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Urban PDs See Format Staying Strong

By NELSON GEORGE

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

NEW YORK—The rise of the contemporary hit format is causing concern among urban/black program directors, many of whom view it as "urban radio in disguise" because of its heavy reliance on black music. In the long run, however, they feel that urban stations will maintain their core audience among black and white record buyers. They also feel that while the resurgence of top 40—which is known under various names, including hit radio and "Hot Hits"—may draw listeners away from urban

(Continued on page 66)



ATTENDANCE SETS RECORD

Bullish Mood Prevails At Winter CES

This report was prepared by Laura Foti, Sam Sutherland and Faye Zuckerman.

LAS VEGAS—Rekindled sales for audio hardware, continued growth in both the computer and home video markets, and evidence of a resurgence in video game sales demand contributed to a bullish mood as a record-breaking crowd estimated at 91,200 attended the Winter Consumer Electronics Show (CES) here, Jan. 7-10.

Further coverage of the 1984 Winter CES: pages 3, 6, 74.

Overall, exhibitor and retailer response to products on display in the show's sprawling network of booths, as well as to seminars, business meetings and press briefings, reflected renewed confidence in sales opportunities in each of these sectors. That contrasts with the more polarized mood of a year ago, when video games and home computers largely dominated the show.

Among the show's key trends and announcements:

- Compact Disc hardware and software commanded their highest profile to date, buoyed by a substan-

tial increase in the number of new players offered, further broadening of price points expected to bring prices below the \$400 mark by year's end, and a virtual doubling of available software titles in the U.S. during the coming year. Brightening an already encouraging picture were reports of strong December retail sales for CD players, while other audio products were seen as buttressed by anticipation of the new technology, expected to drive consumers to upgrade their systems.

- Computer hardware and soft-

ware firms likewise exerted their broadest presence to date, offsetting the sharp drop in the number of electronic games firms exhibiting at the show. While no single computer or game product captured center stage at this year's show, observers saw signs of a stabilizing home computer trade among those companies surviving the 1983 shakeout. More meaningfully, computer and games software vendors reported substantial business written at the show—a noteworthy break from the event's usual pattern whereby few orders are taken

until after CES closes.

- Video software vendors took a much lower profile on the show floor. But in meetings and press conferences at hotel suites, music video was discussed as the major emerging genre for home entertainment. Several deals, resulting in home video programs from Don Kirshner and such artists as Linda Ronstadt, were announced. The success of "Making Michael Jackson's Thriller" in opening up increasing record retail outlets was mentioned by several competing

(Continued on page 64)

Study Says Music Video Is Boon To Labels

By ADAM WHITE

NEW YORK—Video music will account for as much as 25% of the overall home video market by 1988, and at that point will generate revenues of about \$1.25 billion. It will also become the second largest video program category after movies, and one in which sales will lead rentals by a ratio of four to one.

These are key projections in a new study of the prerecorded home enter-

tainment market by the Wall St. research and investment firm of F. Eberstadt & Co. It predicts, too, that the record industry will report an increase in product shipments of approximately 5% for 1983, to \$3.8 billion at list from \$3.6 billion the year before.

A Thriller of A Challenge: page 10

Despite the latter increase, however, Eberstadt goes on to project the industry's annual compound growth

rate for 1984 through 1988 at no more than 2%. It contends that the aggressive pursuit by record companies of opportunities in home video programming and distribution, where they could significantly alter current video industry practices, is the route to real growth in revenues and profits.

Similarly, retailers that specialize in records and tapes, or that have large music departments, must be

(Continued on page 70)

—Inside Billboard—

- **MICHAEL JACKSON** was the big story as the National Academy of Recording Arts & Sciences announced the nominations for the 26th annual Grammy Awards. Jackson's record 12 nominations were indicative of the dominance of dance-oriented pop music in this year's Grammy nominations. Page 3.

- **BROADCAST DEREGULATION** will be one of the key concerns addressed by the National Assn. of Broadcasters and the National Radio Broadcasters Assn. as part of a newly announced cooperative effort. The two often antagonistic broadcast groups will also hold a joint convention for the first time. Radio, page 14.

- **RECORD/TAPE CHAINS** are likely to beef up their personnel departments and establish new guidelines on hiring extra help for peak selling periods this year. This is the indication of a survey showing that some chains increased staff up to 100% during the 1983 holiday season. Page 4.

