 7600™ and Video Computer System™ are trademarks of Atari, Inc. Also for use with 3rd party Video Computer System™ are trademarks of 3rd party. Atari™ and Video Computer System™ are trademarks of Atari, Inc. Also for use with 3rd party Video Computer System™ are trademarks of 3rd party. Atari™ and Video Computer System™ are trademarks of Atari, Inc. Also for use with 3rd party Video Computer System™ are trademarks of 3rd party.

Talent & Venues

Vegas Record Pools End Feud, Team Up

By IRA DAVID STERNBERG

LAS VEGAS—The two major record pools here, involved in a feud for several years, have now combined operations under one banner, according to directors Frank Anobile, Joel Cammeron and Gary Cosio.

The feud, which began when Anobile and Cammeron both tried to promote the same kind of music, has been resolved with Las Vegas Record Service and Record Systems Inc. joining forces to represent a total of 40 disk jockeys. According to a letter sent by the three directors to the record industry, each of the three men will have his own duties within the umbrella organization, Record Systems Inc., a Nevada corporation incorporated earlier this year.

"Instead of having two pools in Vegas, we will be taking care of two sides of musical interest under one organization," says Anobile. "Frankie and I worked out all our grievances. Frankie basically handles the black disk jockeys and the disk jockeys that play soul music and the real funk stuff, and I'm more into the new music and the new wave," adds

Cammeron.

Cammeron will handle feedback to the record companies and the two "pop-rock" stations, KOMP and KLUC, while Anobile will handle the urban contemporary stations, KCEP and (partially) KUNV. Cosio will handle dance music, dance-oriented rock and new music in the pool.

Anobile's business has been moving mostly to "the street type music, which is black hardcore funk, black music... and even if a lot of my jocks aren't black, they play black music, they cater to the black crowd."

Anobile objects to the record service from New York, claiming the record companies there don't care about the Las Vegas market: "I'm almost prejudiced against the white labels because they've never really done much for me as far as sending me the stuff that I needed when I needed it. And the black labels have just been more than great to us. They sent us as many copies as we needed, sent acts to Las Vegas on several occasions."

Plans for the combined pools include a distribution network for independent labels that want to get records in stores, the setting up of disco areas in hotels on the strip, and a major musical convention for the Las Vegas area. While the pools are combining forces, they are maintaining separate addresses and phone numbers.

JOHN SEBASTIAN

Folk City, New York
Admission: \$10

Half a block and 20 years down the road from the Nite Owl Cafe, where he started out with the Lovin' Spoonful, John Sebastian still radiated warmth and charm with his "good-time music." Gone are the flower-power trappings of his Woodstock/tie-dye era, but intact was his perma-fix smile and positive outlook.

The mature, clean-cut John Sebastian of the '80s was a far cry from the glassy-eyed hippie of the post-Spoonful days, he was even able to admit while introducing his hit theme song from the tv show "Welcome Back Kotter" that the song "made me a rich man."

Sebastian didn't allow that success to go to his head, though. At Folk City on Dec. 17, he performed a save-the-whales song called "Link in The Chain" which displayed his environmental consciousness, and another new song told the sensitive tale of being caught in the middle of recently divorced friends with whom he was equally close.

But mostly, Sebastian was here to have fun. Playing solo, he was unable to perform some of the Spoonful's electric music (which he did masterfully with NRBQ backing him several months ago), but he managed to get around to such crowd-pleasers as "Nashville Cats," "Daydream," and "Rain On The Roof," as well as such solo hits as "She's A Lady" and "Rainbows All Over Your Blues." He even took requests for such Spoonful obscurities as "Bald Headed Lena" and "Four Eyes," rendering them without a hitch.

Although no one could complain that he didn't play enough of his early material (the line "A quarter of my life is almost past" in "Darling Be Home Soon" drew some chuckles), it was

Talent In Action

Sebastian's newer material which proved him to be alive and well. "No More Music At The Nite Owl Cafe" was an ironic tribute to the demise of the Spoonful's spawning ground (the Nite Owl itself is now a record store; a poster shop next door to Folk City is now called the Nite Owl) and the changing Greenwich Village scene. "Tar Beach" was a hilarious ditty about sunbathing on a New York rooftop during the winter months. And "Smokey Don't Go" paid homage to Smokey Robinson with a soft, soulful melody that could have been penned by the Motown singer himself. If the three encores he received were any indication, John Sebastian is far from being just another relic of the '60s.

JEFF TAMARKIN

DEZ DICKERSON

Peppermint Lounge, New York
Admission: \$10

The branches on the musical tree planted by Prince continue to grow. The first to defect from the ranks of the Minneapolis Mafia was Andre Cymone, whose production on the new Evelyn King album is certainly more interesting than his work thus far on two solo albums for Columbia. Jimmy Jam and Terry Lewis were eclipsed by the Time, although they have their own group on the horizon and show amazing promise as writers and producers (S.O.S. Band, Real To Reel). Now comes Dez Dickerson, the former Prince guitarist whose declaration of musical independence was hardly convincing at his New York debut Dec. 30.

Dickerson, whose teased hair, high cheekbones, light brown skin and muscular physique give him the look of a fashion model, is extremely attractive to watch. And his musical vision embodies many of the qualities AOR programmers will probably embrace in the coming year—heavily-synthesized rock-oriented tunes that stand to make a splash on contemporary hit radio stations and with less-than-discrimi-

nating concert audiences.

From a critical standpoint, however, Dickerson's concepts aren't very challenging and his voice isn't very interesting. The same is true of his band, whose Midwestern good looks and stage presence are as anonymous as the music. Ironically, the best songs in the 45-minute set were covers of the Prince tune "When You Were Mine," and "After Hi School," which was written by the Time, although the group showed invention with a four-keyboard lineup on the ballad "I Never Wanted To Be The One."

Dickerson, who is managed by Prince's Cavallo, Ruffalo & Fagnoli and booked by FBI, is obviously lost in this configuration. He proved himself to be a sturdy second man during his tenure with Prince; one hopes that he has more to offer the record company he ultimately signs with.

LEO SACKS

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

May 13-17, 1984
Killarney, Ireland

JANUARY 14, 1984, BILLBOARD



THE NEW AND EMERGING DISCO MUSIC LABEL FROM ITALY!

Here are some of the available brand new releases

ITALIAN 12" DISCO

DOCTOR CAT / WATCH OUT
CRUISIN' GANG / MY MAN
BRANDOW / RAINY DAY
BRYAN DALMINI / TONIGHT IS RIGHT
DIGITAL GAME / I'M YOUR BOOGIE MAN
BRENDA HOWENS / WHAT A FEELING
BAZOOKA / ALIVE
THE SNAPS / CHIRPY CHIRPY CHEAP CHEAP
CAMARO'S GANG / MOVE A LITTLE CLOSER
DUKE LAKE / DO YOU
CHINA TOWN / BETTE DAVIS EYES
P.J. MARCUS / L.A. WOMAN
CELLOPHANE / GIMME LOVE
COMMANDO / TUBULAR BELLS
CONTROL D / VISION IN THE MIRROR
D.F. PAM / ON THE BEAT
DONNA EYES / GOD KNOWS
MIKE CANNON / VOICES IN THE DARK
J.D. JABER / DON'T STOP LOVIN'
MTO / UNIT
BARRY MASON / BODY
THE BLACK ANGEL / CHANGE AN ANGEL
HIPNOSIS / PULSTAR
BRAND IMAGE / ARE YOU LOVING?
SKY CRACKERS / YOU SHOULD BE DANCING

FAKE / DONNA ROUGE
SILVIE STONE / CHARNING PRINCE
CHEAPS / MOLIENDO CAFE
LOS ANGELES T.F. / EVER LIVING FEVER
P. LION / HAPPY CHILDREN
TONY ESPOSITO / JE-NA/PAGAIA (RE-MIX)
ESAVU / BREAKIN' UP
SPLASH DANCE / MANIAC ALIVE
ALBERTO CARRARA / DISCO KING
ART OF LOVE / LOOKING THROUGH THE MIND
KAMILLO / BUENAS NOCHES
FLEXXY-BALL / LOVE THEME FROM
ORIENT EXPRESS / WISH KEY
HIPNOSIS / OXYGENE
JOCK HATTLE / CRAZY FAMILY
MARK & SPENCER / STAY
CAT GANG / LOCOMOTIVE BREATH
KOMA BAND / NI GHI NA
MARTINELLI / VOICE
ASSO / DO IT AGAIN
RICHE HAVENS / THIS IS THE HOUR
HELICON / YOU SEE
M.B.O. / EWOK CELEBRATION
DIANA EST / LE LOUVRE
KOTO / JAPANAISE WAR GAME
ROBI BONARDI / I WANT YOU BABY I REALLY DO
KLAPTO / MISTER GAME

ITALIAN NEW WAVE

TORCH / SAME (NEW LP HEAVY METAL)
AXEWITCH / THE LORD OF FLIES (NEW LP HEAVY METAL)
NOT MOVING / SAME 7"
NOT MOVING / MOVIN' OVER 7"
GATHERED / SAME (COMPILATION) LP
DIAFRAMMA / ALTROVE 12"
FIRST RELATION / V.A. / LP
FRIGIDAIRE TANGO / SAME LP
A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO / DOMESTIC EXILE LP
STEVE PICCOLO / ADAPTATION LP
LISFRANK / NAN MASK EP 12"
NEON / SAME EP 12"
BISCA BISCA / SAME EP 12"
LITFIBA / SAME EP 12"

OTHERS

MAURIZIO ANGELETTI / GO FLY A KITE (FOLK ROCK)
VANADIUM / SAME (HEAVY METAL)
VANADIUM / A RACE WITH DEVIL (HEAVY METAL)
VANEXA / SAME (HEAVY METAL)
MALLARD / IN A DIFFERENT CLIMATE (ROCK)

WE ALSO EXCLUSIVELY DISTRIBUTE ROCK, PUNK, NEW WAVE AND HEAVY METAL INDIE LABELS FROM ITALY AND ALL INTERNATIONAL LABELS

WE ALSO RELY ON A WIDE RANGE SELECTION OF ALL NEW ITALIAN RELEASES

WE ARE IN A POSITION TO EXPORT WITHIN 24 · 48 HOURS FROM ORDER ALL OVER THE WORLD

IL DISCOTTO s.r.l. - via Santa Maria, 94 - 20093 Monzese - (Milano) - Italy
Telephone (02) 254-7951 - ASK for Paolo or Gerry
Telex 340864 DISCOT I

Talent & Venues

Michael Jackson Dominates American Music Awards

• Continued from page 40

"Somebody's Gonna Love You," Merle Haggard & Willie Nelson's "Pancho And Lefty," Ricky Skaggs' "Highways And Heartaches."

Favorite Single: Alabama's "Dixie-land Delight," John Anderson's "Swingin'," Oak Ridge Boys' "Love

Song," Kenny Rogers & Dolly Parton's "Islands In The Stream."

Favorite Video: Alabama's "Dixie-land Delight," Merle Haggard & Willie Nelson's "Pancho And Lefty," Dolly Parton's "Potential New Boyfriend."

Favorite Male Vocalist: Willie

Nelson, Charley Pride, Kenny Rogers, Conway Twitty.

Favorite Female Vocalist: Janie Fricke, Crystal Gayle, Barbara Mandrell, Sylvia.

Favorite Group: Alabama, Oak Ridge Boys, Kenny Rogers & Dolly Parton, Statler Brothers.



Photo by Chuck Pulin

REGGAE DATE—The Itals headline the Bottom Line in New York.

Billboard Survey For Week Ending 1/14/84
Dance/Disco Top 80 TM

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	7	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	40	24	10	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812
2	5	8	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	41	42	4	WE ALL NEED LOVE—Ebony—Quality (12 Inch) QUS 048
3	3	10	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP—all cuts) QE 39107	42	54	4	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)
4	4	10	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	43	44	6	AFTER THE FALL—Kathy Wilson And Kwil—BMO/Columbia (12 Inch) 4W9-04195
5	6	6	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	44	46	4	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741
6	2	11	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	45	50	5	LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (12 Inch) 4V9-42734
7	9	9	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	46	48	5	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)
8	13	6	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	47	39	12	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68
9	12	8	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD—The Rolling Stones—Rolling Stones (LP Cuts) 90120	48	61	2	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977
10	8	12	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	49	56	2	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980
11	7	9	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	50	33	10	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112
12	11	11	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215	51	40	11	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214
13	14	7	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	52	59	4	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257
14	15	6	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	53	68	2	LOVE CATS—The Cure—Sire (12 Inch) 20161-0A
15	10	11	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	54	43	8	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
16	20	5	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	55	45	7	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
17	34	4	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	56	66	13	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)
18	22	5	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979	57	65	2	LOVE CARES—Endgames—MCA (12 Inch)
19	18	13	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	58	52	9	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979
20	16	8	UNISON—Junior—Casablanca (12 Inch) 814725-1	59	51	7	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
21	21	8	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Criteque (12 Inch) CRI 1203	60	69	2	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
22	17	12	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	61	70	2	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412
23	19	8	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A	62	64	4	SKIPS A BEAT—Mayana—Atlantic (12 Inch) 06980
24	25	8	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	63	63	7	TRI-TRA-TRULLALA—Joachim Witt—WEA Int'l/Jem
25	27	8	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	64	71	2	BLUE EYED TECHNOLOGY (REMIX)—France Joli—Epic (12 Inch)
26	26	16	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	65	67	4	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHL 1001
27	28	5	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	66	NEW ENTRY		SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506
28	30	5	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscope (LP Cuts) SS 425	67	NEW ENTRY		NUMBER ONE—Aida—Vanguard (12 Inch)
29	29	7	FINGER ON IT—Robbie Rae—Quality (12 Inch) QUS 049	68	NEW ENTRY		20 QUESTIONS—Tick Tock—RCA (12 Inch)
30	35	4	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	69	NEW ENTRY		AIN'T NO BIG DEAL—Barracuda—Epic (12 Inch)
31	31	7	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080	70	72	2	RAPPIN' RODNEY—Rodney Dangerfield—RCA (12 Inch) PD 13657
32	37	4	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695	71	47	7	GOT TO GET TO YOU—Charade—Profile (12 Inch) PRO 7032
33	23	7	PLEASURE OF LOVE—Tom Tom Club—Sire (12 Inch) 0-20164	72	55	12	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (12 Inch) 4514 MG
34	41	5	UNION OF THE SNAKE—Duran Duran—Capitol (12 Inch) 8567	73	57	5	KEEPIN' MY LOVER SATISFIED—Melba Moore—Capitol (12 Inch) 8569
35	49	4	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103	74	58	14	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220
36	36	6	MAGNETIC—Earth, Wind & Fire—Columbia (12 Inch) 44-04211	75	60	11	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)
37	53	4	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683	76	62	8	I WANNA BE WITH YOU—Armenta—Savior Faire (12 Inch) SF 201 PP
38	38	7	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200	77	74	14	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)
39	32	12	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	78	75	9	PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
				79	76	12	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153
				80	77	10	RISE UP—Parachute Club—RCA (12 Inch) PD-13655

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Dance Trax

By BRIAN CHIN

Even at the height of the disco deluge of winter 1978, there was something of a lull in new releases synched to the year-end hiatus of the record industry at large. Not so this year; new records piled up on an unusually large fall backlog generated by surprisingly prolific indies as well as majors packaging disco as "rock" or "new music."

New albums: **Miquel Brown** is unquestionably the best singer **Ian Levine** has ever worked with (her concluding "Ohhhh!" in "So Many Men" was one of the great moments in 1983 disco). Her "Manpower" album (TSR) is a very high-standard collection of hard, frantic Eurodisco sung with great skill and verve. Best: "He's A Saint, He's A Sinner," which combines what used to be called "pots-and-pans" disco breaks with a definite electric boogie feel. Also "Manpower" and "Beeline," very clean and clear, and "Sunny Day," an attractive, loping radio cut.

Musical Youth's "Different Style" (MCA) presents just that, in a general pop context. "Sixteen" guests **Jody Watley** on lead vocals; "Incommunicado" is good pop-r&b with backups by **Donna Summer**, and an incredibly catchy "What You Talking Bout" has support from **Stevie Wonder**. Our club choice, though, would be "Mash It The Youth Man, Mash It," which calls for a deep-and-heavy dub treatment.

★ ★ ★

Singles and notes: While on the subject, we should note that **Yellowman's** "Zunguzunguzeng" is in fact already released domestically, on Shanachie... **Tina Turner's** fine (and very faithful) revival of Al Green's "Let's Stay Together," produced by the **Heaven 17/B.E.F.** collective, has been in power rotation on import here in New York, but was at presstime only tentatively scheduled for release by U.S. Capitol—sometime in April. We'd direct your attention also to other illuminating covers by Turner on "The Edge," a 1980 **Ike Turner** album on Fantasy, and to "Ball Of Confusion," viewable on MTV and on a Virgin/U.K. album, "Music Of Quality And Distinction."

★ ★ ★

New on the chart: **World Premiere's** "Share The Night" (Easy Street 12-inch) combines the bass riff of "Weekend" with some really good r&b vocalizing; **Jonathan Fearing** mixed and has co-production credit... **Barracuda's** "Ain't No Big Deal" (Epic/Automatic 12-inch) has much of the pop radio appeal of the Madonna hits, having been an early demo cut by her; this version is by writer/drummer/producer **Steve Bright**... **Tictoc's** "Twenty Questions," recently a Canadian import, has been remixed for U.S. RCA by **Chris Barbosa** and **Nelson Cruz**; they give the Duran-ish original a much more immediate, punchy treatment, similar to their Shannon and Xena work.

Among other breaking winners over the year-end period: **Steve Harvey's** "Tonight" (London 12-inch), cool, melodic funk available in several mixes (one by **Francois Kevorkian**)... **Laid Back's** very unusual and compelling "White Horse" (Sire 12-inch), which was re-edited by **Bob Shaw** and **Butch Jones** for U.S. release... **Inner Life's** snappy street-pop "No Way" on Personal, mixed by **John Morales** and **Sergio Munzibai**... **Frankie Goes To Hollywood's** "Relax" (Island 12-inch), strangely suggestive heavy-duty break material that crosses disco and producer **Trevor Horn's** beat-box experimentalism.

DISCO/DANCE 12" — U.S. & Imports
 (WHOLESALE FOR STORES)
 USA • Canada • England • Germany
 Italy • France • Holland

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Some of our brand new releases are:
 U.S. & Canadian 12"

Danger In The Night—Private Class	Al-Naafiysh—Hashim	Lost Time—Video Club
It's So Right—Gillian Lane	Take A Little Chance—Eve	ABC—Inner System
Proud Mary (remix)—Chi Chi Liah	European 12"	Scratch-O-Mania (White Vinyl)
Boogie To The Top (remix)—Manius	Queen Of Witches—Kano	It's Too Late—Simone
Burning With Fire—Tapps	No Regrets—Amanda Lear	Rat Rapping—Roland Rat
Radio Activity Rap—M.C. Frosty	This Is Love—Susan Stevens	Trying It On—Ritchie
We All Like To Dance—Private Class	Ballet Dancer—Electric Theatre	Love Me Like A Rocket—Kate Garner
Heart Full Of Soul—Data 3	Happy Song—Baby's Gang	Against The Wall—Nick Straker
You've Got The Motion—Fussy Cussy	I'm a Man—Gay Men	Easy Love—Vikki Benson
Chicken Scratch—Glen Adams and D.J. Freeze	Love Symphony—Marga	Hold On I'm Coming—Sharon Benson
Magic—Circle City Band	T.S.O.P.—Philadelphia	Hi Energy—Hi Energy
The Record Keeps Spinning—Indeep	Flashdance (sung in French)—New Paradise	Ballet Dancer—The Twins
King of the Beat—Pumpkin	Break It Up—Contact U	Where Are You Now—Cerrone
Jam The House—Felix and Jarvis	Watch Out—Dr. Cat	Lets Break—Master Genius
Hard Times—Run D.M.C.	Make It On My Own—Free Ent	
There Goes My Heart—Rocker's Revenge	Oxygene—Hypnosis	Import LP's
The Big Throwdown—Johnny Dynell	No Rhytm, No Reason—Atelier Foie	Passion Tracking
Way of Life—The Puppets	Disco Train (remix)—Dance Reaction	Amanda Lear (new)
Real Men (remix)—Yvonne Moore	Voices In The Night—Martinielli	Studio 57 (Vol. 2)
Share The Night—World Premier	I Want You—Spencer Jones	Gillian Lane
No Way—Inner Life	Coming Into Love—Sterling St Jacques	Private Class
		Twelve Inches of Pleasure

IMPORT O DISC RECORDS
 855e CONKLIN ST. FARMINGDALE, NY 11735
 (516) 694-4545 TELEX 4758158 IMPT DISC.

JANUARY 14, 1984, BILLBOARD

Video

And Now, The Award Explosion Clip Boom Leads To Proliferation Of Prize Programs

NEW YORK—The growing recognition of music video is reflected in the increasing number of awards in that field. Besides Billboard's recently announced awards, a number of trade organizations and an independent production company have inaugurated such awards.

The National Academy of Recording Arts & Sciences, U.S. Industrial Film Festival, Videotape Production Assn., International Film & Television Festival and American Film Institute all sponsor awards. In addition, the producers of "America's Top 10" will hold an awards ceremony in April, to be taped for airing on syndicated television.

This year, for the first time, the Grammys will include a category for best short-form video (or promotional video clip). The long-form video category (for home video product) will be included in the ceremony for the third time this year.

Last year's 26th annual International Film & Television Festival marked the first time that event included a music video category. The same is true of the upcoming 17th annual U.S. Industrial Film Festival and the VPA 1984 Monitor Awards.

The American Video Awards, hosted by Casey Kasem, are planned for April. Video clips produced and distributed to broadcast or cable television between Dec. 1, 1982 and Dec. 1, 1983 are eligible and will be chosen by a group called the American Video Assn.

That organization is open to all industry professionals, for a \$10 membership fee. Three ballots will be involved in the voting process: a preliminary ballot on which record companies are asked to nominate videos in five categories; a list of all videos with five or more nominations, from which five final nominees in each category are chosen; and the final voting, for one winner in each category.

Videos produced by acts not signed to major record labels may still be eligible for consideration, if the producers contact "America's Top 10" to request inclusion in the preliminary ballot.

A two-hour television show will be taped at KTLA's Golden West Studios in April, for syndication later in the month. A spokesman for "America's Top 10" says that the fact that the winners of the awards will be

known, before the show is aired should not affect interest in it.

The U.S. Industrial Film Festival, located in Elmhurst, Ill., has a deadline of March 1 for entries from producers or sponsors of music videos. Judges will be music video producers and others.

Entries for the VPA "Monitor" Awards must be received at the organization's New York offices by Jan. 31.

New Campaign For Thorn's 'Duran Duran'

NEW YORK—Thorn EMI plans a new marketing campaign to promote the full-length music video-cassette "Duran Duran." A new price, \$29.95, goes into effect this month.

Also planned for the campaign are tie-in programs with video wholesalers and video/record dealers, Duran Duran posters and T-shirts, postcards, co-op advertising and a February ad schedule on MTV.

The company is testing lower-priced CED disks with a \$19.98 retail price for the February release "Bad Boys."



NAUTICAL NONSENSE—Atlanta's Video Music Channel has finalized an agreement with United Satellite Communications Inc. to become the nation's first video music channel on Direct Broadcast Satellite. Jimmy Buffet, left, asks VJ Dave Holmes if he can receive the station from his sailboat moored at that particular harbor in the Caribbean.

Dealers Have High Hopes For Newton-John's 'EP'

By FAYE ZUCKERMAN

LOS ANGELES—Retailer response to the announcement of MCA Home Video's first "EP" home video release, Olivia Newton-John's "Twist Of Fate," has been favorable. Some, however, are concerned about how MCA plans to promote the production.