- **THE JAPANESE MARKET** is being aided in its recovery by an influx of strong international product. A surprisingly high number of albums by U.S. and U.K. artists are topping the 100,000-unit sales mark, once considered exceptional for such acts in Japan. Page 9.

- **THE PERFORMING RIGHTS ORGANIZATIONS** have organized an ongoing pan-industry committee of more than 50 arts-oriented professional organizations to work toward the defeat of pending jukebox legislation and other copyright bills which threaten their interests. Page 4.

- **KUPL-FM PORTLAND** finished No. 1 in the latest Arbitron. But that isn't stopping the station from going ahead with plans to change its format from easy listening to country. Radio page 14.



From AOR to CHR to the dance floor, RE-FLEX is blasting with "THE POLITICS OF DANCING" (B-5301), the smash single from the album out now (ST-12314)! One of THE new bands for '84. From CAPITOL.

(Advertisement)



This 10-song album is packed with high energy explosive hits such as "Take Me To Your Heart," "Shoo Shoo Wah," "Would You Dance," and "I'm Sorry." "Break The Silence" (60291) is a danceable, hard-rocking album with an electronic synthesized technology that's guaranteed to knock radio off their charts. The 12" "Shoo Shoo Wah" (0-66980) is a special extended scratch mix for clubs. Available on Elektra Music Cassettes and Records.

(Advertisement)

Free Pretenders Poster Inside

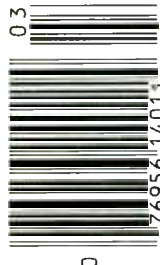
Removing the free Pretenders poster in this issue of Billboard is easier than Learning To Crawl and a lot more fun. 1) Open to the center of the magazine, and pry back the ends of the three staples along the fold. 2) Turn the magazine over, and carefully pull out the staples. 3) Lift off the cover, turn it over and have a Happy New Year!

Il est plus facile d'enlever le poster gratuit The Pretenders de ce numéro de Billboard que Learning To Crawl! Et c'est aussi beaucoup plus amusant. Ce qu'il faut faire: 1) Ouvrez le magazine en son milieu, et redressez verticalement les extrémités des trois agrafes placées le long de la pliure. 2) Retournez le magazine et détachez délicatement les agrafes. 3) Soulevez la double page de couverture, retournez-la et... Bonne Année!

Togliere il manifesto gratuito The Pretenders da questa copia di Billboard è ancora più facile che Learning To Crawl ed è pure ben più divertente. Così: 1) Apri la rivista alla pagina centrale ed alza i fermagli delle tre graffette lungo la piega. 2) Gira la rivista e toglie le graffette con cura. 3) Tira via la copertina, girala e... tanti auguri per l'anno nuovo.

今週の Billboard の附録, The Pretenders のポスターをはずすのは Learning To Crawl (はいはいする) よりもやさしい楽しいはず。

1) まず真中をひらいてステープルを気をつけておりもどし、2) ひっくりかえしてステープルをとり出し、3) はずして、もどして、はい新年おめでとう!



THE PRETENDERS LEARNING TO CRAWL



News

Grammys Dance To New Sound; Michael Jackson The Big Story

By PAUL GREIN

LOS ANGELES—Dance-oriented pop music in general, and Michael Jackson in particular, dominated the nominations for the 26th annual Grammy Awards. Jackson received a record 12 nominations, and his coat-tails also extended to such "Thriller" associates as Quincy Jones (six bids), Paul McCartney, James Ingram, Jerry Hey and Bruce Swedien.

The dance pop emphasis was reflected throughout the pop categories. Four of the five nominees for both record and song of the year were multi-format pop/dance/urban contemporary hits. The sole exception was the Police's rock ballad "Every Breath You Take."

A complete list of this year's Grammy nominations begins on page 63.

That's probably the clearest indication of how far the Grammys have come in recent years in moving from their adult contemporary base to a more mainstream pop/rock stance. That evolution was also suggested by the failure of Linda Ronstadt's "What's New" to gain an album of the year nomination and of Kenny Rogers & Dolly Parton's "Islands In The Stream" to appear in the record of the year finals.

Indeed, the nominations are probably more in line with contemporary pop tastes than at any time in Grammy history. All five of the nominees for record of the year were No. 1 pop hits, and all five were drawn from No. 1 pop albums.

Key trends of the past year were also reflected in the best new artist category. All five of the nominees are modern music-leaning groups that emanate from outside the U.S. Culture Club, Eurythmics, and Musical Youth all hail from England, Big Country from Scotland and Men Without Hats from Canada. Thus 1983 is assured of being the third year in a row that the best new artist Grammy is presented to an import act. Sheena Easton won the award for 1981, Men at Work for '82.

Eleven of Michael Jackson's nominations are for his work on "Thriller." The 12th is for the "E.T." album on MCA, which he narrated, as best recording for children.

The only surprise in Jackson's sweep is the presence of "Beat It" rather than "Billie Jean" in the record of the year category. "Billie Jean" was thought to be a classier, more sophisticated record; it also had the historical distinction of being the smash that broke the color barrier at MTV. But the "Beat It" video was probably more widely seen and admired, and in this year of video that may have made the difference in a close record of the year contest. (Jackson wasn't nominated in the best video categories because his videos weren't commercially released by the eligibility cutoff of Sept. 30.)

One of the more curious aspects of the "Thriller" sweep is Quincy Jones' double nomination in the producer of the year category. Jones is nominated there in his own right for the sixth consecutive year, and is also listed in a dual entry with Jackson. This un-

precedented double listing served to block such top producers as David Foster, Giorgio Moroder, Jim Steinman and Jimmy Iovine from gaining a nomination.

Jackson is considered to be the front-runner in eight of the categories in which he's entered. That would give him the greatest one-year haul of Grammy Awards in history (the current record is five). Jackson has won only one Grammy to date, for 1979's "Don't Stop Till You Get Enough."

Trailing Jackson and Jones in the tally for most nominations are Michael Sembello and Lionel Richie with five, and the Police, Sir Georg

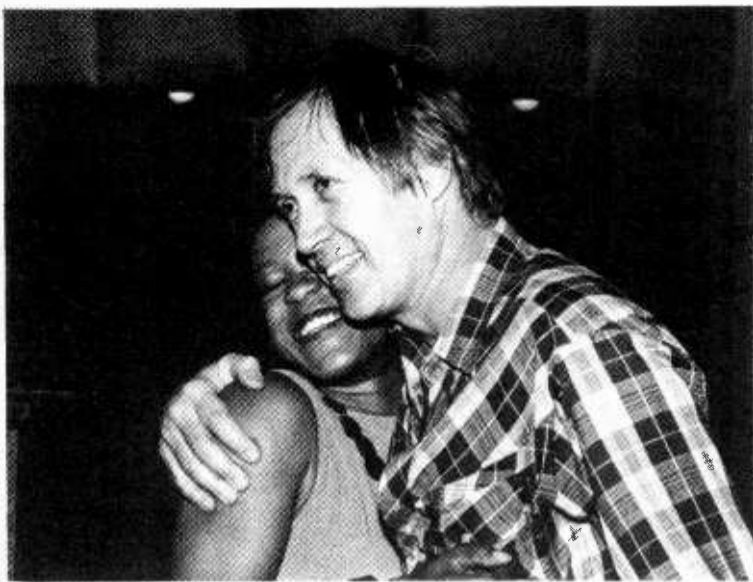
(Continued on page 64)

Billboard Links With Bob Banner For Awards Show

NEW YORK—Billboard's second annual Video Music Awards, to take place this fall, will be produced as a two-hour network television special by Bob Banner Associates in a joint venture with Billboard Publications Inc. Bob Banner Associates, the Los Angeles-based production company, is responsible for such series as "Solid Gold," "Star Search" and the upcoming music video show "HOT."

The 15 awards categories will include recognition of video clips by rock, pop, country and r&b artists. Live performances will be interspersed with video clips on the special, according to Rob Loos, di-

(Continued on page 66)



A CHEEKY AFFAIR—Evelyn "Champagne" King gets a visit from actor/producer/director David Carradine while performing her new RCA single "Action" for tv's "Soul Train," the "Merv Griffin Show" and "Hollywood Live."

CD Market Poised For Growth

Upbeat Hardware/Software Forecast Emerges At CES

By SAM SUTHERLAND

LAS VEGAS—The nascent Compact Disc marketplace is targeted for dramatic growth in both hardware and software sales during 1984, spurred by a virtual doubling of available software titles, continued expansion in CD player lines from major audio hardware firms, and substantial reductions in hardware prices at retail.