The 25-minute, \$19.95 video-cassette, to be released at the end of January, will be accompanied by a counter card and a full-size poster featuring Newton-John in a stage appearance. The CED version of the program is \$16.98.

Kim Workman, manager of Videospace, a retail store in Bellevue, Wash., emphasizes the critical need for promotional material. Originally produced product needs more promotional aids than the movies, which gain attention through theatrical release, he observes.

Tom Veader, assistant store manager of the Menlo Park Record Factory, believes that 25 minutes of music is an appropriate length for the \$20 price point. In fact, he says customers have been requesting product of that length.

'84 SALES DIP PREDICTED

VCRs Continue Slide In U.K.

LONDON—An analysis of various industry forecasts here suggests that VCR sales in Britain are set for a further fall in 1984.

Though final 1983 figures are still being compiled, they're expected to show a 4% drop from 1982. The first 10 months of 1983 showed sales of 1.6 million units, some 8% down on the same period of the previous year, but Christmas buying was expected to push the final figure up to the two million mark.

Price rises averaging \$150, plus the persistent build-up of U.K. sales in the home computer field, combined to create the sales dip. The price rise resulted from the European Economic Community agreement to raise the cost of Japanese-made VCRs as a "protection" for product from Philips, the Dutch electronics giant.

Peter Hamblyn, marketing manager of National Panasonic, which

"Twist Of Fate" is the first of many extended play titles MCA Home Video will release in 1984, according to company president Gene Giaquinto. He adds that the video's tie-ins with current Newton-John records and movie releases will serve to enhance the sale of the new video—and catalog items as well.

John Marmaduke, president of the 105 Hastings Books, Records & Video stores, observes, "As more rock'n'roll listeners become VCR owners, sales on such products will increase."

"Twist Of Fate" features four clips shown on Cinemax's "Album Flash" and two music videos currently seen on local and national television.

The title clip includes footage from the new film "Two Of A Kind," starring Newton-John and John Travolta.

Travolta sings a duet with Newton-John on "Take A Chance," which he also choreographed. Another song featured on the video is "Shaking You," which was shot in Venice. "Livin' In Desperate Times," "Heart Attack" and "Tied Up" are also featured.

Billboard Videodisk Top 20

Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 1/14/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	NEW ENTRY		MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
3	2	5	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.95
4	3	10	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
5	6	2	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
6	4	3	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
7	5	3	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
8	7	3	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
9	9	13	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
10	10	3	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
11	8	8	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
12	11	6	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
13	NEW ENTRY		XTRO	Thorn/EMI 1632	Bernice Steger Philip Sayer	1983	R	CED	29.95
14	12	5	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
15	14	7	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
16	13	10	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
17	17	14	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
18	15	7	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
19	16	12	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
20	20	14	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Colomby Kaki Hunter	1981	R	CED	19.98

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

COMPUTER SOFTWARE/ VIDEO GAMES CONFERENCE

March 7-9, 1984
Westin St. Francis
San Francisco, California

FULL COLOR STOCK VHS OR BETA VIDEO CASSETTE BOXES

Available in quantities as low as 100. Also available with your imprint (logo, name, address). Of course we also make custom designed boxes.

Lee-Myles Assoc., Inc.
160 East 56th Street, Dept V
NYC, N.Y. 10022 Tel. 758-3232

Serving the graphic needs of the music industry since 1952

Video

Show On Clip Boom Scores Chicago Nielsen Triumph

By MOIRA McCORMICK

CHICAGO—An hour-long locally-produced television special focusing on the rock video boom led the Chicagoland Nielsen ratings during its Dec. 16 airing. "Look What They've Done To My Song," seen on CBS' WBBM-TV at 10:30 p.m., captured a 26 share for that time period, ahead of NBC's "Tonight Show" and professional football on ABC.

The program, which preceded two other Friday night rock video network shows (NBC's "Friday Night Videos" and ABC's local "Rock On Chicago!"), was part of WBBM's regular lineup of monthly news specials, produced and written by Bob Sirott, Carrie Cochran and John Roach. Sirott, formerly a prominent Chicago radio personality, now heads the entertainment and lifestyle division of the news department; Cochran is Sirott's partner for news specials; and Roach produces the Sirott/Cochran collaborations.

"Look What They've Done To My Song" covered rock video's development from '60s teen shows to MTV, touching on such highly-publicized controversies as accusations of racism and sexism as well as current and upcoming trends in the genre.

Citing MTV as the "real reason for the video explosion," Sirott and Cochran examined its *modus operandi* through interviews with artists, directors and MTV staff, video clips, and man-in-the-street segments. Pointing up the important fact that the city of Chicago does not receive cable, a suburban family and neighbors were frequently referred to for comments.

MTV's ability to break new bands was detailed, utilizing comments from bands such as Men Without Hats as well as MTV vice president Les Garland. Sirott and Cochran then offered a segment on the making of a rock video, utilizing on-location footage from Weehawken, N.J. as Kool & the Gang filmed their current hit, "Joanna."

The issues of racism and sexism were discussed by Garland and MTV video jock J.J. Jackson who denounced the charges on the basis of format. Herbie Hancock commented that "Rockit" was deliberately shot without black faces to insure its airing on MTV. Director Bob Giraldi had the last word, deeming MTV "rockist not racist."

The program concluded with discussions of artist vs. director control in putting together a video, highlights from Billboard's Video Music Awards, and questions about MTV's financial future.

"Because of the time period, we knew we couldn't do a straight documentary on the subject," says producer/writer Sirott. "We decided to make it entertaining, but with a little guts in it. Because rock video is so new, we did not want to assume that viewers were as hip as we are. Chicago isn't cabled, so for many people this was the first time they were hearing about rock video and MTV. Plus, coming right off the 10 o'clock news, we didn't want to alienate the sizeable older audience that was watching."

Judging by the Nielsen numbers, Sirott, Cochran and Roach succeed-

ed in hooking that audience. "We're thrilled that it did that well," says Sirott. "We'd have been happy just to have placed first among younger viewers."

Sirott says "Look What They've Done To My Song" was approximately three months in the making, and cost around \$20,000 to produce. Radio spots promoting the show had

run for two days prior to airing, on Chicago rock FM's WXRT, WLUP, WBBM, and WLS-AM-FM, as well as urban WGCI. In addition, Sirott and Cochran appeared on AM talk

shows with WGN's Roy Leonard and WLS' Steve King. Voice-over announcements were also made over prime-time programs' closing credits in order to promote the show.

Wind up with Mickey.

Announcing a timely offer from Disney!

Select 12 qualifying titles from our newest catalog, and you'll receive a Mickey Mouse watch. Free. Choose either a man's or a woman's watch. Or get two children's watches.

It's our way of giving you a hand in stocking up on those classic Disney films your customers buy time and time again.

Of course, an offer* this good won't last forever. Just January 1-31. Your distributor has all the details. So order now. Before time runs out.

*Offer limited to one adult watch or two children's watches per retail outlet. All orders sent for processing must be received no later than February 14, 1984. ©1983 Walt Disney Productions. Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA 91521. **Children's watch offered in Canada varies from that shown in photo.



Watches shown from left to right: man's, woman's, children's**

The magic lives on...
WALT DISNEY
HOME VIDEO



Free.

COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

March 7-9, 1984
Westin St. Francis
San Francisco, California

Music Monitor

• **Carry That Weight:** Bette Midler's video for "Beast Of Burden" features a guest appearance by a member of another group that recorded the tune: Mick Jagger. The two clown around on the New York set, with Jagger mouthing the words. Robert Abel Enterprises produced

for Atlantic Records.

• **Sweet Idea:** To raise money for their first video, Brat Records act Suzy Saxon & the Anglos is doing what many a high school band has done: selling chocolate bars with their name imprinted on them. Once the goal is met, John Parks of PS&G

in Richmond, Va. will produce, and Barry Gottlieb, head of the label, will direct "Boys In Dresses."

• **New Home:** MTV will be using Unitel Video's new 5,500 square foot program studio beginning in April. The production schedule will run five days a week for 15 months, with an

option for a 15-month renewal. Previously, MTV production was handled at Teletronics in New York.

• **From Small Screen To Large:** "The Compleat Beatles," which has been available for more than a year on videocassette from MGM/UA Home Video, will air in March on

pay-tv services around the country from Universal Pay Television.

• **MTV Notes:** In a special playoff on MTV's "Friday Night Video Fights," Def Leppard's "Rock Of Ages" defeated Quiet Riot's "Cum On Feel The Noize" by a whopping 75% margin. Each video had won nine editions, leading to the championship.

In another MTV series, "The Basement Tapes," the Nelsons, a four-piece band from Lubbock, Tex., won the third round of the second edition last month. Their video "I Don't Mind" received 48% of the votes cast for the five competing bands. The group is at work on a new video, "Girls In Sweatsuits."

• **Younger Sibling:** Warner-Amex sister service Nickelodeon plans musical guests for its teen talk show "Livewire." Last week it was Frank Zappa and daughter Moon Unit, Midnight Star and Graham Nash; this week it's Marshall Crenshaw, Lords Of The New Church, Bobby Bare and Little Steven & the Disciples of Soul. Upcoming are appearances by Manowar, the Breaks, Phoebe Snow, Haircut 100, Laurie Anderson, Rupert Holmes, Al Green, the Bongos, the Payolas, REM and Twisted Sister. And that's just in January.

• **Dreamy:** Irene Cara has completed two videos for the soundtrack from "D.C. Cab," in which she also appears. "Why Me?" and "The Dream" are both included on her Network/Geffen debut album "What A Feeling." Both were directed and edited by Doug Dowdle and produced by Jeffrey Abelson for Parallax Productions.

Video Reviews

MICHAEL JACKSON—"Making Michael Jackson's Thriller," Vestron Video 1000. Produced by Michael Jackson, John Landis & George Folsey. Directed by Jerry Kramer. Stereo, 60 minutes, \$29.95.

There are definitely some negative aspects to "Making Michael Jackson's Thriller": unnecessary fan interviews; no shots of Michael alone talking about the project; and too much of director John Landis' hyperactive commentary on the film's production. Landis is a gifted filmmaker, but he often comes off as self-important as the Dan Aykroyd character he poked fun at in "Trading Places."

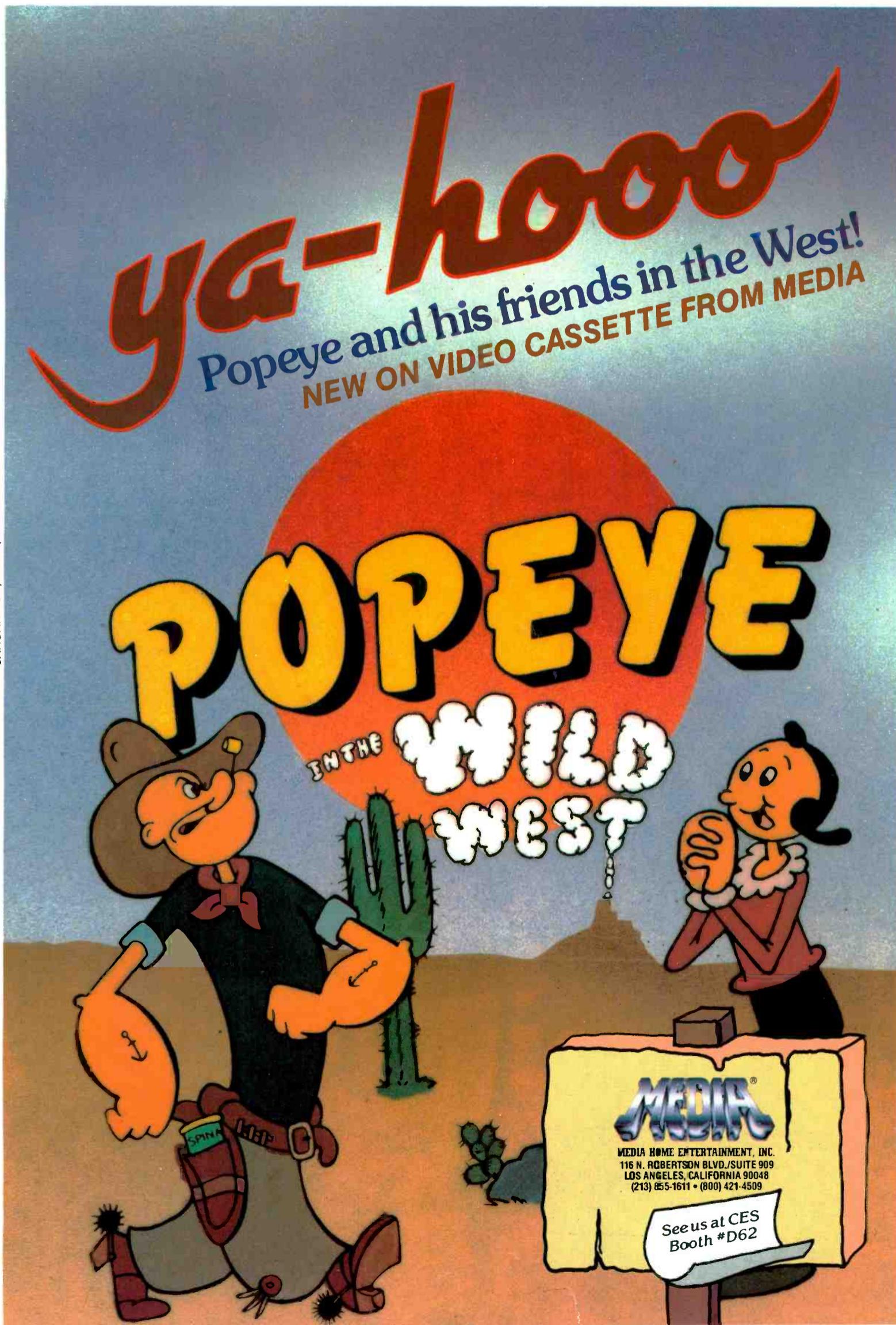
Putting aside those complaints, there are many pleasures to be found in this 60-minute documentary. Clips of the Jackson Five on the Ed Sullivan show, bits of Jackson family home movies, the dynamic ending of the "Beat It" video, the Jacksons' mystical and rarely seen "Can You Feel It" video (it depicts the Jackson boys as God-like beings at the dawn of creation), and Michael's famous "Billie Jean" performance from the Motown tv special are interspersed throughout the program, giving it the flavor of a Michael Jackson scrapbook.

The transformation of Michael from a mild-mannered rock star into a ravenous werewolf by makeup maven Rick Baker is fascinating. So is watching Landis direct the scenes of "Thriller" 's ghouls destroying a house in search of Michael's frightened leading lady, Ola Ray.

However, the documentary's best footage focuses on Michael rehearsing dance steps with choreographer Michael Peters and the other dancers. The innate dance skill and personal flair of Michael as a dancer is well captured as he outperforms his well-trained comrades. Also, watching Peters and Jackson run through their steps, you realize just how different "Thriller" 's choreography is compared to "Beat It." Some critics have claimed they are virtually the same steps. A move here or there is repeated (e.g. some trademark Jackson pelvic gyrations), but overall they differ greatly.

NELSON GEORGE

Note: Additional Video Reviews appear on page CES-10 of this issue.



Video

Atlanta Clip Service Aims To Enhance Club Amenities

By RUSSELL SHAW

ATLANTA—Music Video Services (MVS), which distributes video clips to venues, has in its first five months of operation signed up more than 30 video clubs in seven states. The company maintains a tracking service and consults with clubs on hardware needs.

MVS president John Persico is a veteran video producer and personal manager. Vice president of programming and research Mike Cooper is a former AOR radio programmer who was most recently music director at Atlanta's Video Music Channel. Vice president of promotion and sales Brad Moss is an Atlanta concert producer. Howard Becker is an attorney.

"Essentially, the idea for MVS came out of a realization that some of the video compilations going out to clubs were of poor technical quality, while others might not have been exactly what the club owner wanted," says Cooper.

MVS offers an inventory of four hour-long tapes per month (urban pop, dance-rock, album rock and adult contemporary) in four tape formats. "It's not uncommon for a certain video to be on one compilation one month and then move to another, because it's so hard to pigeonhole much of today's music," says Cooper.

The MVS staff is finding fertile ground for both installation and programming in live music clubs. "In many rock clubs," notes Moss, "video is proving to be an adjunct to live music. We're not really seeing too many cases of a club dropping its bands for video clips, but what you have is a good-time marriage between the two."

"All clubowners worry about losing customers during set changes or set breaks, but with a video system, people are more likely to stay and drink. This of course helps bar sales and enables video to pay for itself many times over."

Moss doesn't see any competition between "piped-in" music cable network broadcasts and the MVS tapes. "There are commercial breaks and

problems of sound quality when you try to broadcast television through a PA," he says.

Persico and Moss spend much of their time on the road, making sales

calls, conferring with owners of existing venues as well as owners, architects and technical support staff involved with new facilities. MVS' largest client is the 22,000 square foot

Shenanigan's, a rock video club on the site of the former Mama's Country Showcase in suburban Decatur.

The MVS tracking operation surveys the popularity of video clips at

clubs and on various television outlets. Charts are printed in MVS' monthly newsletter, which also includes product reviews, video reviews, and miscellaneous news items.

A Warm Introduction.



Care Bears is a trademark of American Greetings Corp.
Care Bear characters.
© American Greetings Corp. MCMLXXXIII—All Rights Reserved.

Strawberry Shortcake is a trademark of American Greetings Corp.
Strawberry Shortcake characters.
© American Greetings Corp. MCMLXXXIII—All Rights Reserved.

STRAWBERRY SHORTCAKE welcomes the CARE BEARS into Family Home Entertainment's growing family of cartoon characters. We're proud to present the CARE BEARS in their first videocassette, "THE CARE BEARS IN THE LAND WITHOUT FEELINGS." This tape is guaranteed to warm up your video recorder.

\$29.95

DISTRIBUTED EXCLUSIVELY IN THE U.S.A. BY



FAMILY HOME ENTERTAINMENT, 7920 ALABAMA AVE., CANOGA PARK, CA 91304-4991 (213) 888-3040

VISIT US AT THE JANUARY CES SHOW, BOOTH #D57

© CPG Products Corp. MCMLXXXIII—All Rights Reserved.

Heron Readies Playback-Only VHS Machine

LONDON — Heron Electronics here is to market what it claims is the world's first playback-only VHS video machine. Manufactured by an as-yet-unspecified Japanese company, the unit will be available under the Ingersoll brand name in February, retailing at around \$425.

Ronald Sulkin, Heron managing director, says: "The choice of software on offer has expanded to the point where there are over 6,000 feature films and 1,000 music and other titles on U.K. release. Research shows that, after the initial novelty of time-shift has worn off, many consumers use their machines almost exclusively to play back rented material. So there is now a definite need for this type of inexpensive player-only machine."

Light, compact and easily portable, the Ingersoll is designed both as low-cost hardware for those uninterested in video recording and as a second machine for households that already boast a full-price VCR, says Sulkin. He also notes the potential for commercial applications, particularly in view of the increasing use of video point-of-sale at retail level and of video information films in institutional environments.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

ALICE'S ADVENTURES IN

WONDERLAND
Peter Sellers, Sir Ralph Richardson,
Dudley Moore
Beta & VHS Children's Video Library
(Vestron).....\$39.95

APHRODITE
Valerie Kaprisky
Beta & VHS Vestron Video.....no list

**THE BEST OF HECKLE AND JECKLE
AND FRIENDS**
Beta & VHS Children's Video Library

(Vestron).....\$29.95

THE BEST OF TERRYTOONS
CED Children's Video Library
(Vestron).....\$29.95

CLASS
Jacqueline Bisset, Cliff Richardson
Beta & VHS Vestron Video.....no list

**ALICE'S ADVENTURES IN
WONDERLAND**

Peter Sellers, Sir Ralph Richardson,
Dudley Moore
Beta & VHS Children's Video Library
(Vestron).....\$39.95

APHRODITE
Valerie Kaprisky
Beta & VHS Vestron Video.....no list

**THE BEST OF HECKLE AND JECKLE
AND FRIENDS**
Beta & VHS Children's Video Library
(Vestron).....\$29.95

THE BEST OF TERRYTOONS

CED Children's Video Library
(Vestron).....\$29.95

CLASS
Jacqueline Bisset, Cliff Richardson
Beta & VHS Vestron Video.....no list
LED.....\$29.95

CONTINENTAL DIVIDE
LED MCA Home Video.....\$29.95

**THE CRADLE OF COURAGE & THE
TOLL GATE**

William Hart
Beta & VHS VIP Video (Jef Films)
(2).....\$59.95

FAIRY TALE CLASSICS: Vol. 2
Beta & VHS Children's Video Library
(Vestron).....\$39.95

FLIGHT OF DRAGONS
John Ritter, Victor Buono, James
Earl Jones
Beta & VHS Children's Video Library
(Vestron).....\$39.95

THE GATHERING
Beta & VHS Worldvision 4008.....\$49.95

HEIDI'S SONG
Beta & VHS Worldvision 1031.....\$49.95

THE HOLOCAUST
Beta & VHS Worldvision
3001 (3).....\$199.95

THE HOUSE ON SORORITY ROW
LED Vestron Video.....\$29.95

**JACOB TWO-TWO MEETS THE
HOODED FANG**

Alex Karras
Beta & VHS Children's Home Video
(Vestron).....\$39.95

THE LONELY LADY
Pia Zadora
Beta & VHS MCA Home Video.....\$59.95

THE MAGIC PONY
Beta & VHS Children's Video Library
(Vestron).....\$39.95

MELANIE
Glynnis O'Connor, Paul Sorvino, Bur-
ton Cummings
Beta & VHS Vestron Video.....no list

NIGHTMARES
Moon Zappa, Christina Raines
Beta & VHS MCA Home Video.....\$59.95

PRIVATE SCHOOL
Beta, VHS & LED MCA
Home Video.....\$29.98

**REDD FOX: VIDEO IN A PLAIN
BROWN WRAPPER**
LED Vestron Video.....\$29.95

SMASH PALACE
Beta & VHS Vestron Video.....no list

SMOKEY AND THE BANDIT PART 3
Jackie Gleason, Paul Williams, Jerry
Reed
Beta & VHS MCA Home Video.....\$59.95
LED & CED.....\$29.98

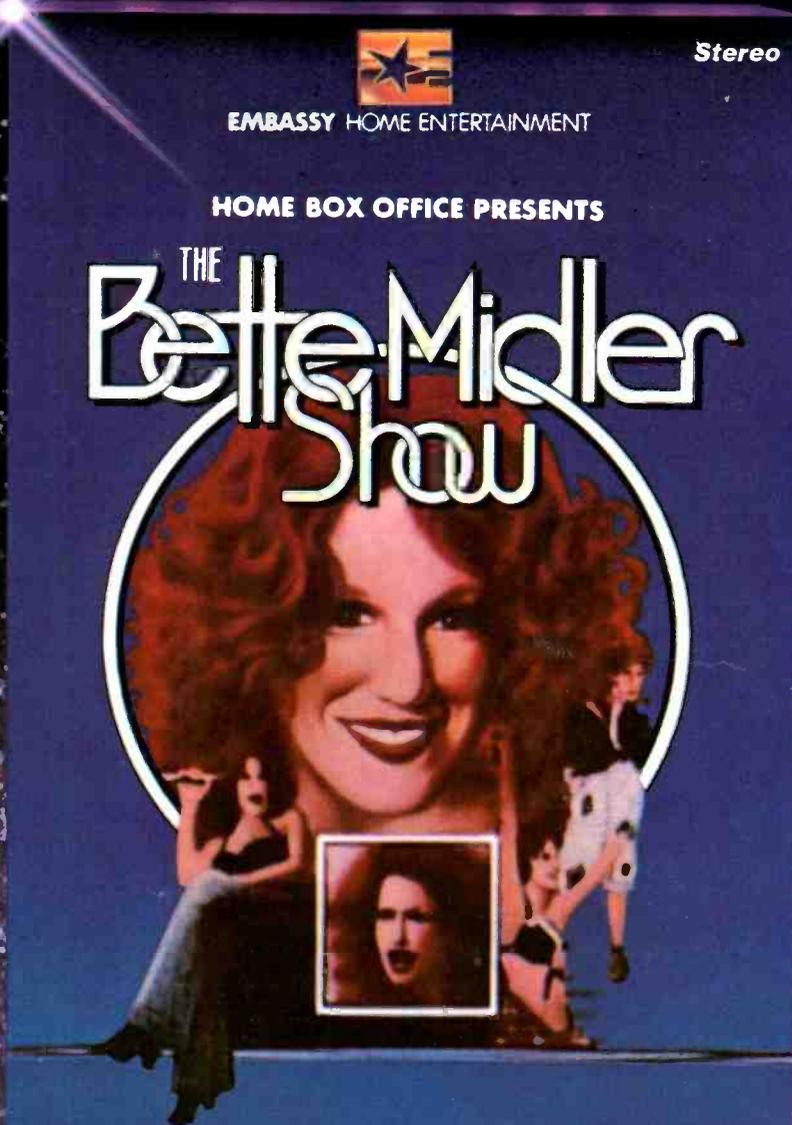
SOAP OPERA BLOOPERS
Beta & VHS VIP Video (Jef Films) \$29.95

STRANGE INVADERS
Louise Fletcher, Nancy Allen, Diana
Scarwid
Beta & VHS Vestron Video.....no list

**THE TALL BLOND MAN WITH ONE
BLACK SHOE**
Beta & VHS VIP Video (Jef Films) \$59.95

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

BETTE MIDLER



"It's like giving a party and I am the
grande hostess. I always wanted to be
Gertrude Stein and have a salon."