That's the emphatically upbeat forecast emerging during seminars, business meetings and press briefings held here Jan. 7-10 during the Winter CES, where digital disk technology loomed as the fulcrum for an expected rebound in audio hardware sales. In hardware alone, 1983 sales totals are now expected to reveal CD player sales of approximately 35,000 units representing \$15 million in factory sales.

Against that first year base, CD hardware sales during 1984 are expected to jump to 150,000 units—an increase that would translate to an estimated \$60 million in factory sales.

Aimed at translating that increase into sell-through for both players and disks are ongoing plans for future cross-marketing campaigns that would extend the alliance between hardware and software interests seen during the "Date With Digital" program last fall. That venture saw PolyGram, WEA, Sony and High Fidelity

magazine sponsoring local CD listening galas in key markets, utilizing radio ties to participating radio stations.

Now the Compact Disc Group, representing 31 hardware and software manufacturers, is planning a major promotional program for 1984, with a war chest of between \$350,000 and \$400,000 to be raised

RCA Establishes New Wing For Video Production

NEW YORK—RCA Video Productions, a new music-oriented division reporting to RCA Records, has been established. It will create long-form programming for non-broadcast television outlets, including home video and, possibly, theatrical distribution, according to division head Tom Kuhn.

The reorganization has been anticipated since announcements of a "streamlining" of RCA VideoDiscs (Billboard, Dec. 10). The new operation will produce music and music-related programming specifically for cassette and disk, but also to be made available to other outlets. It will coordinate promotional video clip production with RCA Records.

(Continued on page 74)

among members to underwrite retailer road shows, "CD Celebrations" and other promotional activities. Retailer education is deemed a major component of this push.

The CDG generic exhibit, while undercut somewhat by its location away from the main floor of the Convention Center, nonetheless dramatized the fast growth of the new optical disk technology. Displayed there were 23 different CD players from 14 hardware suppliers, along with an array of disk titles from 13 different labels.

Hardware pricing continued to show a downward curve, representing a more rapid swing toward the mass market than anticipated either at last year's show here or at the Summer CES which followed in June. In contrast to early expectations that hardware prices would likely hew to a lower price limit of perhaps \$700, player prices had already dipped below \$500 before Christmas.

This show reinforced the revised forecast for lower-priced players capable of attracting a mass audience. With Sony, Yamaha, NAD and others all unveiling lower-priced players, most audio executives now agree that retail shelves could carry players tagged below \$400 by next fall; some observers see units with suggested (full retail) prices as low as \$399 this year, which could translate to deals

(Continued on page 66)

Video Software Firms Committed To Music

By LAURA FOTI

LAS VEGAS—Although few were exhibiting at the Consumer Electronics Show (CES), video software firms made the trip here last week anyway to meet with dealers and distributors and discuss upcoming releases. And the biggest news was music video.

Virtually every supplier here underscored its commitment to music as a major force in the home video market. Major artists to be represented in new programs include Linda Ronstadt and the Beach Boys (Vestron Video), Willie Nelson (CBS/Fox Video), Wayne Newton (MGM/UA Home Video) and a number of Motown and other artists ("That Was Rock" from Media Home Entertainment). Promotional tie-ins will be strong, with record companies, movie theatres, mail order, MTV advertising and radio giveaways coming

into play.

Here's a company-by-company breakdown of upcoming music video plans:

The new "Vestron Musicvideo" label will feature current Vestron music releases like "Making Michael Jackson's Thriller," "Asia In Asia" and "Picture Music," as well as all future titles in the music field. One of the most significant of those will be the Ronstadt program, still to be shot. It will include "stylized" concert footage of the artist and the Nelson Riddle orchestra performing material from the current album "What's New," as well as video clips from that album produced for Cinemax's "Album Flash" series.

Vestron president Jon Peisinger says that the program will run about an hour and retail for \$29.95. Vestron retains worldwide rights to the title

"This is indicative of the stature of artists we're going after," he remarks. "There's plenty of room later in the development of the home video market for breaking acts." Promotion will be similar to the campaign surrounding the "Thriller" title: advertising in consumer music magazines and on MTV, as well as tie-ins with radio stations.

Peisinger outlines Vestron's philosophy about music titles: "We don't want just anything that's music-related to come through Vestron. But there will be a continued flow of product. We'll take the same approach with our new label as we have with Children's Video Library, and will have a separate product manager just for this area, and special promotions."