— Bette Midler

Available on videocassette and laser videodisc.



EMBASSY HOME ENTERTAINMENT

1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

© 1983 EHE

RIAA Divisions Brought Together In New Structure

NEW YORK—With the growing importance of music video programming to the audio membership of the Recording Industry Assn. of America (RIAA), the trade organization plans to create stronger ties between its audio and video divisions.

Beginning in April, all current and prospective members of the RIAA video division will become associate members of the RIAA under a new structure approved by the RIAA board of directors.

Those RIAA committee and program activities designed for current video division members will continue. These include freight rate and postal rate programs, the data processing committee, the engineering committee, video program development workshops and market research activity. The current RIAA video council will continue as a policy committee to periodically discuss priority projects and programs and review dues schedules.

Membership in the RIAA video division is open to manufacturers and/or licensed marketers of pre-recorded home video programming.

Video

New On The Charts



DAWN OF THE DEAD

Thorn EMI Home Video—# 20

This horror film by George Romero, the sequel to his "Night Of The Living Dead," traces the attempts of four Philadelphians to escape the city when corpses of the recently dead arise to attack the living. The four take flight in a helicopter which runs out of fuel, landing them on top of a mall filled with flesh-eating corpses.

The videocassette retails for \$69.95.

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

Music, Shakespeare On Century Release Schedule

By FAYE ZUCKERMAN

LOS ANGELES—Century Video Corp. will introduce 22 originally produced long-form music videocassettes this year, as well as 38 Shakespearean plays and how-to productions.

The Beverly Hills-based independent, a new name in video marketing, has actually been around since 1977. Lawrence M. Scheer, chairman, started Century Video with the vision of a home video market where VCR owners preferred to purchase "collectible" productions on videocassette. He then initiated production of original long-form programs.

Seven years later, after raising more than \$20 million from about 1,000 investors, Scheer has amassed more than 450 videocassette productions. About 350 are geared for children. "In 1977," he explains, "the major issue was what children were

watching on television."

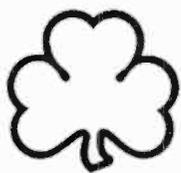
In May, 1983, after years of stockpiling programs, Scheer and colleagues started to roll them out. Many will appear on television or pay-tv.

Says Scheer, "Identification and recognition is especially critical for children's programs. The Shakespeare productions are educational and are being marketed, for now, through public libraries and educational outlets."

Long-form music productions include performances by Patti Page, Jerry Lee Lewis, Billy Preston, Scatman Crothers, Brook Benton, B.B. King and Linda Hopkins. In all, 11 genres of music are represented by two shows each. For example, blues shows are hosted by Brock Peters, country by Gene Weed, soul by Leon Isaac Kennedy. Each show features music as well as documentary footage on the development of the music genre.

According to Scheer the May, 1983 rollout date was not arbitrarily picked. "I wanted to wait until VCR penetration was bordering on 10 million. I knew rental would be video's first primary market. But then I believed people would want to purchase collectible programming."

Century Video will enter several foreign markets, including the U.K., the Mideast, South America and South Africa. Scheer hopes to distribute to some 90 countries.



**INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE**
May 13-17, 1984
Killarney, Ireland

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: • Newest Releases
• Quick Service
• Highest Quality
• Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Out of State (201) 667-4026
In N.Y. (212) 460-0035

Lawrence Enterprises

Billboard Videocassette Top 40

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 1/14/84

RENTALS

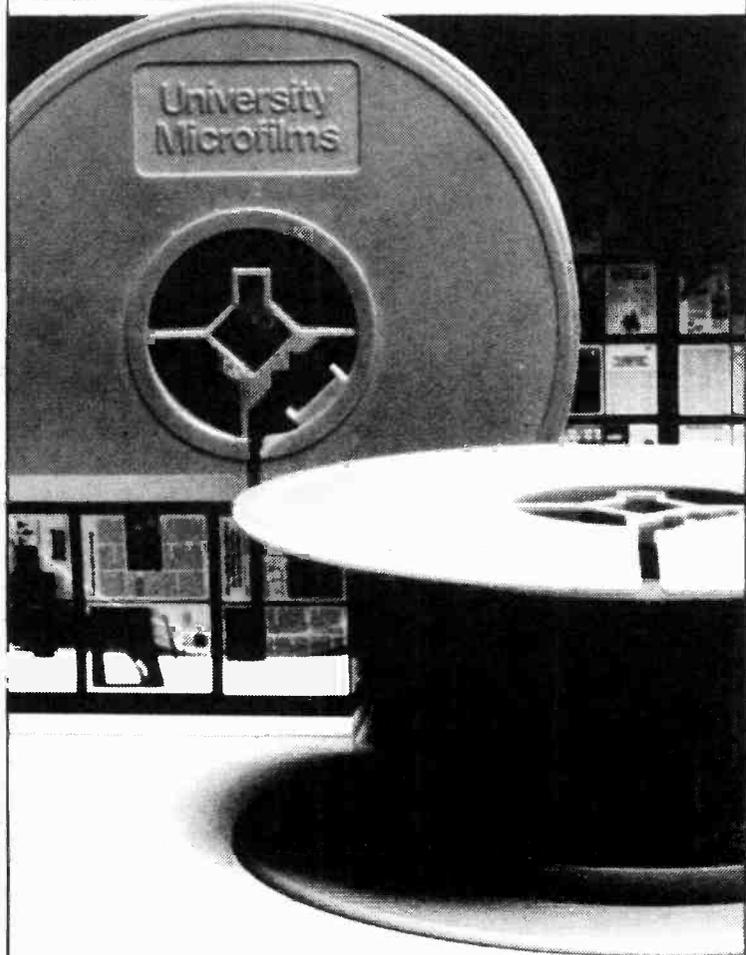
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	5	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
2	4	4	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
3	2	10	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
4	9	4	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
5	5	7	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
6	3	16	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
7	8	4	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
8	7	13	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
9	34	3	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
10	10	8	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
11	11	29	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
12	6	6	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
13	21	3	JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
14	12	6	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
15	17	6	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
16	13	6	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
17	15	5	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
18	32	23	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
19	14	9	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
20	NEW ENTRY		DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
21	19	7	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
22	20	11	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
23	18	17	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
24	24	19	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
25	39	18	BAD BOYS	Thorn/EMI 1633	Sean Penn Feni Santoni	1983	R	VHS Beta
26	26	14	TENDER MERCIES •	Thorn/EMI 1640	Fobert Duvall Eetty Buckley	1983	PG	VHS Beta
27	23	11	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Eurt Reynolds Jim Nabors	1983	PG	VHS Beta
28	27	14	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
29	31	13	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
30	16	11	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
31	30	16	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
32	22	37	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
33	29	10	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
34	33	47	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
35	35	29	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
36	36	14	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
37	40	27	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
38	25	9	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
39	28	3	CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta
40	37	12	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta

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

www.americanradiohistory.com

This publication
is available
in microform.

UNIVERSITY MICROFILMS INTERNATIONAL



University Microfilms International

Please send additional information
for _____

(name of publication)

Name _____

Institution _____

Street _____

City _____

State _____ Zip _____

300 North Zeeb Road
Dept. P.R.
Ann Arbor, Mi. 48106
U.S.A.

30-32 Mortimer Street
Dept. P.R.
London W1N 7RA
England

Billboard Videocassette Top 40

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 1/14/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen				
2	3	87	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	16	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
4	4	3	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
5	7	2	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
6	5	3	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
7	8	9	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
8	6	6	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
9	10	3	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
10	12	6	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
11	9	9	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
12	15	29	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
13	17	25	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
14	18	47	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
15	24	14	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
16	20	3	JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
17	27	2	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
18	29	6	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
19	22	2	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
20	13	12	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
21	26	6	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
22	14	2	A HARD DAYS NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
23	16	7	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
24	11	4	A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
25	21	9	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
26	36	60	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
27	23	2	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
28	19	6	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
29	35	6	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
30	28	8	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
31	34	13	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
32	39	8	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
33	25	2	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
34	33	11	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
35	32	6	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
36	38	10	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
37	37	15	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
38	30	14	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
39	31	11	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
40	40	14	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mei Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95

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



THE #1 COMEDY HIT OF ALL TIME HAS GREAT LEGS.

Available on Videocassette
in January.

DUSTIN HOFFMAN **Tootsie**

COLUMBIA PICTURES Presents
A MIRAGE/PUNCH Production A SYDNEY POLLACK Film



DUSTIN HOFFMAN JESSICA LANGE TERI GARR "TOOTSIE" DABNEY COLEMAN CHARLES DURNING
Music by **DAVE GRUSIN** Original/Lyrics by **ALAN & MARILYN BERGMAN** Director of **OWEN ROIZMAN, A.S.C.** Executive Producer **CHARLES EVANS** Story by **DON MCGUIRE** and **LARRY GELBART**
Screenplay by **LARRY GELBART** and **MURRAY SCHISGAL** Produced by **SYDNEY POLLACK** and **DICK RICHARDS** Directed by **SYDNEY POLLACK** Original Soundtrack Album Available on Warner Bros. Records and Tapes.

**ACADEMY
AWARD
WINNER**

**1982 BEST
SUPPORTING
ACTRESS**



RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

© ARTWORK AND DESIGN 1983 RCA/COLUMBIA PICTURES HOME VIDEO. ALL RIGHTS RESERVED.

Video

RCA/COLUMBIA CHIEF'S VIEW

U.K. Piracy Seen On The Decline

By PETER JONES

LONDON—New laws providing for increased penalties for convicted copyright thieves are clearly working well in the British video industry's battle against piracy, claims Steve Bernard, managing director of RCA/Columbia Pictures Video U.K.

"More than six months have gone by since any major film was bootlegged prior to its official video release," Bernard says. "Dealers cross-country now recognize that the penalties of being involved in illegal

trading in counterfeit material, whether it's bootlegged, back-to-back copy or counterfeit, include hefty fines and imprisonment."

Bernard acknowledges that video piracy, "or video theft as we prefer to call it," has been the biggest single problem facing the industry in Britain. "My view is that the longterm effects of the removal of revenue from major new cinema releases in illegal video format is bound to have profound effects on the video retail rental business," he says.

"We're getting reports from major theatrical chains that their cinema receipts are substantially up. And that's directly attributable to the fact that people in Britain can no longer immediately go out and rent bootleg copies of these movies.

"A lot of video retailers made a lot of money from renting out bootleg movies, often at the equivalent of \$5 a night. With this illicit revenue to fund their businesses, they didn't need to charge a viable or economic rental for legitimately acquired product.

"That, with widespread back-to-back copying, led to a downward spiral in pricing from about \$4.50 when trade initially started some two or three years ago, to as little as 75 cents or \$1.50 per rental."

Bernard claims the next few months will see "the final emergence" of professional and well-run dealerships recognizing the need to show a profit to stay in business and therefore accepting the need to return to overnight rentals in the \$3-\$4 range. "If that doesn't happen within three months, then a very large number of video retailers will have to close down," he predicts.

German IFPI Official Blasts Proposed Law

HAMBURG—West Germany's video piracy problem, already far more severe than record and audio tape piracy, could be considerably aggravated if a government measure prohibiting the rental and advertising of videocassettes depicting violence is enacted. This is the view of Gerhard Weber, head of Warner Home Video in Germany and chairman of the video division of the German IFPI group.

The idea behind the new proposal is to impose a "censorship by price tag" system on the theory that only adults are likely to have the purchase price of a feature film depicting violence, which can be anything up to \$100.

Says Weber: "Video producers and distributors agree that something has to be done to protect minors from the explicit violence in some of today's films, but this proposal could have an extremely damaging effect on the whole market."

Weber points out that astute dealers will evade the law by selling violent product to purchasers under 18 with a guarantee to buy back after viewing. He adds, "Once restrictions like those suggested are imposed, it will be an invitation to the pirates to fill the gap with cheap copies of the banned films."

Weber is urging the government to reconsider the proposal and to substitute for it a measure which would penalize dealers who offer violent films, either for sale or rental, to underage persons. "I see no reason why adults should be deprived of the opportunity to rent excellent feature films simply because they contain scenes unsuitable for under-18s," he says.

Reviewing the other segment of the X-rated market, Weber says that the market share for pornographic videocassettes is now down to 10% and declining. The market is overwhelmingly dominated by feature films, with rental accounting for up to 98% of all counter transactions.



PRIVATE POLICE—Pictured at a private screening of the "Police Around The World" long-form video at Hollywood's Palace are, from left, Gary Eller of Metro Video West; IRS Video's national director of sales and marketing Randy Freeman; IRS Video president Derek Power; and Miles Copeland, chairman of IRS Video.

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

Before your favorite video music productions go on TV, a lot of them go on Scotch® audio and video recording tape. So even though you might not know it, we show up on your TV every day.

"Scotch" is a registered trademark of 3M. Magnetic Audio/Video Products Division/3M.

3M hears you...

News/International

New German Distributor In CBS Masterworks Deal

By JIM SAMPSON

MUNICH—A new pact with CBS gives Ricophon, a recently formed record distributor near Frankfurt, rights to 16 selected CBS Masterworks classical albums, including product never before available in Germany.

This is the first time CBS has allowed a non-affiliated company to

EMI Electrola's Wilfried Jung

• Continued from page 7

Karajan was one of the key promoters of the format, maintaining it was the sound carrier of the future. Other performers were more hesitant, less farsighted maybe, but more market-oriented.

"But in the end, we would have been discriminating against our own performers if we'd boycotted CD and so denied them access to this most modern sound carrier."

Jung concludes: "The lion's share of our problems stems from within our own ranks. I particularly cite creativity standards of artists and producers in the pop and classical sectors. We failed to do so many things. But in this area lies our biggest chance of future recovery."

Robin Gibb Wins Publishing Suit

LONDON—Bee Gee Robin Gibb has won full control of his music publishing company following a High Court hearing here in which the judge said the business had been run in a manner "unfairly prejudicial" to him.

Gibb's lawyer, Michael Burton, had alleged that Bryan Morrison, chairman of Robin Gibb Publishing Ltd., had "milked" the company of some \$100,000 since 1977, while over the same period the Bee Gee himself had received only around \$15,000 in director's fees.

In court, the judge ordered a valuation of the shares of the company with a direction that Morrison should sell his half interest to Gibb at a fair price. He also made an order that Morrison should be removed as chairman of the company.

The judge said that Morrison had appointed his own companies, for a 15% commission, to take over the collection of fees and royalties, which was the main purpose for which Robin Gibb Publishing had been set up.

Gibb was granted orders under a section of the Companies Act of 1980

Economic Woes In Yugoslavia

• Continued from page 7

among them Alvin Lee, Saga, Nightwing and Peter Green, were not necessarily top names, but their records sold well and they were treated on tour as local acts. They all benefited, says Jugoton, from promotional action and simultaneous cassette/album releases.

"For us, it's meant a license program cut by 30% in 1983. However, we still sold 500,000 license-deal albums. But there are certainly some foreign companies who just won't take payment in dinars."

Late last year, Jugoton released the first Yugoslavian rock videocassette, by Bijelo Dugme (White Button). The company says it has sold "reasonably well," though costing the dinar equivalent of \$40.

Despite the power and currency problems, the two main Yugoslav companies appear optimistic about future prospects.

handle initial distribution of new releases here, although some repertoire, mostly pop, is available through PolyGram's IMS import service. CBS special marketing director Uwe S. Fendt says he was looking for a classical specialist to market repertoire considered not attractive enough for the company's normal distribution operation.

The LPs, all manufactured in Holland by CBS and distributed with original CBS packaging, include catalog cutouts (Maazel, Te Kanawa, Andrew Davis), historical recordings (Melchior, Beecham) and new releases by Murray Perahia and Pierre Boulez. All will be sold at full price.

Ricophon chief Eylert Koch says further titles, including CBS Masterworks Compact Discs, will follow in the spring. His new firm concentrates on classical "fringe" repertoire from such small labels as Wergo, plus children's records. Ricophon's distribution is handled by Bertelsmann in Guetersloh.

Most of his releases come from the international CBS Masterworks offering, complemented by local classical product with baroque specialist Helmuth Rilling and tenor Peter Hofmann.

which enables shareholders to petition the High Court if they feel their company is being conducted in a manner "unfairly prejudicial" to them.

However, after the court decision, Morrison claimed that his lawyers were not in court "due to a mistake" when the case was outlined and so was unable to submit a defense. He may now seek a fresh hearing at which Gibb's allegations will be contested.

Swiss Firms Join In Campaign For Recorded Music

By PIERRE HAESLER

ZURICH—Companies affiliated with VSSL, the Swiss national association of record distributors, have linked in a \$250,000 nationwide campaign to promote the image and sales appeal of recorded music.

A full-color 32-page brochure, focal point of the campaign, is being distributed to all households in the German-language sectors of this country, listing gift ideas involving recorded music culled from such entertainment and sporting celebrities as ice skating champion Denis Biellmann.

The brochure, based on an initiative by Ossi Drechsler, managing director of PolyGram Switzerland, is split into five sections: classical, rock/pop, country, folk and schlager. The campaign also takes in various competitions, with trips to New York or the festivals of Salzburg and Montreux among the prizes.

"We're not promising immediate sales increases," says Drechsler. "But the coordinated marketing effort, with smaller companies like Bellaphon and Gold involved alongside the majors, represents an interesting experiment in such a small marketplace. We're looking to improve our industry marketing impact as a whole by joining forces to help counter what is a very difficult business climate."

Canada

THROUGH RECORD, STEREO RETAILERS

WEA Enters Video Music Market

By KIRK LaPOINTE

TORONTO—WEA Music of Canada will enter the music video business this summer by selling compilation and other tapes to consumers through record and stereo dealers.

Vice president of sales and marketing Garry Newman says the aim will be to keep the retail price of the video at less than \$30. Currently, only K-tel International is directly involved in video sales in Canada, although several firms have their own video divisions which market licensed product. Those firms sell only concert-

type product by acts from their rosters.

WEA will be the first Canadian firm to assemble samples of its roster's video music and sell them. To date, companies have only assembled product for promotional purposes and for loan to clubs and television.

Details of the campaign are still being worked out, but the enormous repertoire available to the company should mean few problems of supply.

K-tel's product, a Canadian-only effort called "Electric North" (after its best-selling record compilation), is retailing for \$79.95 and is meeting

with limited success. Royalties accorded to performers on the tape are believed to be less than 10 cents, not entirely out of line with royalties the firm pays for music product.

"We think the time has come that there are enough VCRs out there to sustain a Canadian market, and the demand certainly isn't being met," Newman says. He adds that he doesn't think the impending development of a Canadian music video channel will seriously affect the foray by the company into direct sales of its videos, particularly if the retail price can be kept to the anticipated \$30 mark.

30 CDs Issued By Capitol-EMI

TORONTO — Capitol Records-EMI of Canada, one of the few majors to refrain from an initial Compact Disc push, has just entered the business with the release of 18 titles carrying \$29.98 suggested list prices.

The 10 classical and eight pop releases were being shipped to accounts late in December, with another dozen or so scheduled for release early this month. Among the classical artists featured are violinists Itzhak Perlman and Anne-Sophie Mutter, while pop artists issued include Duran Duran and David Bowie. About 350 titles now are available on the laser-read disks in Canada.

"We're happy to be in the game," comments Capitol president David Evans. "We took more time, but we wanted everything set."

The company has set no specific limit on the number of accounts it will service. Most other firms were selling about 150 accounts in business with them for CDs. MCA and Quality are the only major labels that have not yet released Compact Discs in Canada.

CBS Upgrades Cassette Quality

TORONTO—CBS Records Canada, having experienced substantial cassette sales increases in 1983, its largest year to date, says it's instituting several improvements in the manufacturing of its tapes early this year.

Don Oates, vice president of marketing and sales, says CBS is moving

HULL, Quebec—The federal broadcast regulator is asking the 18 applicants for specialty programming services—among them the five vying for a music video channel—to spell out their marketing details before hearings into their proposals begin Jan. 24.

The Canadian Radio-Television & Telecommunications Commission, in a public notice Dec. 29, said the applicants must outline results of any market research, how their wholesale and retail prices are being determined, their projected subscribership and how much they will spend on Canadian content, among other things.

The move is clearly aimed at eliminating some of the ambiguity in the proposals, but it is also giving competing applicants an opportunity to better prepare themselves should others reveal some of their cards. The series of questions proposed by the commission must be answered by Saturday (14).

The commission also wants to know what the impact will be upon projected advertising revenues if subscriber levels predicted by applicants

cannot be reached, and how competing services affect the marketing plans of the applicants.

The CRTC wants to know, for instance, if there are foreign satellite services that would jeopardize the viability of the specialty services from Canada. The commission has already said that some foreign services will be allowed on cable once it decides which Canadian ones to license.

Specifically, however, the commission is looking at how to tier cable services and wants input from applicants on the potential effects of, among other things, grouping the Canadian services on one tier and sanctioning foreign services on another.

The commission also asked the applicants to provide details of the marketing plans for their services, including what incentives they may provide cable operators to carry their channels. The commission has already said cable firms will not have to carry the new services. It also asked applicants to say whether grouping them with existing pay-television services would be a positive or negative factor.

to full-scale production of chromium dioxide tapes with cassette head cleaner as part of the leader tape. Complete conversion should take place by April 1, he says.

"We've recognized for some time the importance of the cassette line, but now we're putting everything

into place," Oates says. The upgrading will not trigger an increase in tape prices for at least the first half of 1984, he adds.

With the physical improvements, which include a color scheme of gold printing on black cartridges, CBS will also include much more album information on the cassette liners for consumers.

Although exact figures for 1983 are not yet available, the company believes it moved roughly 45% of its volume in cassettes, Oates estimates. WEA Music of Canada claims roughly 55% of its sales are in tape, while Capitol claims a 50-50 split.

Last year, WEA, PolyGram, A&M and MCA joined Capitol's 1982 project to upgrade cassette quality. The CBS campaign will receive considerable company support at the retail and rack level, but details were not in place at presstime.

Even though the chromium dioxide tape is not a radical improvement on the ferris-type tape formerly used by CBS, Oates says consumer perception was the decisive factor in moving to the new cassette. The new CBS tapes will be stickered to indicate they are chromium dioxide and otherwise improved.

A&M achieved considerable success in chromium dioxide tape campaigns for the Police's "Synchronicity" and the Payola's "Hammer On A Drum" last year.

Campaign Mounted Against Rock Ban

OTTAWA—Local politicians have somewhat softened their stand against rock concerts at the new Capital Congress Centre. But their concession to allow a dinner-style soft rock cabaret Jan. 21 isn't putting a smile back on the face of promoter Dennis Ruffo.

The politicians who comprise the center's board will allow the Nylons, a Toronto capella group, to play a fundraiser Jan. 21 but say they still oppose opening the facility to harder rock shows. Their intransigence on the matter has resulted in a letter campaign to local AOR station CHEZ-FM and a series of disparaging newspaper articles.

A meeting has been arranged for later this month between the board and former city alderman Rick Wallace, who is heading a campaign to bring rock back to the center. A Dec. 15 show featuring Big Country went without incident, but the politicians

say they fear potential damage and worry the center may lose its liquor license because minors can easily obtain drinks at shows.

Ruffo hasn't been invited to the meeting between Wallace and the board, nor has he initiated talks to help his own cause. That has privately puzzled some local industryites, who see the hall, which seats between 3,000 and 4,000, as the solution to the city's longterm lack of a medium-sized venue.

A Jan. 13 date featuring Billy Idol was scrubbed, as were potential tentative dates for the Motels, the Payola's and Rough Trade.

Ruffo says he finds it difficult to present his case to the politicians because they "are in the dark" about how shows are presented. "They think I'm a fly-by-night business," he says, noting he has been involved in the local business as a promoter for more than a decade.

Billboard® Hits Of The World™

© Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 1/7/84

SINGLES		This Week	Last Week
1	1	ONLY YOU, Flying Pickets, 10 Records	
2	2	MY OH MY, Slade, RCA	
3	4	LOVE OF THE COMMON PEOPLE, Paul Young, CBS	
4	3	VICTIMS, Culture Club, Virgin	
5	5	MARGHERITA TIME, Status Quo, Vertigo	
6	7	TELL HER ABOUT IT, Billy Joel, CBS	
7	8	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA	
8	6	HOLD ME NOW, Thompson Twins, Arista	
9	22	PIPES OF PEACE, Paul McCartney, Parlophone	
10	11	WHAT IS LOVE, Howard Jones, WEA	
11	13	THRILLER, Michael Jackson, Epic	
12	9	LET'S STAY TOGETHER, Tina Turner, Capitol	
13	10	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI	
14	14	UPTOWN GIRL, Billy Joel, CBS	
15	12	MOVE OVER DARLING, Tracey Ullman, Stiff	
16	15	2000 MILES, Pretenders, Real	
17	16	MANY RIVERS TO CROSS, UB40, DEP International	
18	27	RAT RAPPING, Roland Rat, Magnet	
19	19	STRAIGHT AHEAD, Kool & Gang, De-Lite	
20	20	MERRY X'MAS EVERYBODY, Slade, Polydor	
21	26	WHAT ARE WE GONNA GET 'ER INDOORS, Dennis Waterman/George Cole, EMI	
22	24	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic	
23	17	READ 'EM AND WEEP, Barry Manilow, Arista	
24	23	CALLING YOUR NAME, Marilyn, Mercury	
25	21	CLUB FANTASTIC MEGAMIX, Wham!, Innersville	
26	34	CHRISTMAS COUNTDOWN, Frank Kelly, Ritz	
27	18	THAT'S ALL, Genesis, Charisma	
28	29	THE WAY YOU ARE, Tears For Fears, Mercury	
29	25	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone	
30	35	KARMA CHAMELEON, Culture Club, Virgin	
31	28	RIGHT BY YOUR SIDE, Eurythmics, RCA	
32	32	SWEET SURRENDER, Rod Stewart, Warner Bros.	
33	36	I CAN HELP, Elvis Presley, RCA	
34	31	WATERFRONT, Simple Minds, Virgin	
35	NEW	RELAX, Frankie Goes To Hollywood, ZTT	
36	NEW	RUNNING WITH THE NIGHT, Lionel Richie, Motown	
37	NEW	SUPERMAN, Black Lace, Flair	
38	37	CHRISTMAS SPECTRE, Jingle Belles, Passion	
39	NEW	ALL NIGHT LONG, Lionel Richie, Motown	
40	NEW	BIRD OF PARADISE, Snowy White, Towerbell	

ALBUMS

1	1	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
2	2	NO PARLEZ, Paul Young, CBS
3	4	THRILLER, Michael Jackson, Epic
4	3	COLOUR BY NUMBERS, Culture Club, Virgin
5	5	STAGES, Elaine Paige, K-tel
6	18	GREEN VELVET, Various, Ronco
7	13	AN INNOCENT MAN, Billy Joel, CBS
8	15	PIPES OF PEACE, Paul McCartney, Parlophone
9	9	CAN'T SLOW DOWN, Lionel Richie, Motown
10	7	CHAS 'N' DAVE'S KNEES UP, Rockney
11	6	FORMULA 30, Various, Decca
12	11	FANTASTIC, Wham!, Inner Vision
13	10	GENESIS, Charisma
14	14	THE ESSENTIAL JEAN-MICHEL JARRE, PolyStar
15	12	TOUCH, Eurythmics, RCA
16	8	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
17	38	PORTRAIT, Diana Ross, Telstar
18	16	LABOUR OF LOVE, UB40, DEP International
19	17	UNDER A BLOOD RED SKY, U2, Island
20	21	BACK TO BACK, Status Quo, Vertigo
21	24	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
22	19	THE BEST OF PHIL SPECTOR/CHRISTMAS ALBUM, Various, Impression
23	20	TRACK RECORD, Joan Armatrading, A&M
24	27	GREATEST HITS, Michael Jackson & Jackson 5, Telstar

25	22	THE MUSIC OF RICHARD CLAYDERMAN, PolyStar
26	31	TOO LOW FOR ZERO, Elton John, Rocket
27	26	CHART HITS '83 VOL. 2, Various, K-tel
28	29	SILVER, Cliff Richard, EMI
29	NEW	CHART TREK VOLS. 1/2, Various, Ronco
30	23	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
31	32	SNAP!, Jam, Polydor
32	25	GREATEST HITS, Marvin Gaye, Telstar
33	36	THE VERY BEST OF NEIL DIAMOND, K-tel
34	30	VOICE OF THE HEART, Carpenters, A&M
35	NEW	GREATEST HITS, Bucks Fizz, RCA
36	40	THE BOP WON'T STOP, Shakin' Stevens, Epic
37	34	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
38	28	THANK YOU FOR THE MUSIC, Abba, Epic
39	NEW	TRUE, Spandau Ballet, Reformation
40	NEW	LET'S DANCE, David Bowie, EMI America

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/4/84

SINGLES		This Week	Last Week
1	1	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG	
2	2	GUARDIAN ANGEL, Masquerade, Metronome	
3	3	COME BACK AND STAY, Paul Young, CBS	
4	4	25 YEARS, Catch, Metronome	
5	5	?(FRAGEZEICHEN), NENA, CBS	
6	8	TURALURALURALU-ICH MAH BUBU, Was MACHST DU?, Trio, Mercury/Phonogram	
7	9	LUNATIC, Gazebo, Baby/EMI	
8	6	LOVE OF THE COMMON PEOPLE, Paul Young, CBS	
9	7	ALL NIGHT LONG, Lionel Richie, Motown	
10	12	THIS IS NOT A LOVE SONG, Public Image, Virgin	
11	11	ONLY FOR LOVE, Limahl, EMI	
12	10	SHADOW ON THE WALL, Mike Oldfield, Virgin	
13	19	PULSTAR, Hypnosis, ZYX/Mikulski	
14	23	HIGH SOCIETY GIRL, Laid Back, Metronome	
15	15	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone/EMI	
16	13	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola	
17	17	NESSAJA, Peter Maffay, Metronome	
18	20	UPTOWN GIRL, Billy Joel, CBS	
19	14	KARMA CHAMELEON, Culture Club, Virgin	
20	26	OWNER OF A LONELY HEART, Yes, Atco/WEA	

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	3	VENEZIA 2000, Rondor Veneziano, Baby/EMI
3	2	TABALUGA, Peter Maffay, Metronome
4	4	HILFE, Otto Kommt, Ruess/EMI
5	5	GENESIS, Vertigo/Phonogram
6	NEW	NEW CLASSIC ROCK, London Symphony Orchestra, K-tel
7	7	FLASHDANCE, Soundtrack, Casablanca/Phonogram
8	6	WEIHNACHTEN MIT ROGER WHITTAKER, Aves/Intercord
9	9	BERUEHRUNGEN, Gitte Haenning, Global/Ariola
10	8	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
11	10	EIN TRAUM VON LIEBE, Richard Clayderman, K-tel
12	12	CRISES, Mike Oldfield, Virgin
13	13	90125, Yes, Atco/WEA
14	16	GAZEBO, Baby/EMI
15	13	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
16	NEW	FROHE SCHLUMPF-WEINNACHT, Die Schluempfe, K-tel
17	15	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
18	20	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
19	17	STAYING ALIVE, Soundtrack, RSO/DGG
20	14	COLOUR BY NUMBERS, Culture Club, Virgin

ITALY

(Courtesy Germano Rusclitto)
As of 1/3/84

ALBUMS		This Week	Last Week
1	14	MIXAGE, Various, Baby/CGD-MM	

2	3	BIMBO MIX, Various, Baby
3	4	VENEZIA 2000, Rondor Veneziano, Baby
4	1	FLASHDANCE, Irene Cara, PolyGram
5	2	STAYING ALIVE, Various, PolyGram
6	NEW	SINCERITA, Riccardo Cocciante, Virgin
7	6	TROPICO NORD, Pooh, CGD-MM
8	NEW	ORO PURO NO.2, Various, CBS
9	5	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
10	9	GENESIS, PolyGram
11	13	JAZZ, Loredana Berté, CBS
12	NEW	UOMINI, Ornella Vanoni, CGD-MM
13	NEW	CRISES, Mike Oldfield, Virgin
14	7	CALYPSO, Ron, RCA
15	20	PIPES OF PEACE, Paul McCartney, EMI
16	19	MINA 25, Mina, PDU
17	18	INFIDELS, Bob Dylan, CBS
18	12	HULA HOOP, Various, Discotto
19	11	BOLLICINE, Vasco Rossi, Carosello/Ricordi
20	NEW	26 ZECCHINO D'ORO, Various, Five

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 1/7/84

SINGLES		This Week	Last Week
1	1	YOU ARE, Dolly Parton, RCA	

2	5	LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
3	6	REGGAE NIGHT, Jimmy Cliff, CBS
4	7	PLEASE DON'T MAKE ME CRY, UB 40, Virgin
5	10	THRILLER, Michael Jackson, Epic
6	NEW	LET'S STAY TOGETHER, Tina Turner, Capitol
7	9	RUNNING WITH THE NIGHT, Lionel Richie, Motown
8	3	OWNER OF A LONELY HEART, Yes, Atco
9	2	HEY YOU, Rock Steady Crew, Virgin
10	NEW	MY OH MY, Slade, RCA

ALBUMS

1	6	LABOUR OF LOVE, UB 40, Virgin
2	2	90125, Yes, Atlantic
3	1	KINDEREN VOOR KINDEREN, Turning Point
4	3	CAN'T SLOW DOWN, Lionel Richie, Motown
5	5	NO PARLEZ, Paul Young, CBS
6	4	UNDERCOVER, Rolling Stones, Rolling Stones
7	7	COLOUR BY NUMBERS, Culture Club, Virgin
8	10	DISPLAY, Dolly Dots, WEA
9	NEW	THE LOVE ALBUM, Dolly Parton, RCA
10	NEW	HEADING FOR A STORM, Vandenberg, Atco

FINLAND

(Courtesy SEURA)
As of 12/12/83

SINGLES		This Week	Last Week
1	NEW	UNION OF THE SNAKE, Duran Duran, EMI	
2	5	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI	
3	1	MUUTTOHAUKKA, Riki Sorsa, CBS	
4	2	MOONLIGHT SHADOW, Mike Oldfield, Virgin	
5	7	BABY JANE, Rod Stewart, WEA	
6	NEW	LOVE BLONDE, Kim Wilde, Rak	
7	NEW	SARKYNYT ENKELI, Yo, Poko	
8	3	I LIKE CHOPIN, Gazebo, Baby	
9	NEW	WHY ME, Irene Cara, Warner	
10	NEW	MAMA, Genesis, Charisma	

ALBUMS

1	NEW	CATCH AS CATCH CAN, Kim Wilde, Rak
2	NEW	UNDERCOVER, Rolling Stones, EMI
3	NEW	VARIETEE, Yo, Poko
4	1	MIDNIGHT, Various, K-tel
5	NEW	ALMA-TADIN, Sleepy Sleepers, Johanna
6	NEW	GENESIS, Charisma
7	NEW	INFIDELS, Bob Dylan, CBS
8	NEW	PIPES OF PEACE, Paul McCartney, EMI
9	NEW	LICK IT UP, Kiss, PolyGram
10	NEW	FINNHITS, Various, Finnlevy

Trade Group For U.K. Computer Software Firms

LONDON—Eight of Britain's leading computer software companies have set up their own trade organization, the Guild of Software Houses. Chairman is Nick Alexander of Virgin Games, who says the group looks to earn "more muscle power" than the existing Computer Trades Assn.

He adds: "We're starting with a small number of companies, but as we shape up I see an eventual membership of around 30." Founding members are Virgin, Buig Byte, Quicksilver, Salamander, Softec, Silversoft, Melbourne House and New Generation.

An early aim of the new group is to establish an accurate computer games chart. Says Alexander: "We're looking into ways of compiling and funding such a chart. But our activities will also take in legal action on behalf of members, protection of computer software copyrights, and also lobbying parliament for changes in the laws relating to software copyright. In short, we're trying to act rather as British Phonographic Industry does for the record business."

Game Twofers On U.K. Mart

LONDON—The established marketing strategy of offering two LPs for the price of one in television marketing campaigns is now being used here by K-tel to push sales of its new Doublesiders range of computer games.

The package features two games on a double-A-side cassette for a retail price of roughly \$10.50. Linked titles include "It's Only Rock & Roll"/"Tomb Of Dracula" and "Battle Of The Toothpaste Tubes"/"Castle Col-ditz. Mike Dixon, software sales/marketing manager, describes the campaign as "a major K-tel commitment to the computer software business."

Dixon says K-tel departed from the policy of most companies of signing small groups of in-house programmers to provide new computer game ideas.

Minos, CBS Hopeful As Greek Market Picks Up

ATHENS—The Greek record market is picking up in the early days of the holiday-buying season, with the Minos and CBS labels claiming good fall sales performances.

Minos, a domestic repertoire giant, is aggressively marketing its international product (mainly RCA. CBS, until now mainly a distributor of international repertoire, is claiming success in signing big names.

Minos hopes to keep its total market share inching upwards. For fiscal 1982, it was 19.2%, up more than a point over fiscal 1981. Its international department, headed since this summer by Vasos Tsismidopoulos, aims to correct the relative imbalance in favor of local product on its Minos label.

CBS expects to achieve up to a three-point gain in fiscal 1983 over last year's market share of 7.9%. That was a drop of almost two points from 1981.

Italy, San Marino Reach Agreement On Tape Piracy

By VITTORIO CASTELLI

MILAN—One of the biggest problems in Italy's battle against unauthorized audio cassette duplication has been resolved as a result of a joint action by AFI, the country's IFPI group, and copyright society SIAE.

The problem, a quirk in copyright law application rather than direct piracy, arose in the tiny republic of San Marino, just 24 square miles in area but in recent years a busy production center for prerecorded cassettes. San Marino, in Northeast Italy, is completely surrounded by Italian territory yet remains a separate entity.

In the absence of customs duties, and with no copyright law enacted in the little republic, it became an easy and highly profitable matter for companies there to produce an unusual line of legally acceptable yet unauthorized software which flooded through untouched into the Italian national marketplace.

San Marino production capacity was estimated at roughly 10,000 prerecorded cassettes daily. Virtually all of them filtered into Italy, where

Claims CBS marketing director Miltos Karadsas: "It's been our best year ever." Over the past few months, the label has signed new local names to the roster, the biggest being composer Stavros Xarhakos, who returns to the studios after a voluntary nine-year absence.

Says Karadsas: "If someone like Xarhakos is re-entering our business, then it's really picking up." CBS has also amicably papered over its contractual dispute with vocalist Anna Visky, which for a while threatened to hold up new label signings.

Both Minos and CBS have resumed television advertising of pop compilations, which have proved themselves to be big holiday sellers.

The overall year-end view here is that if the record companies push hard on carefully selected material, then the frightening marketplace recession of the last couple of years can be tackled successfully.

this abnormal situation enabled retail prices to be cut dramatically to around \$1.90 for a pop release and \$2.50 for a classical title.

The problem originally emerged from the fact that Italian copyright laws, called for by the 1939 pact between the two separate states of San Marino and Italy, were never formally put into effect. However, the situation changed dramatically in early November, when Giulio Andreotti, Italian minister of foreign affairs, paid an official trip to San Marino.

With supportive cables arriving from IFPI headquarters in London, both Italian and San Marino political leaders were told of the problem and its effects on the Italian music business by AFI and SIAE.

In the end, talks involving the politicians led to an agreement that San Marino would put Italian copyright law, with its royalties, payments and restrictions, into action immediately. As a result, the San Marino cassette duplicating plants are virtually all being closed down.

Billboard Album Reviews

Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

Billboard's Recommended LPs

pop

THIN LIZZY—Life, Warner Bros. 23986. Producers: Various. The Anglo-Irish hard rock band delivers a non-sense double live album that reprises its hits while dipping more satisfactorily into lesser known material. A special \$11.98 list could kindle solid sales.

STEVE GOODMAN—Affordable Art, Red Pajamas Records RPJ 002. Producers: Steve Goodman, Dan Einstein. A satisfying mixed bag of gourmet folk, country, pop and a little rock, with Goodman's alternately funny and poignant stance prominent whether from studio or stage. Contact: P.O. Box 233, Seal Beach, Calif. 90470.

THE KIND—Pain And Pleasure, Three-Sixty Records TLP 334. Producers: Craig Leon, Phil Bonanno. Crisp pop/rock from a Chicago quartet closer to earlier Leon charges like Tom Petty and Moon Martin than the synth brigade. Contact: 7901 N. Caldwell, Morton Grove, Ill. 60053.

DANCING MADLY BACKWARDS, Freeze Records Dandi-Too. Producers: Dancing Madly Backwards, Gregg Winter. Vocalist Andriette Redmann recalls Eurythmics' Annie Lennox on "Oh My Brothers," featured on group's earlier EP under the name Glory. Contact: (212)254-6167.

INVISIBLE ZOO, Vanity Records VAN 3033p. Producer: Jeffrey Lesser (EP). Top notch production and flashes off with (as on "Synthesizer Man") elevate this techno-pop trio above occasional moments crossing the Cars and R2-D2. Contact: 9093 Wilshire Blvd., Suite 404, Beverly Hills, Calif. 90211.

MR. INDIAN—Eagle Chanter, Eagle Chanter Music. Producers: Philip Ashley, Dean Bailin. Here's a worthy candidate for old-fashioned artist development at radio, in the person of one Eugene Beyale, who straddles AOR and country. Contact: (212)989-9617.

RON THOMPSON & THE RESISTORS—Treat Her Like Gold, Takoma TAK-7111 (Allegiance). Producer: Norman Dayron. Unvarnished rock and blues from a gifted young Californian guitarist who mixes sharp originals with potent covers in a stripped-down trio format. Nifty roots rock.

THE DICKIES—Stukas Over Disneyland, PVC PVC-6903 (Jem). Producers: Various (EP). Unrepentant punk energy in league with affectionate pop accents in this latest from the L.A. quintet, who cram eight tracks onto this mini-album.

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/JAZZ CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

AMERICAN PATROL—Back Seat Boogie, Vanity Records VAN 3032. Producers: Richard Kaplan, Tom Gamache, American Patrol. Mix of rockability and jump blues from this L.A. quartet, led by former Ray Campi cohort Jerry Sikorski, works better on paper than on vinyl, marred by weak vocals.

THE SLICKEE BOYS—Cybernetic Dreams of pi, Twin Tone Records TTR 8337. Producers: John Chumbris, Slickee Boys. "When I Go To The Beach," the Virginia quintet's novelty near-hit, mixed with less distinguished neo-psychedelia and hard rock. Contact: 445 Oliver Ave. S., Minneapolis 55405.

GENTLEMEN AFTERDARK, Gentlemen Afterdark Music GA 111. Producers: Alice Cooper, Dick Wagner. (EP). Razor-sharp production, solid playing and flashes of strong writing largely scuttled by feeble lead vocals. Contact: 8033 Sunset Blvd., Suite 745, Los Angeles 90046.

black

MARY WELLS—The Old, The New & The Best Of Mary Wells, Allegiance AV-44. Producer: Wayne Henderson Former Motown star re-records her hits to occasionally good effect.

jazz/fusion

DAVE VALENTIN—Flute Juice, GRP A-1004. Producers: Dave Grusin, Larry Rosen. Intense New York street energy and plenty of percussion fuel Valentin's playing; the groove alternates between Latin and funk.

AL JAZZBEAUX COLLINS & SLIM GAILLARD—Steve Allen's Hip Fables, Doctor Jazz FW 38729 (CBS). Producer: Bob Thiele. Fairy tales translated into hip lingo, with Allen's piano accompaniment, aren't as funny as they might have been, wasting Gaillard's considerable talents.

HANK CRAWFORD—Indigo Blue, Milestone M-9119 (Fantasy). Producer: Bob Porter. Crawford's bluesy alto shines in this nonet setting boasting David "Fathead" Newman, Howard Johnson, Dr. John and Bernard Purdie among the players. Midtempo blues, ballads and a gritty Southern feel.

DINAH WASHINGTON—A Slick Chick, EmArcy 8141841. Reissue Producer: Jim Fishel. Dubbed from old Mercury masters of the 1940s and '50s, 28 titles are offered by the late Queen of the Blues in a handsome two-disk set. Most are vocal gems.

BARNES-KRESS-FREEMAN—Two Guitars And A Horn, Stash ST228. Producer: Bernard Brightman. Bud Freeman's honky, unconventional tenor blends well with the two guitars on five tracks, while Barnes and Kress cavort congenially on seven others. Distinctive, pleasing old-fashioned jazz that swings.

AL GREY—Struttin' And Swingin', Columbia VC38505. Producer: John Hammond. Seven forceful, entertaining tunes by the one-time Base trombonist recorded in 1976 and unavailable until now. A first rate band accompanies Grey's slides and growls. "All Of Me" is the standout.

movies/theater

VARIOUS ARTISTS—A Stephen Sondheim Evening, RCA CBL2-745. Producer: Thomas Z. Shepard. Label continues its documentation of the composer's career with this double "live" reprise of material dating back to 1954's "Saturday Night," featuring Angela Lansbury and George Hearn among the interpreters.

ORIGINAL SOUNDTRACK—The Wicked Lady, Atlantic 80073. Producer: Not listed. Genesis' Tony Banks provides a lush if anachronistic electronic pop score to the period adventure yarn starring Faye Dunaway. Digitally recorded.

ORIGINAL MOTION PICTURE SOUNDTRACK—Young Warriors, Varese Sarabande STV81186. Producers: Tom Null, Chris Kuchler. Exploitation melodrama boasts well-conceived synthesizer score composed and performed by Rob Walsh; crisp digital sound, excellent pressing.