MGM/UA Home Video plans a number of releases in the music area, to complement its "Compleat Bea-

ties," "Cool Cats," "Girl Groups" and others. A new deal with Don Kirshner will lead to a minimum of six long-form specials for worldwide distribution. The first two releases will be in a similar "rockumentary" style to the current original music titles from the company. Kirshner will also act as spokesman for all MGM/UA music titles.

According to company president Micky Hyman, "The Compleat Beatles" will open in 20 major theatres around the country in March. "We'll promote the videocassette in the lobby and in theatrical advertising," he says. "No one's ever released on home video first and then to theatres, but our market research says we'll be successful." MGM/UA was also the first company to release a soundtrack to a program available only for the home video market ("Girl Groups,"

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AFTER HOLIDAY SALES EXPLOSION

Chains Mull Changes In Hiring

By JOHN SIPPEL

LOS ANGELES—U.S. record/tape chains are likely to beef up personnel departments and establish new guidelines on hiring extra help for peak periods in the new year. This is reflected in a survey showing that some chains increased staff up to 100% for the past holiday season.

After they ran lean for the period of industry decline that began in 1979, the 1983 Christmas period was a brutal reminder to many chain management groups. What's more, extra help is needed following the peak selling days from Dec. 25-Jan. 1, according to many of those canvassed.

The Musicland Group, with approximately 425 outlets, increased its staff by 60% to 70% with part-timers, who contributed approximately 50% more man hours during the year's most critical sales period, according to Bill Baker, vice president of personnel. The largest U.S. retail home entertainment chain uses a

computerized formula, wherein elements such as square footage, sales volume and hours of operation determine the additional holiday help required. Baker estimates that Musicland hired 1,500 part-timers in December, 1983.

All personnel executives canvassed make individual store managers responsible for hiring Christmas clerks. Most depend upon the backlog to supply personnel. However, in the case of new store locations, Music Plus' Dick O'Keefe, three months on the job as personnel boss after years as a supervisor and store manager, often uses "Help Wanted" store signs and, if necessary, newspaper ads. He estimates that Music Plus' work force might have doubled at the peak.

O'Keefe uses a formula wherein gross business is projected and from which a payroll is derived for the holiday period. He encourages his 29 store managers to keep two or three extra part-timers on hand, because he's found that flu epidemics at that time deplete his normal complement

of workers. Aiding store managers in crash-training novices is the stores' operational manual. One of O'Keefe's first tasks, he says, will be to create a manual, directed exclusively at fledglings.

Personnel topper Truong Khuong of Bromo Distributing, parent company of the Sound Warehouse stores, says he put 30% more workers on the job for the chain's more than 60 large stores during Christmas. Like his peers, he feels his estimates were essentially on the button to care for the increased business in 1983. He finds that his regular holiday part-time employees in such states as Colorado and Oklahoma remain constant, but that there can be an 80% to 100% turnover in Texas.

Record Bar's approximately 150 outlets put on somewhere between 20% to 50% more workers at Christmas, states personnel boss Lou Goetz. Individual stores help in his clerk projections, often indicating what they need in the way of a person to handle a musical repertoire responsibility. Goetz estimates that Christmas means 15% to 25% more man hours.

The 150 Camelot stores start earlier than most, with a 10% increase in personnel as early as Nov. 1, according to director of human resources Dan Chu. He's seen the added help rise to 100% over normal, but he thinks that 35% to 45% is the average.

The 33 Bay Area Record Factory stores had their managers hiring additional salespersons in mid-November, but personnel director Sandra Kawasaki says she does not have figures to indicate the depth of the extra employees or the manhours.

Elroy Enterprises' executive vice president Bill Forrest indicates the growing importance of proper personnel at the Roy Imber 50 unit Record World firm, explaining that Susan Phillips, a former area supervisor, is taking over fulltime employment director chores soon.



WEBB'S NIGHT—Composer Jimmy Webb, left, visits with friends during a post-concert party in New York for his cantata "The Animals' Christmas," which was recorded by Art Garfunkel at Manhattan's Cathedral of St. John the Divine. With Webb are actress Candy Clark and "ABC World News" anchor Peter Jennings.