VARIOUS ARTISTS—Opera Stars In Hollywood, Ariel OSH 14; Opera Meets Broadway, Ariel OMB 15. Various Producers: Complimenting collections feature opera legends (Ezio Pinza, Helen Traubel, Grace Moore et al) amount to a cavalcade of pop/opera material recorded from the '30s through the '50s.

ORIGINAL CAST RECORDING—Sugar Babies, Bway Entertainment BE 8302-R. Producer: Robert Sher. Four

years after its Broadway opening, "Babies," now on tour, finally gets its cast album. Even without Mickey Rooney's mugging or Ann Miller's legs, a charmer.

SCHUBERT: STRING QUARTET NO. 14: QUARTET-SATZ—Vermeer Quartet, Teldec 6.42868. It all comes together here, an involving performance of high accomplishment superbly recorded and processed, and due to whet collector appetites for more from the Chicago-based ensemble.

classical

SCHUBERT: STRING QUARTET NO. 14: QUARTET-SATZ—Vermeer Quartet, Teldec 6.42868. It all comes together here, an involving performance of high accomplishment superbly recorded and processed, and due to whet collector appetites for more from the Chicago-based ensemble.

BEETHOVEN/LISZT: SYMPHONY NO. 9—Cyprien Kateris, Telde 6.42956. A novelty for the keyboard buff who has everything, the transcription by Liszt (with a few alterations by pianist Katsaris) amazes by how much of the content of the complex work can be encompassed by 10 fingers.

RIMBLY-KORSAKOV: SCHEHERAZADE—Houston Symphony, Comissions, Vanguard VA 25021. The old chestnut never sounded better, spinning its musical yarns in beguiling tonal splendor. Sound aficionados will relish the wide dynamic range.

MUSIC OF CELEDONIA ROMERO—Angel Romero, Angel DS-37311. Angel, probably the most talented performer of the guitar clan, pays homage to his father, whose compositions combine an expected knowledge of the guitar with a genuine melodic gift. Main works are "Suite Andalus" and "La Catedral de Colonis."

MICHAEL HAYIN: SYMPHONIES, VOL. 2—Bournemouth Sinfonietta, Farberman, Turnabout D-TV 34903. The Second, in the new series continues a useful commitment to present these neglected works in able performances. Heard here are the Symphonies Nos. 21, 37 & 41, offering more invention and variety than most collectors would expect.

gospel

THE DANIEL BAND—Straight Ahead, Refuge R03865. Producer: The Daniel Band. A demonstration that heavy metal rock has a place in gospel music.

THE HOPPERS—Come To The Wedding, Life Line LBC-2002. Producer: Vic Clay. The marriage supper of Jesus and his bride, the church, is the theme of this southern gospel standout.

Heartland Beat

Local Acts Shine On Chicago Tube

By MOIRA McCORMICK

Last column, the topic of discussion was local Chicago bands aired by local radio (and a heartening trend it is, in any market). Local television has been getting into the act as well, we find, with half a dozen or so Chicago-based bands having recently had their indie videos shown on ABC-owned WLS-TV's weekly music video program "Rock On, Chicago!"

The program airs each Friday opposite NBC-TV's "Friday Night Videos," simulcast by WLS-FM. WLS jock Brant Miller hosts the hour-long show, interspersing rock videos with interviews, music news and related material. "This type of show is being aired at ABC owned and operated stations in L.A., New York and Detroit as well," notes producer Yaa Venson.

Venson says "Rock On, Chicago!"'s programming is restricted to an extent by WLS-FM's "mass-appeal" format, but that lesser-known video clips are included with the hits on a regular basis. She says she programs more black videos than appear on most programs of this nature as well, including Earth, Wind & Fire, the Mary Jane Girls and the Whispers.

The show debuted Aug. 5, but it wasn't until Sept. 30, the day that

program length increased to 60 minutes, that a local video was aired. Chicago artist Bill O'Neill's "Takin' A Chance" was the first Windy City indie to be shown on "Rock On, Chicago!"; since then, videos by George Faber & Stronghold, Phil 'n' the Blanks, Heavy Manners and Big Twist & the Mellow Fellows have been shown along with the likes of Michael Jackson and Duran Duran, some with accompanying band interviews.

Venson says transplanted Chicagoans Bohemia and doo-woppers Stormy Weather of White Sox fight song fame are scheduled for upcoming shows. (Stormy Weather's Christmas video has also been picked up by Cable Network News and WFLD-TV Chicago.)

Venson says local videos aren't shown on "Rock On, Chicago!" simply out of loyalty to the old home town. "Local videos have to be good; we can't air just anything," she stresses. "But we do have a special affinity for them. They don't have to have big budgets or be by label artists. We also don't stick them in a 'local' segment of the show."

The "Rock On, Chicago!" format itself promotes the city, says Venson. As on-camera host, Brant Miller introduces videos, does interviews, and covers special events in different parts and venues of Chicago. Every-

thing from rock clubs to health clubs to sports stadia have served as backdrop and part of the action for segments of the program. "As we've been growing and getting our sea legs, we've realized we want to be more visible in Chicago's neighborhoods," says Venson. "This is the only video show produced out of Chicago, and it really looks Chicago."

The filmed portions of "Rock On, Chicago!" directed by Frank Bianco, are generally shot a week in advance of airing, says Venson, with the exception of the upcoming two-part "best of '83" New Year's special.

Venson says she plans to continue airing local videos as long as quality product keeps coming in. "As more people become aware of what we're doing, more local videos will come our way," she predicts, adding, "Unfortunately, we can't make videos for local artists ourselves. But now, local artists know they have an outlet for their videos."

A recent benefit held in honor of 72-year-old Chicago blues club proprietress Theresa Needham (Billboard, Dec. 10) has been captured on videotape by the city's Eye & Ear Teleproductions.

The benefit for the 40th anniversary of blues history at blues haven T

recently lost her lease, took place Dec. 4 at North Side venue B.L.U.E.S. At The Earl. Paying tribute to the first lady of the blues included many artists who'd gotten their starts at Theresa's, including Junior Wells, Lefty Dizz, Sunnyland Slim and Carey & Lurie Bell.

Eye & Ear's Tom Hilbe and Don Johnson produced and directed the 60-minute program of highlights from the benefit, called "Blues For Theresa." Eye & Ear oversaw the production from start to finish, utilizing its 22-foot mobile truck, two cameramen and visual consultant Ted Bokof. Editing was done in-house at the firm's Michigan Ave. headquarters.

"The benefit was a one-of-a-kind

occurrence," says Johnson. Theresa's has been on that spot since 1943; it gave musicians that she'd nurtured the chance to show what they thought of her, and they did.

"We were able to capture some of the most dramatic performances in memory; for example, when Junior Wells and Lefty Dizz shared a stage for the first time since 1970," adds Johnson.

"Blues For Theresa" is currently offered for both domestic and overseas broadcast.

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Murdoch Eyes 49.9% Of WCI

WASHINGTON—Australian publisher Rupert Murdoch may soon purchase as much as 49.9% of the multi-billion-dollar Warner Communications Inc. (WCI), according to Warner sources. That purchase would cost Murdoch and possible partners \$900 million.

The publisher's company, Murdoch News Corp., now owns 7% of WCI common stock, worth \$103 million, and sources say that the company has a "good faith" effort to acquire up to 49.9% if market conditions are right.

Murdoch, among his other holdings, owns the London Times, the Boston Herald, the New York Post, New York magazine and the Village Voice, and recently agreed to buy the Chicago Sun-Times. He is now branching out into ownership of satellite home entertainment and broadcasting, although there are FCC rules barring publishers from buying broadcast properties in cities in which they own newspapers, and foreign-owned "personally" owning more than 20% of a radio or tv station.

Photo News



INAUGURATION CEREMONY—Chrysalis executives and artists break in the label's new offices in Los Angeles. Shown from left are Chrysalis president Jack Craigo; Toni Basil; a&r vice president Jeff Aldrich; Richie Zito, producer of Basil's "Word Of Mouth" album, and Terry Ellis, co-chairman, Chrysalis Group of Companies.



BLUES BROTHERS—John Lee Hooker, right, and Bo Diddley, left, relax after their appearance with George Thorogood, center, and the Destroyers for a Christmas show at the Spectrum in Philadelphia. Hooker was recently caught masquerading as Santa Claus in the Destroyer's "Rock And Roll Christmas" video.



SABBATH SIGNING—Black Sabbath tour drummer Bev Bevan, left, talks to an atypical heavy metal fan, Clara Stock, during an in-store at Chicago's Flipside Records. The group is currently on tour in support of their Warner Bros. album "Born Again."



HIGH GRADES FOR GRADY—Shown from left at the Nashville Music Assn.'s Master Award ceremony in Nashville are BMI vice president Frances Preston, award recipient Grady Martin, Combine Music's Bob Beckham and Dale Franklin Cornelius of NMA.



COOING FOR GOLD—Marilyn McCoo enjoys a listening party for her new RCA album "Sold Gold" at the label's Los Angeles office. Sharing the pleasure, from left, are RCA's West Coast a&r division vice president, contemporary music, Paul Atkinson; the singer's manager, Sarah Boyers; McCoo; and Don Wardell, RCA's West Coast merchandising director.



ROSEY GESTURE—Country Music Assn. executive director Jo Walker-Meador, right, is congratulated by BMI vice president Frances Preston, left, and CMA president Richard McCullough during the CMA's recent 25th anniversary celebration in Nashville.



FROZEN MOONSHINE—The Oak Ridge Boys deliver a special shipment of Ozark Mountain Jubilee ice cream and T-shirts to the MCA offices in Los Angeles. Pictured from left are label president Irv Azoff; group members Joe Bonsall, Duane Allen, Richard Sterban and William Lee Golden; Jim Halsey Co. executive vice president Dick Howard; and Bob Schnieders, MCA Nashville's West Coast promotion and marketing manager.

Needham, who
 overseeing Chicago
 her tiny South Side
 Mercedes's Lounge had
 ers fro..

Industry Events

Jan. 7-10, **12th Winter Consumer Electronics Show**, Las Vegas Convention Center, Hilton Hotel Pavilion and Grand Ballroom, Hotel Riviera, Sahara Hotel.

Jan. 8-10, **California Broadcasters Assn.** midwinter conference, Sheraton Plaza, Palm Springs, Calif.

Jan. 16, **11th annual American Music Awards**, Shrine Auditorium, Los Angeles.

Jan. 18-20, **Texas Cable Show**, San Antonio Convention Center, San Antonio.

Jan. 20-22, **National Assn. of Music Merchandisers (NAMM)** winter market show, Anaheim Convention Center, Anaheim, Calif.

Jan. 23-27, **Midem '84**, Palais Des Festivals, Cannes.

Jan. 24-27, **Box Office Management International** fifth anniversary conference, Biltmore Hotel, Los Angeles.

Jan. 30-Feb. 1, **National Religious Broadcasters Media Expo '84**, Sheraton Hotel, Washington, D.C.

Feb. 4-8, **Music Fair**, Frankfurt, Germany.

Feb. 7-8, **Arizona Cable Television Assn.** annual meeting, Phoenix Hilton, Phoenix.

Feb. 8-10, **Institute for Graphic Communication Optical & Videodisc Systems** conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, **NATPE International** annual conference, Moscone Center, San Francisco.

Feb. 21-23, **Softcon, Northeast Expositions International** conference/trade fair, Superdome, New Orleans.

Feb. 21-24, **Information Technology & Office Automation** exhibition and conference, Barbican Centre, London.

Feb. 25-29, **NACA National Convention and National Arts & Lectures Conference**, Opryland Hotel, Nashville.

Feb. 27-March 2, **International Electrical Exhibition**, National Exhibition Centre, Birmingham, England.

Feb. 28, **National Academy Of Recording Arts & Sciences** 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, **Amusement Trades Exhibition International**, Grand Hall Olympia, London.

March 1-3, **Organization of Country Radio Broadcasters** 15th annual country radio seminar, Opryland Hotel, Nashville.

March 4-7, **National Gospel Radio Seminar**, Radisson Plaza Hotel, Nashville.

March 4-7, **Gospel Music Week**, Radisson Plaza Hotel, Nashville.

March 7, **Gospel Music Assn. Dove Awards**, Tennessee Performing Arts Center, Nashville.

March 7-9, **Billboard's Computer Software/Video Games Conference**, Westin St. Francis Hotel, San Francisco.

March 8-10, **SPARS/Univ. of Miami** conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 14-21, **third Caribbean Music Festival**, Cartagena, Colombia, S.A.

March 20, **24th annual International Broadcasting Awards**, Century Plaza Hotel, Los Angeles.

March 23-27, **National Assn. of Recording Merchandisers (NARM)** convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, **second international trade fair for Consumer Electronics**, Exhibition Grounds, Abu Dhabi.

April 14-19, **Computer Graphics '85**, Dallas Convention Center.



GOLDEN AGE—Myrrh recording artist Amy Grant accepts a gold award for her "Age To Age" album, one of the few gospel recordings to reach that status. Making the presentation is Word Records' executive vice president Stan Moser.

PD Zimmerman Out At WUWU

Continued from page 16
 broadcaster, brought his unique brand of radio to WBLK last year. The station, which for years was the home of black music supporter George "Hound Dog" Lorenz, said Zimmerman's blending of new music and non-black elements was counter to the community image the black outlet wished to foster. The format, praised by a loyal but small band of dance-oriented listeners, was replaced with a more traditional black/urban approach.

It was then that Zimmerman turned his attention to WUWU. Owned by a dentist, the station had a history of problems. "There was always a strange undercurrent," says Zimmerman. In fact, former PD Bob Allen twice hijacked the station at the transmitter, returning to his ultra-hard-rock format until forcibly removed.

"The time it would have taken to build this format is time Doc Chmiel

(the owner) didn't have. He'd been through so much he needed quick results. But it is interesting he didn't wait for the return of the fall book," says Zimmerman, who describes his programming mix as a fusion of many elements. "We'd play everything from new music, to polkas. It's not the kind of thing you can really describe. It's the kind of thing you have to experience." Zimmerman says he feels strongly about the success potential of his avant-garde format, and is looking for another facility.

Meanwhile, WUWU is now taking a modified rock approach. Acting as program director is veteran jazz personality Joe Rico. Rico, in addition to his years in Buffalo, made a name for himself as Miami's premier jazz announcer. But jazz is not a big part of the new WUWU music mix. Handling music is Gary Storm, who was doing that during Bob Allen's hard rock days.

Video Music Programming

Continued from page 24

Olivia Newton-John, "Twist Of Fate," MCA
 Norm Norman, "You're A Zombie," Rocshire
 Will Powers, "Kissing With Confidence," Island
 Saga, "Catwalk," Portrait
 Carly Simon, "Hello Big Man," Warner Bros.
 Sons Of Heros, "Living Outside Your Love," MCA
 Sound Barrier, "It's A Rock 'N Roll World," MCA
 John Kay & Steppenwolf, "Hot Night In A Cold Town," Allegiance
 Suburbs, "Love Is The Law," Mercury
 Taxxi, "Maybe Someday," Fantasy
 Tom Tom Club, "Pleasure Of Love," Sire
 Simon Townshend, "I'm The Answer," 21/PolyGram
 Trio, "Boom Boom," Mercury
 Tommy Tutone, "Get Around Girl," Columbia
 Monte Video, "Shoop Shoop," Geffen
 Tom Waits, "In The Neighborhood," Island
 Wendy & the Rockets, "Play the Game," Oz/A&M
 Wildlife, "Somewhere In The Night," Atco

Bubbling Under The Top LPs

- 201—MIDNIGHT OIL, 10,9,8,7,6,5,4,3,2,1, Columbia BFC 38996
 202—ELVIS PRESLEY, Elvis, A Legendary Performer, Volume IV, RCA CPL 1-4848
 203—SOUNDTRACK, Christine, Motown 6086 ML
 204—MARVIN & TIGE, Soundtrack, Capitol ST-12307
 205—ECHO & THE BUNNEYMEN, Echo & The Bunnymen, Sire 1-23987 (Warner Bros.)
 206—TWISTED SISTER, You Can't Stop Rock 'N Roll, Atlantic 80074
 207—GIRLSCHOOL, Play Dirty, Mercury 814689-1 (Polygram)
 208—HEADPINS, Line Of Fire, MCA/Solid Gold SGR-9031
 209—T. G. SHEPPARD, Slow Burn, Warner Bros. 1-23911
 210—JOANIE GREGGAINS, Thin Thighs, Hips & Stomach, Parade PA112

Bubbling Under The HOT 100

- 101—JOYSTICK, Dazz Band, Motown 1701
 102—WHITE LINES (DON'T DO IT), Grand Master Flash & Melle Mel, Sugar Hill 465
 103—BOYS, Mary Jane Girls, Gordy 1704 (Motown)
 104—JUST LET ME WAIT, Jennifer Holliday, Geffen 7-29432 (Warner Bros.)
 105—SHOW HER, Ronnie Milsap, RCA 13658
 106—HERO, Gladys Knight & The Pips, Columbia 38-04219
 107—I AM WHAT I AM, Gloria Gaynor, Silver Blue 220
 108—I'LL LET YOU SLIDE, Luther Vandross, Epic 34-04231
 109—BODY TALK, Deelee, Solar 7-69785 (Elektra)
 110—OVER MY HEAD, Toni Basil, Chrysalis 4-42753

Market Quotations

As of closing: Jan. 5, 1984

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	11	632	57	55 1/4	57	+1%
49 1/2	30 1/2	American Can	4	1229	47 1/4	46 1/2	47 1/4	+1 1/4
17 1/4	8 1/2	Armstrong Int'l	11	33	11 1/4	11	11 1/4	+ 3/8
81 1/4	55	CBS	11	653	67 1/4	66	67 1/4	+1 1/4
65	16	Coleco	6	5379	21 1/4	19 1/4	21 1/4	+1 1/2
9 1/4	6 1/2	Craig Corporation	—	2	7 1/2	7 1/2	7 1/2	unch.
84 1/4	47 1/4	Disney, Walt	19	2275	54 1/4	52 1/4	53	+ 3/8
6 1/4	3 1/4	Electrosound Group	—	25	5 1/4	5 1/4	5 1/4	+ 1/8
31 1/2	16 1/2	Gulf + Western	8	3671	32 1/2	30 3/4	31 1/2	+1 1/4
41 1/4	18	Handleman	17	113	39 1/4	38 1/4	39 1/2	unch.
12 1/4	6	K-Tei	—	2	7 1/4	7 1/4	7 1/4	+ 1/8
86 1/4	47 1/4	Matsushita Electronics	20	445	86 1/2	86	86 1/4	+ 1/4
16 1/4	4 1/4	Mattel	—	2632	6 1/4	5 1/2	6	+ 1/2
43	32 1/2	MCA	12	1952	43 1/4	41 1/4	43 1/4	+1 1/4
90 1/2	72 1/2	3M	15	2278	84 1/4	82 1/4	84 1/4	+1 1/4
150	82	Motorola	25	2921	136 1/4	139 1/4	135 1/4	+ 1/4
79 1/2	47	No. American Phillips	12	85	78	77 1/2	77 1/2	unch.
15 1/4	2 1/2	Oroxo Corporation	—	78	5 1/4	4 1/4	5 1/4	+ 1/8
32 1/2	18	Pioneer Electronics	—	20	32 1/4	32 1/4	32 1/4	+ 1/8
37 1/4	13 1/4	RCA	18	8247	34 1/4	34	34 1/4	+ 1/8
16 1/4	12 1/2	Sony	27	2837	15 1/4	15	15 1/4	+ 1/8
37 1/4	25 1/4	Storer Broadcasting	—	263	37 1/4	36 1/4	37	+ 1/2
6 1/4	2 1/4	Superscope	—	31	4 1/2	4 1/4	4 1/2	+ 1/4
55 1/4	57	Taft Broadcasting	15	510	55 1/4	54 1/4	55 1/4	+ 1/4
35 1/4	9 1/4	Warner Communications	—	5811	28 1/4	27 1/4	28	+ 1/2
17 1/4	18 1/4	Wherehouse Entertain.	18	159	16 1/4	16 1/4	16 1/4	+ 3/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephon Int'l	4500	15 1/4	16
Certron Corp.	6500	3 1/4	3 1/4	Recoton	17600	10	10 1/4
Data Packaging	20	6 1/4	6 1/4	Schwartz Bros.	5800	3 1/4	4 1/2
Koss Corp.	4200	3 1/4	3 1/2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, James Parke, to Anne and Jimmy Ibbotson, Dec. 30 in Aspen, Colo. He is a member of the Nitty Gritty Dirt Band.

★ ★ ★

Boy, Marlow Vincent, to Toni and Wayne Famous, Dec. 15 in Atlanta. He is a member of Portrait Records act the Producers.

★ ★ ★

Girl, Jodi Rachael, to Sandy and Steve Hanover-Ebner, Dec. 7 in Los Angeles. She is national advertising coordinator for A&M.

★ ★ ★

Girl, Megan Elizabeth, to Becky and Kerry Woo, Jan. 4 in Nashville. She is a sales representative for Central South Christian Music Distributors there. He is national accounts executive for the Comdata Network there.

★ ★ ★

Marriages

Geoff Torrens to Arlene Sorensen, Dec. 22 in New York. He is Eddie Money's tour manager. She is a New York-based songwriter.

Deaths

Dennis Wilson, 39, Dec. 28 in the Pacific Ocean at Marina Del Ray,

New Companies

Denny Music Group, a publishing and production firm, formed by John Denny. 39 Music Square East, Nashville, Tenn. 37203; (615) 256-3558.

★ ★ ★

Sanaty Music Productions, a group management, concert promotion and distributing company, formed by Tim Davies. P.O. Box 204, Souderton, Pa. 18964; (215) 721-1212.

★ ★ ★

The Sugar Promotions, a management, production and consultancy firm, formed by Sugar Ray Richard-

Calif. He was the Beach Boys' drummer (separate story, page 40.)

★ ★ ★

Alexis Korner, 55, Jan. 1 of lung cancer in London. The singer, guitarist and broadcaster ran Blues Incorporated, which, with an associated blues club in London, became a breeding ground for several top artists including Mick Jagger, Eric Clapton and Charlie Watts. He is survived by his wife and three children.

★ ★ ★

Harry Chipetz, 62, Dec. 22 in Philadelphia. He began his career in the '40s as a record distributor, manufacturer and studio operator. He established his own firm, Chips Record Distributors and, at the time of his death, was general manager of the Sigma Sound Studios in Philadelphia and New York. He is survived by his wife Elsie, two children, four grandchildren and three sisters.

★ ★ ★

Abe Olman, 95, Jan. 4 at Eisenhower Memorial Hospital in Rancho Mirage, Calif. A composer, pianist and music publisher, Olman co-wrote such evergreens as "Oh Johnny Oh," "Down Among The Sheltering Palms" and "Down By The O-hi-o." An ASCAP member since 1920, he also served on the society's board of directors from 1946-56. His music publishing career began in 1914, later leading to a long association with Robbins, Feist & Miller.

son. 20 12th St., San Francisco, Calif. 94103; (415) 861-2373.