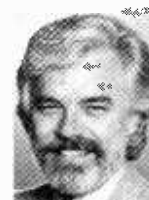
Executive Turntable



Burns



Butler



Cline



Perry

John Burns is promoted to senior vice president of MCA Distribution in Los Angeles. He was vice president of branch distribution . . . Warner Bros. promotes Larry Butler to national artist development manager in Burbank. He was Western artist development manager . . . Dave Cline moves up to West Coast general manager of Elektra/Asylum/Nonesuch Records in Los Angeles. He continues his duties as West Coast regional marketing director. At Elektra/Asylum's New York office, Richard Hsu joins as creative director. He was special projects art director of the Bloomingdale chain . . . LaVerne Perry is upped to East Coast publicity manager for Epic/Portrait/Associated Labels in New York. She was an administrative assistant.

Mary Ellen Cataneo is appointed manager of artist functions and press and public information for Columbia Records in New York. She was Musician magazine's New York office manager . . . RCA Records has recruited Cobby Sherreff as an attorney for its New York law department. He is a recent graduate from New York Univ. In addition, Devendra Mishra is appointed director of RCA's manufacturing and distribution operations in Indianapolis. He was director of manufacturing operations for the company . . . Lorraine Verroche is upped to director of licensing and copyright administration for Atlantic Records in New York. She was licensing manager.

David Jensen joins Telarc Records in Cleveland as vice president of marketing and sales. He was a national sales manager for Audio-Technica's Signet division . . . In New York, Ca-Song Records names Dan Scott business manager for sales. He was with American Television . . . A.A. Gravatt joins Philadelphia's Lazer Enterprises as chief administrator and advisor. He was vice president of Life's Galaxy Productions . . . Toronto-based Solid Gold Records promotes Andrew Frances to executive vice president in its new New York office. He was director of marketing and production.

Publishing

Maryellen Benenati is promoted to international manager for the Chappell/Intersong Music Group-USA in New York. She was the company's archivist and professional liaison . . . Thomas Cain is hired as associate director of performing rights for BMI's Nashville office. He is a songwriter and serves on the boards of directors of both the Nashville Music Assn. and the Nashville Songwriters Association International . . . Ed Cimino is appointed director of sales and marketing for Cherry Lane Books, a division of Cherry Lane Music in Port Chester, N.Y. He was national trade sales manager for Dover Publications.

In Nashville, Tommy Polk is promoted to professional manager for the Picalic Group of companies. He was part of Picalic's publishing and production department . . . Glen Middleworth is named professional manager for Forrest Hills Music Inc. in Nashville. He was working for RCA Records . . . Glenn Warren is elected president of Iron Country Music, Hendersonville, Tenn. He was membership coordinator for the Nashville Songwriters Assn.

Video/Pro Equipment

In Burbank, Disney Home Video promotes Richard Fried to director of marketing. He was advertising and marketing director for the Marantz Company, a consumer electronics manufacturer . . . Chaz Austin is named Western regional sales manager for Embassy Home Entertainment in Los Angeles. He was the video merchandise manager and promotions director for Nickelodeon.

Related Fields

Tom Ross joins the Creative Artists Agency in Los Angeles. He was senior vice president of International Creative Management in its West Coast concert division . . . Milt Petty has left his post as publicity director for MCA's recrea-

(Continued on page 72)

U.S./CANADA PRINT DEAL

Screen Gems, WB Link

NEW YORK—Warner Bros. Publications has acquired the exclusive print rights in the U.S. and Canada for Screen Gems/Colgems-EMI and its affiliated catalogs.

The agreement, covering a five-year period starting this month, ends more than a decade's print association between Screen Gems/Colgems-EMI and Columbia Pictures Publications. Both companies were sister companies operated by Columbia Pictures Industries prior to the music publishing firm's acquisition by EMI.

According to informed estimates, Screen Gems/Colgems-EMI will channel about \$2.5 million in annual volume into the coffers of the Warner print firm, or about 25% of the \$10-\$12 million in volume generated by the print arm of Warner Bros. Music.

Screen Gems/Colgems-EMI, said to be among the top five in print volume generated by a music publisher without a print division, joins a Warner-handled roster of print associations that includes Michael Jackson, 20th Century-Fox, Island Music Group, Gallico Music Group, Big 7, Rush, Paul Simon, Bob Dylan, Toto, Van Halen and others.