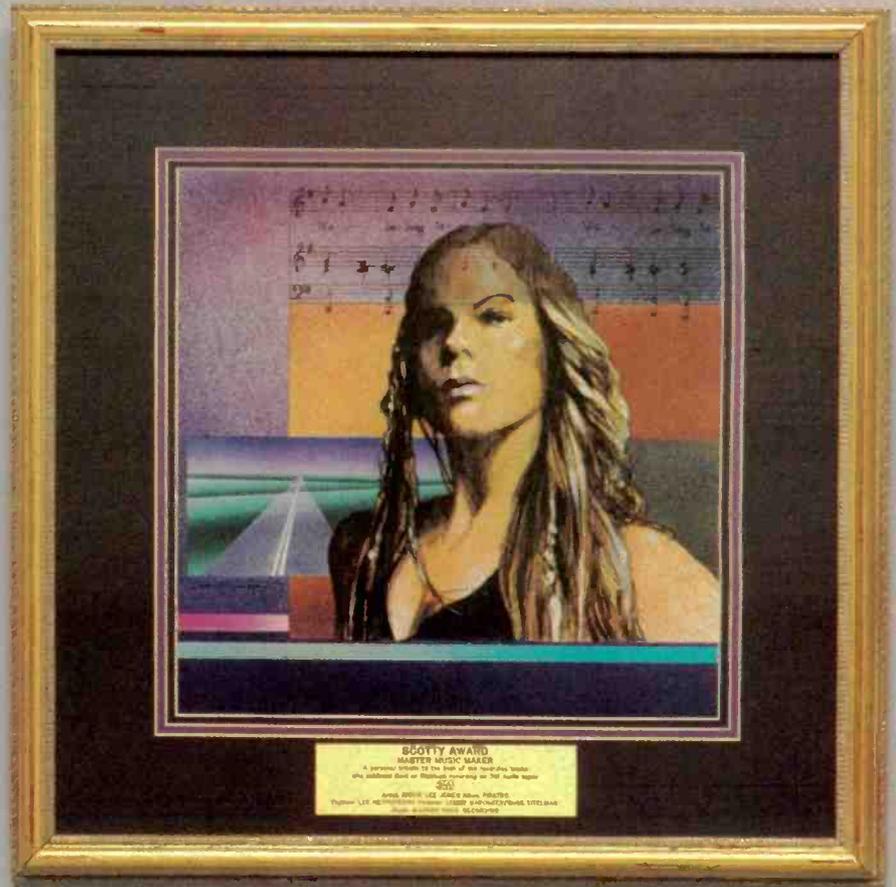
★ ★ ★

TNT Records Inc., formed by Gary Turnier and Max Cawal. First release is "Jump Time" by Nirvana. 1800 Northern Blvd., Suite 308, Roslyn, N.Y. 11576; (212) 352-2772.

★ ★ ★

Doc Field & Co., including the Creative Action Team and Plaid Child Management, formed by Doc Field. 3753 Vinyard Court, Marietta, Ga. 30062; (404) 973-1843.

WE GAVE THESE FOUR GREAT ART



WE'RE ALREADY LISTENING FOR

Again, our congratulations to Earth, Wind & Fire, Rickie Lee Jones, Donna Summer and Michael McDonald, our 1983 Scotty winners.

To qualify for our Scotty, an artist and the production team must be super achievers in any category of music. Their album must be mastered on Scotch™ Recording Tape. And it has to be good enough to go gold or platinum by RIAA standards.

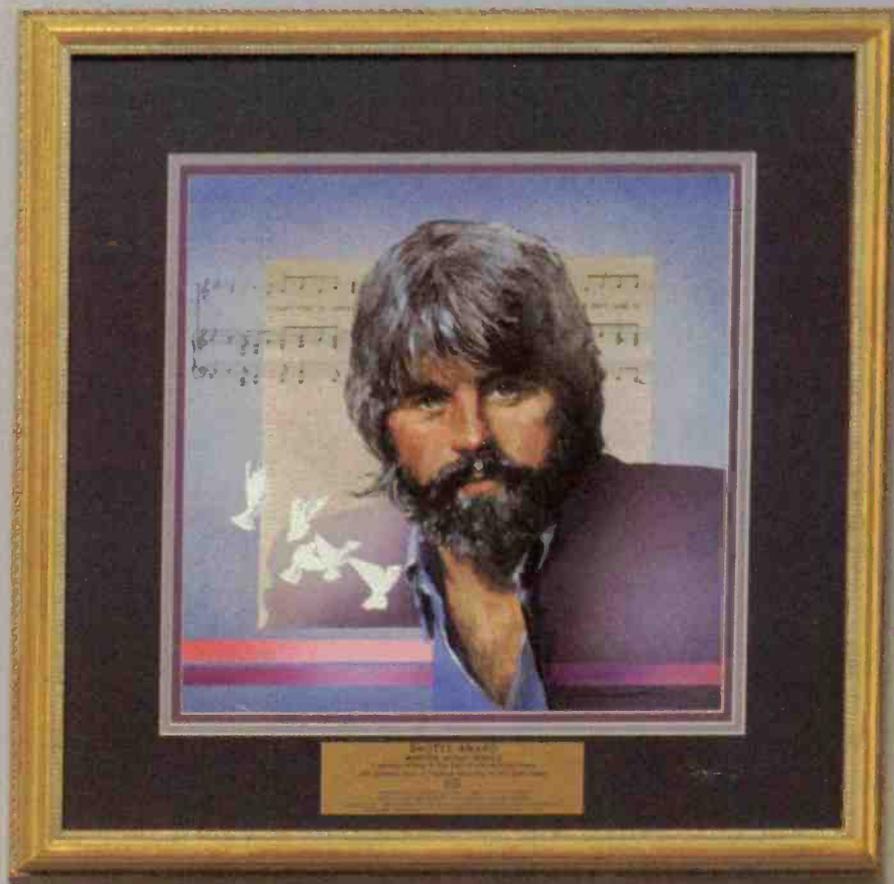
Lots of albums recorded on our tape do.

We're proud of the quality of sound we deliver. And the part we play in the success of fine artists like these.

And our Scotty winners yet to come.



ISTS SCOTTY AWARDS LAST YEAR.



THIS YEAR'S.



Magnetic Audio/Video Products Division/3M

3M hears you...

3M

Gold, Platinum Totals Down For Third Straight Year

• Continued from page 4

Linda Ronstadt). The exercise field had one: Jane Fonda.

The picture was much the same in terms of gold albums. Country led the non-rock fields with 19 gold LPs, followed by black music with 17, adult contemporary with six, kiddie albums with three and gospel/inspirational with one.

MCA notched nine gold albums last year, placing just behind Epic, Columbia, RCA and Warner Bros. in this category. But it was shut out in terms of platinum albums—the only major to experience that fate in '83. Following MCA among combined labels for gold albums were Atlantic, Capitol and PolyGram with eight; A&M, EMI America/Liberty and

Motown with five; Elektra/Asylum with four; Arista, Chrysalis and Disneyland with three, and Word with one.

Trailing Columbia and Epic in the combined label count for platinum albums were PolyGram and RCA with five, A&M and Atlantic with four, Arista and Warner Bros. with three, and Capitol, Chrysalis, EMI

America/Liberty and Elektra/Asylum with two. Motown followed with one.

Here's the complete list of December certifications.

PLATINUM ALBUMS

Kenny Rogers' "20 Greatest Hits," Liberty. His ninth.

Linda Ronstadt's "What's New," Asylum. Her sixth.

Pat Benatar's "Live From Earth," Chrysalis. Her fifth.

Daryl Hall & John Oates' "Rock'n'Soul, Part 1," RCA. Their fourth.

Culture Club's "Colour By Numbers," Virgin/Epic. Their second.

"Genesis," Atlantic. Their second.

John Cougar Mellencamp's "Uh-Huh," Riva/PolyGram. His second.

Lionel Richie's "Can't Slow Down," Motown. His second.

George Jones' "I Am What I Am," Epic. His first.

Midnight Star's "No Parking On The Dance Floor," Solar. Their first.

PLATINUM SINGLES

Kenny Rogers & Dolly Parton's "Islands In The Stream," RCA. Their first.

GOLD ALBUMS

Kenny Rogers' "20 Greatest Hits," Liberty. His 16th.

John Denver's "Seasons Of The Heart," RCA. His 15th.

Kiss' "Lick It Up," Mercury. Their 12th.

Daryl Hall & John Oates' "Rock'n'Soul, Part 1," RCA. Their ninth.

"Genesis," Atlantic. Their fifth.

Conway Twitty's "The Very Best Of Conway Twitty," MCA. His fifth.

"Gap Band IV—Jammin'," Total Experience. Their fourth.

Rick James' "Cold Blooded," Gordy. His fourth.

Hank Williams Jr.'s "Family Tradition," Warner Bros. His third.

Culture Club's "Colour By Numbers," Virgin/Epic. Their second.

John Cougar Mellencamp's "Uh-Huh," Riva/PolyGram. His second.

Motels' "Little Robbers," Capitol. Their second.

Lionel Richie's "Can't Slow Down," Motown. His second.

Jeffrey Osborne's "Stay With Me Tonight," A&M. His first.

"The Big Chill" soundtrack, Motown.

GOLD SINGLES

Paul McCartney & Michael Jackson's "Say Say Say," Epic. McCartney's 12th post-Beatles; Jackson's sixth.

Air Supply's "Making Love Out Of Nothing At All," Arista. Their third.

Lionel Richie's "All Night Long (All Night)," Motown. His third.

Quiet Riot's "Cum On Feel The Noize," Pasha/Epic. Their first.



If you spend money here, you'll save money later.

Planning, buying or estimating media, these publications save you time, effort and dollars.

SRDS publications give you the latest, most comprehensive and complete information available anywhere.

And, the information is standardized so you'll never compare apples and oranges.

To plan smart and buy smart all year long, order the books you require today.

BUSINESS PUBLICATION RATES AND DATA. Monthly. More than 4,000 business, trade and technical publications, includes editorial profiles, rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates. **BUSINESS PUBLICATION PART II.** Monthly. Includes classified rates for 1,700 business, trade and technical publications.

CONSUMER MAGAZINE AND AGRI-MEDIA RATES AND DATA. Monthly. More than 1,400 consumer and 200 farm publications. **NOW INCLUDES RADIO AND TV STATIONS WITH FARM PROGRAMMING.** Consumer and farm listings include editorial profiles, ad rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates. Radio and TV listings contain programming descriptions, facilities, farm program schedules, farm affiliations, rates and other pertinent data.

NEWSPAPER RATES AND DATA. Monthly. 1,600 U.S. daily newspapers, newspaper groups, supplements and comic sections. Includes ad rates, special features, contract and copy regulations, mechanical requirements and latest circulation figures.

CO-OP SOURCE DIRECTORY. Semi-annually. Over 3,100 co-op advertising programs. Each includes eligible media, timing, accrual, participation, ad specifications, media requirements, aids available from manufacturer, reimbursement method and more.

SPOT TELEVISION RATES AND DATA. Monthly. All commercially operated TV stations, national/regional television and cable networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifica-

tions and station representatives for stations seeking national or regional advertising.

SPOT RADIO RATES AND DATA. Monthly. All commercially operated AM and FM stations, national and regional networks and groups. Geographically arranged with rates, special features, closing times, facilities, representatives for stations actively seeking national or regional advertising.

DIRECT MAIL LIST RATES AND DATA. Bimonthly. Contains over 55,000 business lists and consumer lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

COMMUNITY PUBLICATION RATES AND DATA. Semi-annually. All NAAP members, plus other weekly newspapers and shopping guides. Includes personnel, ad rates, closing time, circulation and mechanical requirements.

PRINT MEDIA PRODUCTION DATA. Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process, production specifications, inserts, bleeds, special issues and closing dates.

PLUS — other valuable, time-saving references: SPOT RADIO SMALL MARKETS EDITION AND NEWSPAPER CIRCULATION ANALYSIS (NCA).

SUBSCRIPTION ORDER

srds STANDARD RATE & DATA SERVICE, INC. 3004 Glenview Rd., Wilmette, IL. 60091 ABCDEF 3465

Quantity of Subscriptions	Subscription Rates Including Postage
Business Publication Rates and Data	\$216.00
Change Bulletins (Optional)	\$ 44.00
Canadian Advertising Rates and Data	\$157.00
Community Publication Rates and Data	\$ 30.00
Consumer Magazine and Agri-Media Rates and Data	\$190.00
Change Bulletins (Optional)	\$ 44.00
Direct Mail Lists Rates and Data	\$155.00
Newspaper Circulation Analysis	\$ 60.00
Newspaper Rates and Data	\$194.00
Change Bulletins (Optional)	\$ 44.00
Print Media Production Data	\$112.00
Spot Radio Rates and Data	\$174.00
Change Bulletins (Optional)	\$ 44.00
Spot Radio Small Markets	\$ 59.00
Spot Television Rates and Data	\$157.00
Change Bulletins (Optional)	\$ 44.00
Co-op Source Directory	\$132.00

Please enter one-year subscription(s) for the publication(s) checked on left.

Check enclosed for \$ _____ Bill my company.
 Please send me additional information on Foreign Media Publications.

Name _____ Title _____

Company Name _____

Address _____

City/State/Zip _____

Type of Business _____ Phone () _____

Signature _____ Date _____

Call the Circulation Department TOLL FREE at 800-323-4588 to expedite your order.

Action Expected To Help Push Computer R&D

WASHINGTON—Count on some action in Congress this winter toward antitrust law reforms to promote joint research and development projects for the microelectronics and computer industry. That's the word from insiders here.

The mood of the Congress, according to sources is to try to help American business in its attempt to stay even or move ahead of Japan and other nations not as vulnerable to antitrust damage suits brought about by multi-corporation cooperative research discouraged by present law.

There have been hearings on R&D reform both in the Senate Judiciary Committee, and, in the House, in the commercial law subcommittee and the science and technology committee.

News

Chains Are Cheered As Holiday Sales Boom Continues

• Continued from page 1

Music Plus, the comparative increase was 7.5%, and chainwide, including new stores added in 1983, it was 10.5%. Music Plus had strong sales in video cartridge games, too, Fogelman adds. Goman, by contrast, says Tower is basically phasing out of this product line.

The variation between comparable and chainwide increases range widely across the county. At Elroy Enterprises in Port Washington, N.Y., Roy Imber puts it at 7% comparative but 22%-23% chainwide for the 50 Record World stores, indicating new, strong stores. "But what if a chain was down 10% in 1982 from 1981?" asks Imber. "We were up 3% in 1982 from 1981. This year, we had some stores up tremendously and others that were only slightly up." Strong music sales are credited by Imber.

Turtles in Atlanta found it hard to overcome the sharp dropoff in video cartridge game sales from a year ago, indicates the chain's Joe Martin. Turtles also found, as did many chains, that bad weather cut into sales.

Martin says that Turtles was up 20% store against store but flat across the 31-unit chain. "Thanks to LPs and tapes, we made up for video cartridges and stayed even." He says the chain stocks Atari and Coleco games and software by those and several other manufacturers. Five stores are being racked with computer software, and 15 stores are in video, although they are not renting.

The last two days before Christmas cut into Camelot Enterprises' units throughout Kansas, Oklahoma and Texas, says the chain's Jim Bonk, who puts comparative location increase at 15%, overall chain up 24%. Bonk credits some of the Christmas increase to better inventory management.

"We learned a lot from the new rules on returns," Bonk says. "We played it a lot closer to the vest this season. We didn't lay anything in unless it was a bona fide hit. We learned to make more frequent shipments. We got caught short on Linda Ronstadt and then adjusted. On the Rolling Stones, we went out stronger initially and found it wasn't there, but there were few of those kinds of mistakes." Camelot has 150 stores and 82 leased departments.

Another chain similar to Camelot in terms of its national spread, 105-unit Western Merchandisers, also suffered somewhat from weather, says John Marmaduke. He puts increases at 18% for comparative locations and chainwide at 20%.

"It was very much a music Christ-

Kapri Adds To Software Line

NEW YORK—Kapri International Distributors, formerly an exclusive Commodore 64 and VIC-20 software distributor, is previewing its expanded line of software at the Winter Consumer Electronics Show. The new line includes software for the IBM PC and the IBM PCjr. It is the first time in three years that the Sun Valley, Calif.-based firm has added another computer's software to its line.

Also at CES, Kapri is holding its official 1983 Commodore Software Awards. Ballots were distributed to over 30,000 dealers and end-users to elect five winners in the entertainment category, three in business and three in utility for both Commodore 64 and VIC-20 software.

mas. Heavy metal was unbelievable. The kids are back in the stores," enthuses Marmaduke. "Video games—zippo." He continues, "What we saw was the 'Seagull Effect.' You'll recall

when 'Jonathan Livingston Seagull' turned the book business upside down. It brought people into our book stores that never bought books normally. The new Seagull is Mi-

chael Jackson."

A number of chains mentioned strong prerecorded music cassette sales, among them 18-unit Rainbow Records in San Francisco. Rainbow

uses Sensomatic anti-theft bugging and displays cassettes openly along walls. The chain's Rolf Filosa puts Rainbow sales at up 24% on comparative locations and 28% chainwide.

ONE OF THESE PEOPLE WOULD BUY YOUR RECORD



THE STREET PULSE GROUP CAN TELL YOU WHICH ONE

The Street Pulse Group: Tools for targeting your market. Today, it's more difficult than ever to know who is most likely to buy your product. Mistakes are very costly. So how do you know? Does he listen to AOR or CHR radio? Does he watch MTV or Magnum P.I.? Does he read Rolling Stone or Easyriders? Is he thirteen or nearly thirty? Is "he" more likely to be a "she"? The answers can sometimes be astounding, but knowing these things and more allows you to direct your marketing efforts to precisely the person who is most likely to buy. The bottom line is selling more product with fewer dollars. And only the Street Pulse Group has a number of services to help you do just that.

The Street Pulse Group: Putting you in touch with actual record buyers. Every week we access thousands of people on the "front lines"

of the record industry in retail locations throughout the country. Only the Street Pulse Group is equipped to probe record buyers for precise information contracted by our client list of record companies and artist managers. The raw data is inputted, sorted, and printed out in a variety of formats for such clients as A&M, Arista, Atlantic, Columbia, Epic/Portrait/Assoc. Labels, Polygram, Geffen, Island, RCA, and Warner Bros.

The Street Pulse Group: Put us to work for you. Call the Street Pulse Group collect at 516-462-6960 and ask for Mike Shalett. He'll show you how Street Pulse Group statistical services such as Consumer Surveys, Album Forecasting Programs, Custom Marketing Reports, and more can have a dramatic effect on your marketing efforts at a surprisingly low cost.

The First One's Free! Contact the Street Pulse Group before March 1, 1984 and get your first Consumer Survey Free when you contract for two or more. That's how positive we are that our products will work for you.

the Street Pulse Group

Targeting Success for today's record industry.

Call collect 516-462-6960

AOR Programmers Look To More Variety In 1984

• Continued from page 1

dio will be closer than ever in the music and artists they program. The differences, increasingly, will be in attitude and positioning.

AOR's current situation is summarized by John Gorman, operations manager of WMMS Cleveland. "AOR is going to have to get back to the original reason it happened in the first place. AOR used to be a broad-based, no-holds-barred format where you could play a wide variety of music and make it all work. But AOR got a little too structured and researched in the '70s, and top 40 took the ball and started playing the wide variety of music AOR once did.

"Last year was very healthy," Gorman adds. "There was activity in a lot of different forms of music. Unfortunately, in most markets it took a top 40 station to show that all of those different forms were compatible. AOR should have been there first with Culture Club, but the format had become too complacent. It had boxed itself into a corner."

Mike Harrison, PD at Los Angeles' KMET, sees an opportunity for AOR in '84. "The incredible rush to top 40 that's happening now is opening the door for really good AORs to take all the marbles. There's not enough room in the average market for five or six top 40s, but the one or two AORs that don't lock themselves into an old-line notion of what AOR is all about are going to become the big 'middle of the road' stations of the mid-'80s.

"I see a coming together in '84 and '85 of those tracks that went off in

different directions in the late '70s," Harrison continues. "You'll see on one station the cream of the new wave, such as the Police and the Motels; a return to progressive black sounds, with acts like Michael Jackson and Prince; and some of the finer heavy metal acts, like Def Leppard."

Al Peterson, executive vice president of Pollack Communications in Pacific Palisades, Calif., says it's important for AOR stations to strike a balance between traditional AOR material and pop hits.

"Successful AORs will continue to be an intelligent blend of solid album-oriented rock along with the best crossover hit material," he says. "Stations that understand how to do that without blowing off their core audience are the ones that are going to be the most successful in the '80s. Not every top 40 artist belongs on an album rock station, but then not every traditional AOR artist belongs on an album rock station today either. We'll probably be hearing less of traditional standby artists like Led Zepelin and the Beatles and the Stones. There just isn't room anymore."

Peterson is enthusiastic about Duran Duran, U2 and the Fixx, but also notes: "Some of the modern bands that got a lot of exposure last year will probably drift by the wayside. There was a rush to change the base for AOR, and consequently a lot of new bands got extra exposure. It's much like the period in the mid-to-late '60s where you saw a lot of one-hit bands."

Charlie Kendall, PD at New York's WNEW-FM, believes it's es-

sential for AORs to play the hits. "There's been a snobbery on the part of a lot of AOR programmers toward pop material," he says, "and I think it's put a lot of them in the position they're in today. The call letters with longevity, like WMMR and WBCN, have always played a lot of hits and as a result haven't suffered greatly in the ratings.

"I think you're going to see a lot more across-the-board hits this year," Kendall notes. "There's going to be less delineation between what's top 40 and what's album rock. There's going to be more simultaneous play on the two formats, which I think will be better for the industry."

Tom Hedges, PD at Los Angeles' KLOS, sees the rise of tv shows playing video clips as potentially critical for AOR. "The past few months have seen a tremendous rise in the number of broadcast stations getting involved in music videos," he says. "It's definitely going to have an impact on radio: I hope it's a plus. It may make people more aware of music in general and thus help radio. At the same time, it could be a detriment in that it may burn songs out faster than we would ever have believed possible."

Michele Robinson Sayre, PD at Houston's KLOL, seconds Hedges' point about the hits. "It's foolish to not play pop hits just because they're pop hits, when that's what our audience wants to hear. Why should we drive our audience to a top 40 station when we can have them just by being a little more open-minded?"

Denton Marr, PD at Cincinnati's

WEBN, says that it's important for AOR to update its approach. "A lot of us in AOR have to remember that we're no longer programming to our contemporaries. We're programming to a group of people younger than ourselves, our friends and those we customarily hang out with.

"Some AOR stations' longtime constituencies have melted away," Marr adds, "and the stations have failed to replace them with new listeners. I think the answer is playing more current music. It used to be that we played current music and occasionally dipped back into the oldies, but then we went through a long stretch of four or five years where we reversed that; where we relied on catalog interrupted occasionally by a piece of current music."

Alan Sneed, PD at Atlanta's WKLS, is one of several programmers polled who believes that modern music may have peaked in terms of AOR play. "I think the techno stuff had its day this past year," he says. "It got a tremendous amount of exposure in '83 without a tremendous amount of success in terms of listener response on a mass appeal level."

Doubleday Names Martin

• Continued from page 10

and in return he took us to greater strengths and weaknesses. I'll try to help in their areas of need. I'll really be working for them."

Says Chet Redpath, president and general manager of WCLR, "Dave is one of the best. He paid his dues at stations like WCFL—that's a real character builder. What we did was to give him the forum to perform,

Andy Lockridge, PD at KZEW Dallas/Ft. Worth, agrees. "Modern music is very limited. It's very easy to put that in the same category as disco: something that got a lot of industry hype but very little audience acceptance on a mass level."

Gordon Atkins, music director and research director at St. Louis' KSHE, is enthusiastic about such modern music acts as Duran Duran, the Motels and U2. But he's concerned about these acts formularizing their sound. "They may just do the same thing the corporate rockers are doing and turn it into corporate modern music. That's the reason so many people went away from AOR: They were tired of hearing the same song with different lyrics."

Mark Pasman, PD at Detroit's WRIF, gives modern music qualified praise. "I think it accounts for a bigger share of trendy rock magazines than it does in reality," he says. "Bands that have a unique sound and a good song will do all right, but if you get Sons of the Eurhythmics or Modern English, Part II, it could backfire. I think that's what killed that little boom we had in '78-'79."

"I look at a PD the same way I look at my wife," Redpath continues. "Either can make or break you. A GM can't be a PD. Whoever gets this job will have autonomy, but I wonder who'll have the courage to come in knowing how everybody feels about Dave. It's a tough act to follow."

Virgin Music Publishers Ltd.

is pleased to announce
the opening of



Virgin
MUSIC INC.

Virgin Music Inc. (ASCAP) Nymph Music Inc. (BMI)

Representing the United States and Canada.
—General Manager, David Steel

Virgin Music Inc.
43 Perry Street
New York, New York 10014
Tel. (212) 206-9104
Telex: 753511

Virgin Music (Pub) Ltd.
95-99 Ladbroke Grove
London W11 1PG
Tel: 01-229-1282
Telex: 8954617

ABC BIG COUNTRY
BARRY BLUE
IAN BURDEN
CHINA BURTON
CARMEL THE CHAMELEONS
COATI MUNDI
CULTURE CLUB
DEVO HOWARD DEVOTO
CHRIS DIFFORD
FASTWAY NICK GARVEY
HEY! ELASTICA
HUMAN LEAGUE HEAVEN 17
JIMMY THE HOOVER
LEISURE PROCESS
LOOSE END
MARTHA & THE MUFFINS
THE MEMBERS
MONSOON GARY MOORE
MUSICAL YOUTH
MIKE OLDFIELD
ORCHESTRA MAKASSY
ORCHESTRAL MANOEUVRES
IN THE DARK
OZZY OSBORNE PAPPARAZZI
POSITIVE NOISE
PRIVATE LIVES
PUBLIC IMAGE LTD.
RIP, RIG & PANIC
THE SHAKIN' PYRAMIDS
PETE SHELLEY
SIOUXSIE & THE BANSHEES
THE STARGAZERS
TANGERINE DREAM
TEARS FOR FEARS
GLENN TILLBROOK
TYGERS OF PAN TANG
VISAGE XTC

FOR WEEK ENDING JANUARY 14, 1984

Billboard TOP LPs & TAPE

© Copyright 1983 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, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	56	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲		BLP 3	36	43	14	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		71	52	14	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98	
2	2	10	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	37	37	61	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 43	72	73	5	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98	
3	3	16	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		38	41	9	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 12	73	70	23	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 22
4	4	29	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		39	44	48	JOURNEY Frontiers Columbia QC 38504	CBS	▲			74	71	20	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 20
5	5	39	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			40	40	7	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 16	75	81	54	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
6	6	7	YES 90125 Atco 90125	WEA		9.98		41	36	10	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		76	72	14	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 21
7	7	11	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲			42	39	24	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 4	77	76	22	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98	
8	8	22	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			43	38	24	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			78	79	6	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 45
9	9	8	BARBRA STREISAND Yentl Columbia JS 39152	CBS				44	42	39	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		79	82	29	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
10	10	9	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		45	47	14	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98		80	84	19	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98	
11	12	6	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP		8.98		46	46	9	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		81	80	26	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
12	13	11	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	9.98		47	49	6	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 7	82	74	16	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98	
13	11	8	ROLLING STONES. Undercover Rolling Stones 90120 (Atco)	WEA		8.98		48	50	9	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98		83	83	11	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
14	14	17	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	49	56	38	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		84	86	34	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
15	17	50	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		50	51	8	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 18	85	89	13	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	CLP 11
16	16	39	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		51	66	32	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		86	87	21	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 8
17	15	12	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		52	54	7	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				87	91	37	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
18	18	13	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 40	53	45	34	THE FIXX Reach The Beach MCA 5419	MCA		8.98		88	90	8	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 25
19	20	22	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		54	59	8	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 6	89	75	8	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 29
20	19	9	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS				55	62	36	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		90	93	44	U2 War Island 90067 (Atco)	WEA	●	8.98	
21	21	14	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			56	57	29	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		91	94	8	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 28
22	22	10	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 17	57	58	13	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 5	92	98	9	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 17
23	24	38	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 61	58	61	43	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	93	96	20	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 27
24	23	9	BOB DYLAN Infidels Columbia QC-38819	CBS				59	48	30	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		94	95	21	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 21
25	25	6	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS				60	60	65	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 47	95	88	18	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
26	27	7	38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98		61	68	4	LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 13	96	100	27	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 52
27	28	25	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 2	62	63	15	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98		97	103	65	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
28	29	7	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		9.98		63	64	10	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 14	98	101	32	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
29	30	15	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				64	55	25	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		99	129	2	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 10
30	31	7	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98		65	53	9	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		100	114	42	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
31	26	17	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		66	67	86	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			101	102	81	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
32	34	13	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS				67	77	67	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		102	97	12	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 39
33	33	6	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		68	78	20	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 42	103	115	131	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
34	32	11	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		69	65	6	ADAM ANT Strip Epic FE 39108	CBS				104	105	39	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
35	35	9	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		70	69	19	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 6	105	106	8	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

\$8 MILLION TAKEOVER**Musicland To Buy Harmony Hut**

• Continued from page 1

Some industry observers believe that Musicland, whose parent is the American Can Co., paid an extremely low price for the chain, but Schwartz disagrees. "The price is adequate," he says. "It is not a steal." However, a source close to the company argues that "it's as close to a forced sale as possible, without having to go through litigation."

Musicland, whose second-half earnings this year were the best since the company's split from Pickwick International in 1980, will convert some of the Harmony Hut sites to the Sam Goody name. Many of the 37 Goody stores owned by Musicland are also based in Northern New Jersey and Philadelphia.

"We don't want them to overlap," explains Musicland Group president Jack Eugster, whose company also oversees 363 Musicland accounts and 20 Discount Records stores. But he notes that "Harmony Hut is a good name" in the Baltimore, Washington and Northern Virginia regions, and that a decision will soon be made whether to keep the name there.

The Musicland Group's distribution center in Edison, N.J., will serve the Harmony Hut stores, whose buying will be controlled from Minneapolis, according to Eugster. Sam Goody's purchasing will also be coordinated there. The chain had been buying direct.

The change will result in the consolidation of the Goody purchasing and advertising departments in Edison and the layoff of as many as 15 employees, according to Ken Koprofski, American Can's manager of corporate communications. The functions will be handled at the Mu-

sicland Group headquarters in Minneapolis, where Glen Hemmerle, vice president and general manager of Sam Goody, is expected to relocate. Koprofski says that Hemmerle will join Musicland as a senior vice president.

Addressing the fate of the Harmony Hut employees, the American Can spokesman notes that one of the terms of the proposed acquisition is the retention of that workforce. "We expect them to run the stores," he says. "Ultimately, there will be an evaluation, I'm sure, but that's well down the road."

Eugster plans to strengthen Harmony Hut's portable electronics and video software interests and scrutinize the chain's instrument and telephone business while maintaining its identity as a hardware dealer. Compact Discs will also be introduced. "They're a positive, longterm force, but if you think that they're big business now, you're kidding yourself," he says.

The Harmony Hut acquisition is the latest step in what Eugster calls "a turnaround plan" for the Musicland Group. When the division broke from Pickwick International, he says, "it was on its tail." Since 1980, though, he continues, the Group has de-emphasized high-end products, stepped up its commitment to portable electronics, mounted "aggressive" newspaper advertising campaigns and centralized its computer inventory management to reflect top-selling records at each location. Approximately 120 stores and 15 depots were closed during this period, while 100 units were opened, reflecting "a more cluttered strategy" in major metropolitan centers, according to Eugster.

Sales last month were up 15%-20% over the same period in 1982, he says, signaling the group's best quarter and six months ever. "All along there's been a steady progression," says Alfred Goldstein, executive vice president of American Can's specialty retailing sector.

Musicland's annual sales exceeded \$250 million in 1982, and Goldstein says that its 1983 performance will be "a bit more than that." He adds that negotiations with Jim Moran, president of the Pickwick rack division, to acquire that segment are still continuing. American Can, he says, would have "an important equity interest" should the buyout occur.

WCI/PolyGram Gets Canada OK

• Continued from page 1

acquire control of the businesses carried on by WEA Music of Canada and PolyGram of Montreal.

Canada is the second territory to approve the plans of the two companies to merge their recording interests. The British government earlier declared it would not stand in the way of the merger in the U.K. (Billboard, November 26).

The Canadian review agency, which since 1971 has been the federal watchdog of corporate takeovers and mergers by foreign-owned firms, was considered to have given swift approval to the proposal when it acted late last month.

The agency would not outline how the merger will be carried out in Canada, but said it would result in "increased resource processing or use of Canadian parts and services, Canadian participation as shareholders, directors or managers and be compatible with industrial and economic policies."

Top executives at the two companies say only that nothing will change in the short term.

States WEA president Stan Kulin, "We're obviously delighted with the approval. There won't be changes in the immediate future."

Peter Erdmann, PolyGram's president in Canada, says it was "business as usual" at the company last week despite the approval. Erdmann adds that WEA and PolyGram right now "are not looking at each other as sister companies."

PolyGram and WEA were neck and neck behind CBS last year in sales in Canada. PolyGram experienced its second consecutive record year, while WEA rebounded from a slow start in 1983 to be the strongest company in the market during the fourth quarter.

Competition In Videotape Mart

• Continued from page 3

primary suppliers, and we'll see some maturation.

"It's inevitable that some of the weaker manufacturers will fall by the wayside this year," Chatburn continues. "We'll see more of what happened in audio tape, which is that, after years of no margins, it is now a stable business with good merchandising practices. It's just that the size of the market is growing so fast."

Jim Smales, manager of the accessories departments for the 76 National Record Mart stores based in Pittsburgh, notes that his chain re-entered the blank videotape fray three months ago. "Just recently, wholesale prices have come down," he says. "Tape is doing well for us."

Software/Game Confab To Key On Sales Trends

• Continued from page 3

ment, educational and home management software packages.

Software designers or design teams will demonstrate and discuss their latest software creations on a panel, "The Roots Of All Software," slated for the second day of the conference. "Making The Connection: Retailing And Distribution," also on the second day, will feature representatives from the retailing and distributing communities discussing software merchandising.

"Staying Alive," also scheduled for the second day, will include venture capitalists and software companies discussing strategies to secure venture capital. International marketers of computer products, represented on the panel "Getting Overseas," will focus on software sales trends in an array of foreign markets.

On the third day of the conference, Wall Street analysts and market researchers will discuss their perspective of the computer hardware and software area. Advertising executives represented on a panel called "Madi-

son Avenue" will focus on advertising schemes and strategies for buying advertising space. Teledelivery will also be the focus of a panel.

Finally "Sight And Sound" will bring together designers who use computers to make films, music and art creations. They will have the opportunity to show their work as well as discuss cost considerations when using computers in the entertainment industry.

The three-day event will culminate in an award banquet to honor 1983's outstanding software titles. The winners will be chosen by a panel of computer software retailers, who will also decide on the nominees.

Additionally, a "one-on-one" luncheon will provide an informal setting for the conference attendees to meet with several of the experts who will be participating in panel discussions.

For information regarding the conference, contact Kris Sofley, Billboard's conference coordinator, at (213) 273-7040. Faye Zuckerman is the conference director.

Ross Flap Clouds Future Of Central Park Concerts

NEW YORK—A dispute over the accounting of revenues generated by Diana Ross' "free" concert in Central Park will have longterm implications for the use of Manhattan's largest public recreational facility.

The city of New York was to have received a 7 1/2% royalty fee on net profits from cable broadcast of the July concert performance. But according to Ross' Anaid Film Productions and Paramount Pictures Corp., production cost of the concert—marred on July 21 by a rain shower and on July 22 by looting that spilled outside the park—consumed the budget and the anticipated profits.

The original budget was \$1,188,000, but the final cost ballooned to over \$1.7 million. Estimated revenues are just over \$1.5 million. Ross claims she put \$286,000 of her own money into the project.

Proceeds were earmarked to build a new children's playground in the park. Ross has said that playground will be built. "I don't care if it takes a

Media Strategies Offers Rock Programming

• Continued from page 15

las Arbitrons were not released at the time of Jacobs' announcement, he cites good Birches as well as positive listener and client reaction as impetus to make the concept available nationally on a market exclusive basis.

"Today's AOR is too hard, and AC asks the listener to sit through mellow acts like Barry Manilow. There is no solid format offering a good dose of rock'n'roll which appeals to older demographics," says Jacobs, who describes the format as "more of a rock'n'roll approach than all-oldies stations.

"The music will be credible," he continues, "with a limited infusion of currents. There will be a little early rock like Chuck Berry and Elvis, but the core will be that mid-'60s pre-psychedelic 'British Invasion' material."

In addition to the mechanical aspects of the format, such as liners and rotation, Jacobs provides research, positioning and marketing.

lifetime," she says.

This situation came to public attention when the city complained about what it considered an incomplete accounting from Paramount. The concerts cost the city close to \$1 million in sanitation and police costs.

As a result, Parks Commissioner Henry Stern has drafted guidelines for future use of Central Park that "at a minimum" would require some performers to pay for security and cleaning fees. City officials would apply this measure to performers who receive proceeds from television rights, recordings, etc.

In recent years, both Elton John and Simon & Garfunkel performed concerts in Central Park that both acts later turned into video specials broadcast on pay television outlets. The Simon & Garfunkel concert was also issued as a Warner Bros. album.

In the light of the muggings that followed Ross' July 22 appearance, public sentiment has turned against live pop concerts at Central Park. The new guidelines may put a further chill on the internationally known park's use as a concert facility.

NELSON GEORGE

Nashville Office For Rise Again Music Co.

NEW YORK—Rise Again Music Co., the publishing subsidiary of Revelation Entertainment Co., has opened a new office in Nashville to operate in conjunction with its New York office.

Tommy Valentino, a former employee of TK Records and Sherlyn Publishing, will direct the new operation. His aim is to combine contemporary pop with traditional country for crossover packages. Already signed to the company are composer/producer/arranger John Poss and writers Candy Samples and T.R. Bucket.

The new office is located at 3520 West End Ave., Suite 9, Nashville, Tenn. 37205. Phone: (615) 297-2976.

Schwartz Still 'Committed' To Record Distribution

NEW YORK—Schwartz Bros. president Jim Schwartz says that the independent distributor is still "firmly committed" to supplying accounts with recorded music product. But he acknowledges that the principal thrust of the operation in 1984 will be geared to serving the home video and computer software markets.

Approximately 80% of his volume is now based on non-recorded merchandise, although the percentage could drop if an indie hit "catches on," he says. "People who don't know me might be second-guessing our interest in records, but we're still firmly committed to that end," Schwartz maintains.

The company, formed in 1947, was buoyed by sales of the "Making Michael Jackson's Thriller" video, and Schwartz predicts that his video business will have doubled from 1982 when his 1983 revenues are tallied. "It always takes a big name to get things started," he says. "Music videos and the record retail business are going to go hand-in-hand."

Schwartz lost the bulk of his distribution business in the mid-Atlantic states last year when the company lost the Arista, Chrysalis and Motown labels to major branch networks. Motown's move to MCA, for example, cost Schwartz half its distribution volume, according to documents filed by the firm in support of a \$5 million breach of contract suit that was later settled out of court.

Nevertheless, Schwartz is confident that independent distributors will still have a niche in the record

business. "The majors feel there's no room for product that doesn't sell at least 100,000 units," he states. "That's where we come in."

Schwartz says that he was approached several months ago by Musicland Group officials regarding the sale of the Harmony Hut stores, and that the negotiations were handled by Musicland Group president Jack Eugster and Harmony Hut president Stuart Schwartz until the latter's car accident in December. The deal was finalized by Jim Schwartz and his brother Bertram, a Harmony Hut officer now in "semi-retirement."

"I've wanted the Harmony Hut stores for a long time," says Eugster, who expects that the Musicland Group will continue to purchase video software from Schwartz Bros. under "open market" conditions.

The sale, Schwartz notes, would permit the company to "retire some bank debts and pay off some current obligations." But it won't erase the memories and work that went into building the chain, which opened its first mall and freestanding stores in 1969.

"It's been very satisfying, but whenever a family is involved in building something, there are always emotions tied up," he concludes. "Giving up our rack business in the '70s was emotional, too. But we've always moved in different directions, and at least we're still around."

LEO SACKS and BILL HOLLAND

TOP LPs & TAPE

Copyright 1983, 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, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
106	107	97	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
107	111	5	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 33
108	119	80	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
109	112	7	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15
110	99	19	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
111	113	30	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
112	116	5	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)			8.98	
113	110	168	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 62
114	104	21	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
115	121	5	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
116	117	9	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 22
117	120	48	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
118	133	97	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 43
119	92	19	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
120	109	14	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
121	125	44	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
122	85	15	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	CLP 65
123	127	85	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
124	123	9	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 18
125	108	13	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
126	124	10	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPL2-4862	RCA		11.98	
127	126	18	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
128	130	10	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 38
129	132	31	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 55
130	128	24	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98	
131	131	9	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
132	138	8	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 30
133	134	48	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
134	118	92	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
135	137	8	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
136	139	24	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
137	141	43	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
138	149	4	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 46
139	143	49	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 12
140	142	18	HEART Passionworks Epic QE-38800	CBS			
141	140	15	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
142	150	7	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 16
143	184	2	MATTHEW WILDER I Don't Speak The Language Private I BFZ-39112 (Epic)	CBS			
144	144	26	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
145	136	9	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
146	135	7	MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98	
147	146	8	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
148	152	127	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
149	160	2	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			BLP 9
150	170	20	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 31
151	153	56	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
152	158	114	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
153	156	40	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
154	159	136	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
155	155	36	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 24
156	163	49	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
157	164	147	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 45
158	162	9	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
159	161	15	X More Fun In The New World Elektra 60283	WEA		8.98	
160	166	4	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 32
161	186	2	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757 (WEA)			8.98	
162	122	14	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98	
163	167	62	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 24
164	171	14	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
165	168	502	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
166	179	88	THE POLICE Regatta De Blanc A&M SP 4792	RCA	●	8.98	
167	172	19	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 41

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
168	185	4	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS			
169	175	128	JOURNEY Escape Columbia TC 37408	CBS	▲		
170	190	2	GEORGE CLINTON You Shouldn't Of Bit Fish Capitol ST-12308 (CAP)			8.98	
171	176	37	NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
172	174	7	STREETS 1st Atlantic 80117	WEA		8.98	
173	182	4	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
174	180	5	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	
175	177	40	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 66
176	178	40	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
177	181	96	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 50
178	NEW ENTRY		BILLY JOEL Cold Spring Harbor Columbia PC 38954	CBS			
179	183	4	ANNE MURRAY Greatest Hits Capitol ST-12110	CAP		8.98	
180	188	2	Z.Z. HILL I'm A Blues Man Malaco 7415 (IND)			8.98	BLP 23
181	NEW ENTRY		NICK HEYWARD North Of A Miracle Arista AL8-8106	RCA		8.98	
182	187	13	ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
183	NEW ENTRY		ZZ TOP Deguello Warner Bros. HS 3361	WEA		8.98	
184	NEW ENTRY		RIOT Born In America Quality QUS8506	IND		8.98	
185	NEW ENTRY		JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98	
186	154	8	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
187	196	64	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
188	NEW ENTRY		DREAMBOY Dreamboy Warner Bros. 1-23988	WEA		8.98	
189	194	2	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016 (MCA)			8.98	
190	195	2	REAL LIFE Heart Land MCA/Curb 5459 (MCA)			8.98	
191	197	27	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98	
192	148	9	BRIAN MAY & FRIENDS Starfleet Project Capitol ST-15014	CAP		5.98	
193	151	23	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
194	147	7	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 37
195	200	18	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 35
196	199	15	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
197	157	5	SOUNDTRACK Rumble Fish-Stewart Copeland I.R.S. SP6-4983 (A&M)			6.98	
198	165	7	SOUNDTRACK All The Right Moves Casablanca 814449-1 (Polygram)	POL		8.98	
199	145	17	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
200	169	9	SIMON TOWNSHEND Sweet Sound 21. 815708-1 (Polygram)	POL		8.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABC	72	DeBarge	57	Elton John	51	Willie Nelson	54, 177	Carly Simon	141
AC/DC	110	Def Leppard	15, 106, 137	Journey	39, 169	New Edition	150	Paul Simon	35
Bryan Adams	133	John Denver	164	Evelyn "Champagne" King	138	Olivia Newton-John	67	S.O.S. Band	94
Air Supply	19	Dio	111	Kiss	45	Stevie Nicks	56, 148	SOUNDTRACKS:	
Alabama	58, 118, 157	Doors	34	Kool & The Gang	47	Night Ranger	48, 171	All The Right Moves	198
Alcatraz	189	Dreamboy	188	Krokus	176	Oak Ridge Boys	124	Blg Chill	18
Aldo Nova	120	Duran Duran	11, 117, 123	Patti LaBelle	99	Jeffrey Osborne	42	Flashdance	23
Deborah Allen	142	Bob Dylan	24	Cyndi Lauper	168	Ozzy Osbourne	25	Rumble Fish	197
Adam Ant	69	Earth, Wind & Fire	40	John Lennon/Yoko Ono	185	Ray Parker, Jr.	50	John Travolta/Olivia Newton-John	28
Asia	114	Sheena Easton	95	Huey Lewis and The News	29	Alan Parsons Project	50	Spandau Ballet	81
Atlantic Starr	92	English Beat	112	Loverboy	79, 152	Teddy Pendergrass	149	Rick Springfield	49
Pat Benatar	21	Eurythmics	84	Pink Floyd	68	John Cougar Mellencamp	12, 97	Michael Stanley Band	199
George Benson	129	Fixx	53	Robert Plant	64, 121	Men At Work	87, 101	Stray Cats	80
Big Country	31	Jane Fonda	66	Pointer Sisters	89	Men Without Hats	130	Streets	172
Black Sabbath	125	Gap Band	70	Police	4, 134, 154, 156, 166	Midnight Star	27	Barbra Streisand	9, 108
Blue Oyster Cult	105	Genesis	17	Prince	37	Stephanie Mills	195	Donna Summer	96
Angela Bofill	91	Merle Haggard/Willie Nelson	139	Richard Pryor	128	Riot	184	Talking Heads	59
David Bowie	44, 126	Daryl Hall & John Oates	10, 187	Brian May & Friends	127	Stevie Ray Vaughan	102	Simon Townshend	200
Jackson Browne	77	Herbie Hancock	93	Paul McCartney	20	Paul Rodgers	135	Bonnie Tyler	43
Tom Browne	194	Emmylou Harris	116	John Cougar Mellencamp	12, 97	Kenny Rogers	14, 22, 113	UB40	186
Peabo Bryson/Roberta Flack	73	Heart	140	Men At Work	87, 101	Re-Flex	173	U2	33, 90
Jimmy Buffett	122	Nick Heyward	181	Midnight Star	27	Lionel Richie	2, 60	Luther Vandross	61
Irene Cara	78	Z.Z. Hill	180	Stephanie Mills	195	Riot	184	Dionne Warwick	144
Kim Carnes	131	Jennifer Holliday	85	Eddie Money	83	Paul Rodgers	135	Matthew Wilder	143
Carpenters	46	Billy Idol	52, 136, 151	Moody Blues	119	Ray Parker, Jr.	50	Hank Williams, Jr.	145, 163
Stanley Clarke/George Duke	147	Juice Iglesias	100	Melba Moore	160	Rolling Stones	13	George Winston	55
George Clinton	170	James Ingram	98	Motels	71	Romantics	32	X	159
Con Funk Shun	109	Iron Maiden	98	Motley Crue	36, 115	Linda Ronstadt	3	Yes	6
Elvis Costello	193	Michael Jackson	1, 103	Eddie Murphy	38, 104	Rufus and Chaka Khan	74	ZZ Top	16, 182, 183
Christopher Cross	161	Rick James	86	Anne Murray	76, 179	David Sanborn	88	Zapp	167
Culture Club	7, 75	Al Jarreau	175	Musical Youth	174	Peter Schilling	62	38 Special	26
Rodney Dangerfield	41	JoBoxers	162	Naked Eyes	153	Shadowfax	158		
Dazz Band	107	Billy Joel	8, 178						

5% Session Wage Hike Tops Musician Pact Gains

By IS HOROWITZ

NEW YORK—Session wages for union musicians will rise by 5%, to \$178.15 for a basic three-hour period and to \$188.82 for symphonic sessions, under terms of the new recording agreement with the American Federation of Musicians awaiting official implementation at week's end.

Ratification of the new three-year pact, which almost foundered in a controversy over fund contributions by record companies (Billboard, Dec. 10), was considered a certainty as votes from union members were flooding into AFM headquarters here last week to meet a Friday (6) deadline.

Result of the balloting was due to be made public at the weekend, at which time details of the agreement were also to be released. Some 7,000 AFM musicians whose earnings from recording sessions totaled at least \$1,000 last year were entitled to vote.

Despite an official silence that cloaked terms of the pact pending ratification, the following conditions have nevertheless been learned: Session wages rise another 5% on Dec. 1, 1984, and by a similar percentage on Dec. 1, 1985. The new pact is retroactive to Dec. 1, 1983.

Label contributions to the Music Performance Trust Fund are sharply reduced under the new deal, although the fund itself was saved. Payments will now be computed at 0.35% of suggested list price rather

than the former 0.5%, and the length of time a new title is covered has been cut from 10 to five years. In addition, the plateau for singles contribution obligations has been raised to 150,000 units.

Record company negotiators had initially demanded that both the Music Performance Trust Fund, used to sponsor free live concerts, and the Special Payments Fund, designed to furnish sidemen a royalty based on sales, be junked. An early deadlock over the issue almost led to an industry-wide strike. The Special Payments Fund is untouched under the new deal.

Among the other terms in the agreement are increases in health and welfare payments to \$4.50 per service, or arrangement, jumping to \$4.75 and \$5, respectively, in the final two years of the pact. There are also some increases for doubling at sessions and for out-of-town sessions expenses.

In the symphonic area, the session clock will now not start to run until after musicians are tuned, and technical problems encountered that are beyond the producer's control may now permit additional time of up to 15 minutes paid for at regular rather than overtime rates. A more liberal policy with respect to balancing of microphones during rehearsal is also called for.

DEBUTS WITH 'SUGAR BABIES'

New Label Offers Cast LPs

NEW YORK—A new label here will fill original cast bins with a number of projects, including the just-marketed cast album of "Sugar Babies," the long-running Mickey Rooney/Ann Miller starrer now on national tour. The label, Broadway Entertainment Records, has made a deal for national distribution through the Alpha Distribution network.

One of the label's principals, Robert Sher, was formerly associated with Bruce Yeko in running a similarly conceived label, Original Cast Records. Other label participants are Milton Rosenstock, the veteran musical theatre conductor, and Stuart Triff, who is also a buyer at King Karol's, the New York retailer, and

associate producer of the "Sugar Babies" album.

According to Sher, funding for the label is basically provided through a group of private investors corporately known as Entertainment Ventures Group Ltd.

The "Sugar Babies" album continues a concept started with the Columbia cast album of "Nine"—the availability of more material from a show in the cassette version. The cassette runs 78 minutes, while the LP contains 66 minutes of music.

While "Sugar Babies" carries a \$10.98 list, Sher says all future projects will be released at \$9.98. RCA is providing both pressing and duplication services.

IRV LICHTMAN

Christmas Business Offers Hope For European Recovery

By NICK ROBERTSHAW

LONDON—There are stirrings of economic recovery for the music business in several key European markets, most notably Britain. This is apparent from comments made by retailers and manufacturers about Christmas business, which was generally stronger than it had been in some years. Hopes now center on sustaining the upturn through 1984.

"If we do maintain our Christmas performance for the rest of the year, I shall be able to retire to Barbados," jokes Mike Isaacs, director of the fast-growing independent British chain Our Price, which has 76 outlets. "We had a very successful season and met all our targets. There's no doubt we are in a growth business again; I said last spring that sales would be better than 1982, and that's the way it proved."

Both Isaacs and Ian Gray, managing director of the rival HMV chain, whose flagship Oxford Street store

accounts alone for 2% of all U.K. sales, concede the impact on turnover of Christmas 1983's extra trading day. But Gray also cites record company holdbacks of top product as a major factor in boosting trade.

"We thought 1982 was pretty good and 1983 was better, about 5%-10% up," Gray says. "The reason was simply that there was product around people wanted to buy. There's a vicious circle, in fact, because the more business is concentrated over the Christmas period, the more the labels want to hold their best releases back."

Gray says he believes the British record industry has overstated the extent of its own decline. Sales turnover is 10% up on last year, he notes, and while some companies have suffered, others with hotter product prospered. "You won't hear Virgin talk about the market collapsing," he suggests.

What underlies current statistics, both in the U.K. and internationally,

Happy Days Are Here Again: CBS Records, a titan in the past 18 months, provides documentation for its success with a March 1-8 convention of its employees at the Sheraton Waikiki. This marks the first time in several years that such a large force will attend a prestigious company-sponsored gathering... Calvin Simpson, the Detroit nabob, has resigned as first vice president of NARM due to personal and business pressures.

MCA Distributing handed down a revised wholesale pricing scheme for all seven of its account categories last Tuesday (2), shifting to a new base/net price formula, as employed by RCA and others, to factor in its free goods allowances. Actual increases vary by price point and account type, but the branch titan's executive heir apparent, John Burns, confirms an average hike of about 1%. Burns notes that MCA didn't pass on increases at mid-year, when most competitors adjusted their tallies upward. Accounts may have noticed that the three letters sent—dated Dec. 21 and, for the actual price list, Dec. 22—show Burns as senior vice president, an appointment MCA is expected to make public this week. Authorized returns for product will be made at the prior price levels through March 31.

Sick Call: Stu Schwartz, major domo of the Schwartz retail wing, wasn't in on the wrapup of the sale to Musicland. He is convalescing in the hospital from serious injuries incurred Dec. 21 when he was involved in an auto accident.

The American Jewish Committee presents its annual Human Relations Award to the founder of America's oldest large record/tape/accessories chain, Sam Shapiro of the National Record Mart/Oasis stores, Pittsburgh, at a dinner-dance at the Grand Hyatt Hotel in New York, Saturday, Feb. 4. PolyGram's Shelly Rudin and Video Shack's Arthur Morowitz co-chair the event... Track Record: Les Schaefer, CBS Records' Dallas regional credit chief, is celebrating his 20th year, having started in the old Bridgeport, Conn. plant as a credit assistant. He went to Dallas soon after... Tioch Productions, the Scott Mampe/Jim Frey firm, has recapitalized and will come out soon with digital albums by the Hazel Scott Trio, Bert Lucarelli, flutist Paige Brook and 60/30, a new rock group.

A national video rental club card, similar in its thrust to a Hertz or Avis card, is being launched by American Video Assn., a 735-store buying group based in Mesa, Ariz. AVA's John Power claims that 70,000 of the \$29-priced plastics have already been shipped. Card entitles the consumer to buy through club programs at any participating store or chain. Power was to elaborate on the concept to 300 AVA members at their annual confab Sunday (8) at the Tropicana... VSDA director Weston Nishimura of Bellevue, Wash. is testing an innovative concept wherein videocassettes would be rented to dealers for their subsequent rental to consumers. Track hears the pilot testing is through his Independent Video Sources offices, opened recently in Los Angeles and Houston.

Vestron Video's Austin Furst is the first major supplier of home video titles to come out against First Sale Doctrine repeal, charging a legislative solution would be better, since repeal would be hard to administer and would foster cheating and abuse... VSDA members persist with their First Sale repeal lobbying hustings. Some members even collared Congressional reps during their home stays despite their own frantic holiday business. VSDA's board meets at Innesbrook, near St. Petersburg, Fla., Feb. 14-15 instead of the usual VSDA huddle at Winter CES

Inside Track

... CD On The Go: At that show, Fujitsu Ten demonstrates an in-dash CD player developed with Toyota... response to fear that its Adam computers may have servicing problems, Coleco has set up a national network of 35 service centers through Honeywell Information Systems, Newton, Mass., using existing Honeywell centers.

PolyGram Canada has sold its interest in 26 Sound 21 stores to ARS, Toronto. Details were not available at presstime... Barry Manilow will warble the National Anthem at the Super Bowl XVIII, Jan. 22 in Tampa... First addition to the cast of the Grand Ole Opry since Gaylord Broadcasting acquired the Opryland Entertainment Complex is the Whites... Watch Musicland to lead U.S. industry retailers in mini-tabloid full-color advertising. Their print order is up to 18 million... MCA Inc. has filed a registered statement with the SEC for 235,000 shares of common... Two of the three Record Bar store managers who were experimental exchange managers with Licorice Pizza last summer have been elevated to district supervisors. Knoxville store chief Mary Hasenstab is now working out of Virginia, and Mobile manager Dave Baker is working out of Albuquerque.

A decision by PolyGram on a buyer for Chappell Music is viewed as only weeks away. It's no big secret that current management folks at a giant publisher may be involved in the buy-out... Track tips the topper to Nate Duroff, who retired from his post as West Coast president for Viewlex as the year turned. Duroff, who founded Los Angeles' Monarch Record Pressing in 1945, will be remembered for his long association with industry charities, especially the City of Hope projects. He sold out to Viewlex approximately 15 years ago. Duroff can be reached through Monarch.

Warner Bros. Music's Don Biederman, CBS Records' Robert Einias, Milt Olin of Mitchell, Silberberg & Knupp and Gerry Rosenblatt project "Contracts of the '80s" for the dinner meeting of the California Copyright Conference Tuesday (10) at Sportsmen's Lodge, North Hollywood. Call (213) 980-3357 for reservations... Gotham-based dance music promoters Brad LeBeau and Joe Giaco of PRO Motion sent out a very well-received holiday gift, a T-shirt reading "I Don't Take Requests" on one side with a backing of "Sorry, I Already Played It."... Zenith has jumped the Beta ship, arranging with JVC to market a new VHS line later in 1984. VHS sales are further spurred with Sony's lowering of its VHS Video 45s to \$17, equal to its Beta tag. Jazz Video titles on VHS have dropped from \$24.95 to \$19.95.

In its latest move against parallel imports, CBS Records has won a consent judgment prohibiting Canadian distributor Bennett/Zgarka Music Ltd., doing business as Rhythms, from bringing any CBS Compact Discs into the U.S. The proceedings in the New York Federal Court also enjoined the customs broker which handled the transaction, C.J. Tower & Sons of Buffalo.

Tower is hoping to have its second New York superstore open in June. The location under consideration is a 19,000 square foot facility, on two levels, on 66th St. and Broadway, opposite the Lincoln Center cultural complex.

BMI's licensing agreements with radio stations expired Dec. 31, but the rights organization has extended them until March 31, 1984, while it continues talks with the All-Industry Radio Music License Committee. ASCAP's deal with radio stations expired a year ago and is also under extension as negotiation proceeds. In the latter case, new terms will be retroactive to Jan. 1, 1983.

Edited by JOHN SIPPEL

is a profound shift in the popularity of different forms of sound carrier. Conventional singles sales are declining, but maxi-singles have boomed; black vinyl LP volume is suffering as the result of a quickening shift to cassette.

W.H. Smith, one of Britain's biggest multiples with 262 record departments, reports that tape sales have now outstripped disks for the first time. "The cassette/LP shift is really becoming more marked, because it is spreading from MOR into mainstream pop," says Gray, "And the main reason has to be the Walkman phenomenon, just as in the '60s the great music boom followed the advent of mass market hi fi."

In the U.K., LP volume has actually levelled off. Third-quarter sales in 1983 were marginally above the 1982 total, but cassettes are forging ahead, 19.4% up over the equivalent period. Elsewhere, though, albums are still in a downward spiral.

Opinion among industry leaders in

West Germany, where Christmas turnover broke new records but summer trading was painfully slow, tends to cautious optimism. CBS, Phonogram and Intercord all report excellent results for the last two months of 1983 with pre-Christmas sales up to 20% above 1982 levels. But Metro-nome's Heino Wirth expects the market to decline further, and RCA's Michael Anders predicts stagnation.

Sharply increased competition at the dealer level is likely to result, with one-shop specialists suffering at the hands of chains and department stores, while record companies concentrate more heavily on intensively promoting a handful of key releases with high sales potential. West German industryites expect cassette's sales growth to continue, perhaps most notably in the budget areas, with a corresponding drop in catalog album volume.

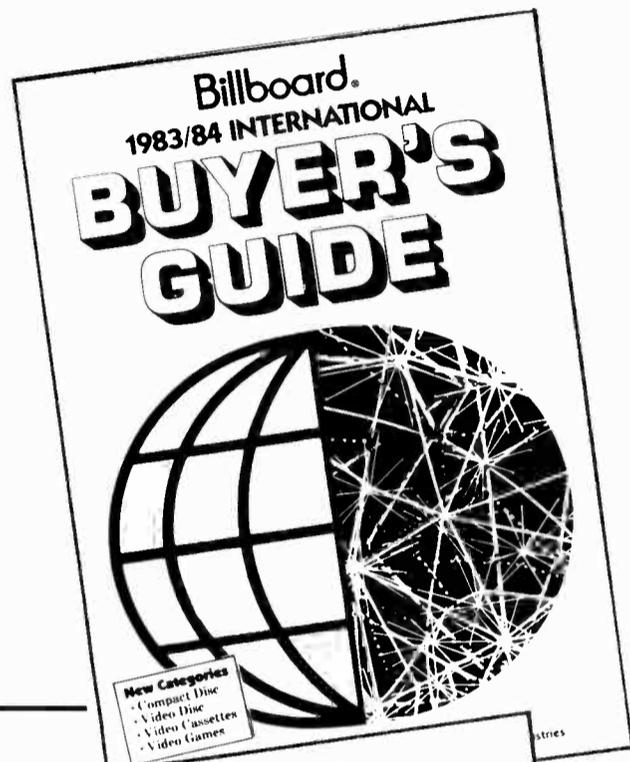
Compact Disc now accounts for 5% of the German market, and some company heads, like EMI Electrola's

sales director Dr. Bernhard Krajewski, are worried that the growing impact of the new medium will cause further falls in full-price album sales without generating sufficient turnover to compensate.

In France, CD volume is estimated at between 3%-5% of the overall market by the company's leading retail chain, FNAC. But in general, album and tape sales were 12% down last year, and Christmas trading did little to dispel the gloom.

Italy presents a similar picture: CD sales are strong, and PolyGram reports the software is selling for its own sake almost regardless of titles and artists, but as far as Italian retailers are concerned, Christmas was a little late last year. Some of the large Milanese record stores hired extra help, only to have them standing idle till the final shopping days, when a belated rush started. When the public finally arrived it was the top chart titles that were in demand, while catalog titles gathered dust.

AVAILABLE NOW! The 1983/84 edition of three of Billboard's most popular and widely used directories:



1983/84 International Buyer's Guide

A special 25th Anniversary Edition—bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Equipment Manufacturers
- Suppliers

AND NEW THIS YEAR.—manufacturers, wholesalers, hardware, software and accessories for, Compact Disc, Video Disc, Video Cassettes, Video Games

A complete International Guide to the Music and Home Entertainment Industries.

Our Silver Anniversary Edition price is \$35.00.

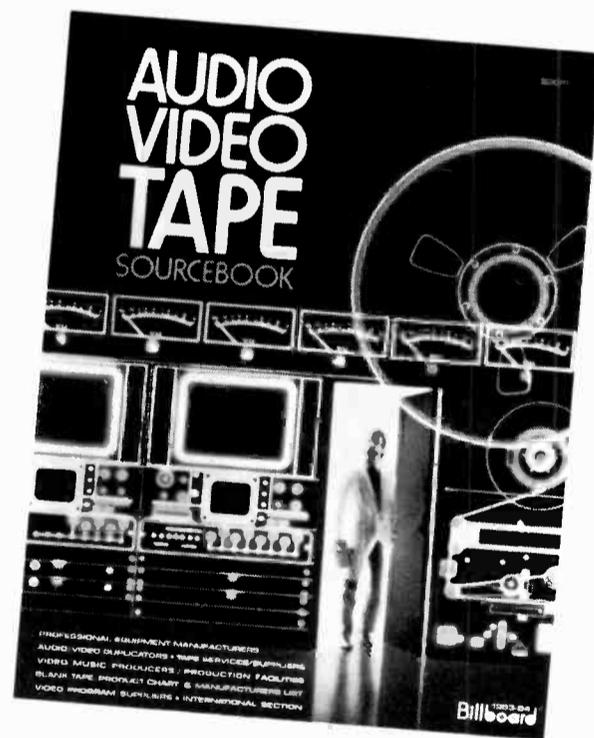


International Recording Studio and Equipment Directory

The professional's guide to recording and mastering studios, professional recording equipment manufacturers, blank loaded and bulk tape products—in the U.S. and around the world. Price \$20.00

1983/84 Audio/Video/Tape Source Book

Billboard's complete guide to thousands of products, services, company listings, including: Pro equipment, blank tape, bulk tape, video cassette components, pre- and post-production facilities, tape and record services, assembly and packaging equipment, materials, supplies and much, much more... Price \$20.00



COMING IN MARCH 1984—THE COUNTRY MUSIC SOURCE BOOK

Get your directory copies now by returning the coupon below today!

Mail to: Billboard, 1515 Broadway, New York, N.Y. 10036

Please send me:

____ copies 83/84 International Buyer's Guide
Price \$35.00

____ copies 83/84 International Recording Studio and Equipment Directory
Price \$20.00

____ copies 83/84 Audio/Video/Tape Directory
Price \$20.00

____ My check enclosed

____ Please charge my

American Express

Card Number _____

VISA

Card Expires _____

MasterCard

MasterCard Bank # _____

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Please add \$3.00 for postage and handling for the Buyer's Guide, \$2.00 each for IRESD, AVT.



MCA-0001

"WB's This is Advertising?" Enough is Enough!

By PAUL GRIND

LOS ANGELES—An exciting array of releases—ranging from Barry Gibbs' solo debut *Up to the Crusaders*' 47th to soundtracks, new acts, and the unveiling of newly formed San Andreas Records—highlights the opening months of 1984 for MCA Records. In many ways reflecting the company's new aggressive stance, the 1984 release schedule promises to continue the momentum from MCA's best quarter in recent years.

Furthermore, much-anticipated new releases from Olivia Newton-John, Tom Petty, Joan Jett and The Blackhearts, The Fixx, Men With Hats, Spyro Gyra, Klique, Don Williams, Jerry Lee Lewis, Thelma Houston, Reba McEntire, Mel Tillis, and Joe Ely, among others, will follow, making 1984 a star-studded affair.

All of this, of course, is coupled with such on-going projects from the previous year as soundtracks

LOS ANGELES—Warner Bros. Records is due a tip of the hat for its current trade advertising featuring *facsimile magazine covers* promoting its acts. Dubbed "This Is Advertising?," the ad push, beginning with the *Prince/Vogue* cover in August of 1983, has been recognized as one of the most imaginative in recent years.

This campaign has been possible since WEA has controlled the back cover of *Billboard* for several years. However, with the publication of *McBoard*, it appears as though the final word has been spoken on the subject. As one respected industry pundit put it, "Enough is enough!"

(Continued on Page 66)

MCA '84 RELEASE HIGHLIGHTED BY

By RICHARD IMAMURA

from the movies "Two Of A Kind" (already platinum and featuring Olivia Newton-John), "D.C. Cab" and "Scarface," and current releases from Musical Youth, Night Ranger, Jimmy Buffett, Oak Ridge Boys, Lee Greenwood, George Strait, Real Life, and Headpins.

More big names will also be featured in 1984 soundtracks.

TURNAROUND IN '83

By SAM NORTHERLAND

of 1983.

Regarded in recent years as a sleeping giant with little inclination for adventurous projects, MCA ended the year with a quick infusion of exciting acts, several starting distribution deals. Num-ber One records and perhaps most important, a renewed sense of aggressiveness—both musically and in the marketplace.

MCA Revives Aggressive Approach

MCA's (Music Corporation of America's) turnaround—whose recorded music tradition was forged by such acts as Al Jolson, Bing Crosby, Duke Ellington, Bill Haley and the Comets, Buddy Diamond and Lynnryd Skynyrd—began in April, when Irving Azoff was lured from his highly successful

(Continued on Page 25)

Upcoming soundtracks will include "The Lonely Guy" and "The Right Stuff" on MTV. Shortly thereafter, Chameleons U.K. will have its "Script Of The Bridge" LP released. Picked by *Rolling Stone* as one of the Ten Most Promising Bands, Chameleons will receive initial promotion with an advance 12-inch promo for AOR.

Early attention has already been scheduled for a January release, "Building Beauty," featuring Engames. "Building Beauty" first quarter starts with Scotland's Ridge Boys, Lee Greenwood, George Strait, Real Life, and Headpins.

The list of new acts set for the first quarter starts with Scotland's Ridge Boys, Lee Greenwood, George Strait, Real Life, and Headpins.

More big names will also be featured in 1984 soundtracks.

(Continued on Page 57)

New Acts, Soundtracks, Established Hitmakers



—Inside Mcboard—

- **MCA HOME ENTERTAINMENT** will release a six-song video package by Olivia Newton-John in late-January. The new package—following up Newton-John's earlier, award-winning "Physical" compilation—is entitled "Twist Of Fate" and will feature the title video as well as "Take A Chance" (with John Travolta), "(Living In) Desperate Times" and "Shaking You" from the "Two Of A Kind" LP. LP Page 14.
- **MCA'S MIDDLELINE CATALOG** will be dramatically enhanced with new additions to its \$5.98 Platinum Plus series in January. A number of hits of the past—including Joan Jett and the Blackhearts' first two albums and product by Tom Petty, Steely Dan, Oak Ridge Boys, Jimmy Buffett, Conway Twitty and Loretta Lynn—will be added to the already-ample mid-priced series. Page 18.
- **AN UNDER-\$20 LIST** for music videos may be in the offing from MCA Home Entertainment. According to a company spokesman, "We have a big commitment to music video at a price point that people will want to buy." Page 14.
- **MCA INTERNATIONAL** will have its hands full during the first quarter of 1984. In addition to making sure that the transition to distribution by WEA International, effective Jan. 1, continues smoothly, a heightened presence in Canada will be aggressively pursued. Page 8.
- **BARBARA MANDRELL** and **CMA's "Male Vocalist of the Year," Lee Greenwood** will record a duet when both have a break in their busy tour schedules in March. Page 55.
- **MCA** will be entering the CD field in spring 1984 with an initial release of five titles, tentatively **Stacy Dan's "Aja," Olivia Newton-John's "Greatest Hits, Vol. 2," Tom Petty's "Damn The Torpedoes," Soundtrack from "E.T.,"** and **Eiton John's "Captain Fantastic and the Brown Dirt Cowboy."** Page 6.

SAN ANDREAS RECORDS (SAR), whose motto is "If it's a hit, it's our fault" and whose goal is to "harbor and develop new talent" makes its debut on January 18th with Los Angeles-based rocker Dean Ray's "The Earth Stood Still" mini LP produced by Stephen Sinclair. Rock group What Is This? with Dave Jurden producing, will follow in the Spring. **SAR** will Shatter All Records! (Advertisement)

UNIVERSAL CITY RECORD will be bringing to your household at no cost, all the news that MCA Records sees fit to print in early 1984. Interviews, features, hot gossip, this semi-periodical will have it all. **UNIVERSAL CITY RECORD**, an idea whose time has come. (Advertisement)

(Advertisement)