In addition to film and tv music, the Screen Gems/Colgems-EMI print names include the Rolling Stones, the Fixx, Journey, Neil Sedaka, Carole King, Mac Davis and others.

Forces Gather For Jukebox War

By BILL HOLLAND

WASHINGTON—The performing rights organizations, taking an aggressive stance in opposition to the proposed "one-time-only fee" jukebox bill now pending in the Congress, have organized an ongoing pan-industry committee of more than 50 arts-oriented professional associations to work toward the defeat of the jukebox legislation and any further copyright bills which threaten their interests.

ASCAP and BMI, with AGAC serving as catalyst, have joined to spearhead the drive, which not only includes representatives from within the music publishing industry—SESAC, AGAC, NMPA and others—but representatives from other fields of the arts.

The representation is wide-ranging, and includes such organizations as the Theater Guild, the Author's League, the Joffrey Ballet, the American Academy & Institute of Arts & Letters, the Dramatists Society and the Federation of Women's Clubs.

The formation of the pan-arts committee follows a Jan. 9 meeting at ASCAP headquarters in New York with the 50 groups to talk over the problems of copyright erosion throughout the creative arts communities.

ASCAP and BMI have also been at work on Capitol Hill, and will

meet, along with SESAC, at the invitation of Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice. The Feb. 3 meeting is to discuss the specific problems they see in the House bill,

Fight Copyright Erosion, Urges BMI Chief Cramer

By IS HOROWITZ

NEW YORK—It's open season on hard-won music performance rights, BMI president Ed Cramer told an audience of music men here last week. The constant erosion of copyright concepts must be countered if songwriters and publishers are to continue to profit from their creative efforts, he warned.

In an address before a meeting of the Music & Performing Arts Lodge of the B'nai B'rith Monday (9), he characterized the successful Congressional effort by veterans and fraternal groups last year to win exemption from music performance rights fees as a crack in copyright armor that other groups will seek to widen.

Legislation that would limit jukebox performance obligations to a one-time payment was a current threat singled out by Cramer (separate story, this page). But he warned

H.R. 3858, introduced last fall by Rep. John Breaux (D-La.). The jukebox operators, represented by the Amusement & Music Operators Assn. (AMOA), has also been invited to the meeting. There is also a Senate

(Continued on page 72)

that there is a long list of potential petitioners for exemption waiting their turn, among them dance studios, colleges and universities, and, perhaps, public broadcasting stations.

The BMI chief saw much potential danger to copyright enforcement developing from the so-called "doctrine of harm," which leads to a lax attitude toward copyright violations unless specific damage to the proprietor can be proven.

The music community was described as a weak competitor in lobbying when confronted by forces with a strong grass roots base. After all, said Cramer, "there are a lot more veterans in Iowa than songwriters." Legislation and litigation have helped the copyright cause, he said, but lethargy must be overcome to harness the efforts of those committed to the copyright cause.

**FOR 70 YEARS
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MUSIC
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ORGANIZATION**



American Society of Composers, Authors & Publishers

Ariosoft Makes Translation Deal

Bertelsmann Software Arm Links With Electronic Arts

By FAYE ZUCKERMAN

LAS VEGAS—Ariosoft, the international computer software distribution arm of Germany's Bertelsmann AG, and Electronic Arts have completed a precedential distribution deal which will translate and distribute the California company's computer software titles in seven European companies.

Electronic Arts is requiring that the German company translate its packaging, and the wording that appears on its computer programs, into various foreign languages. Until now, Bertelsmann has only been slipping flyers containing foreign language instructions on each title into the software packages it distributes for seven other American firms.

According to John Brett, who heads new business development for Bertelsmann in the U.S., the other software vendors are aware of Electronic Arts' agreement, which calls for the German company to disburse product in German, France, Switzerland, Austria, Belgium, Holland and Luxembourg.

One of the firms being serviced by Ariosoft, Synapse Software, reports that there are no plans to change the

way its software packaging is translated into foreign languages.

Synapse Software has already finalized separate plans with Atari International for foreign distribution of its home management-business software packages. In the Atari agreement, Synapse and Atari will jointly take charge of foreign-language translation of the packaging and software, according to Jon Loveless, vice president of marketing for the Richmond, Calif. company.

Bertelsmann will continue to take charge of the distribution of the company's game titles in the same seven markets as Electronic Arts, Activision, the Avalon Hill Game company, Broderbund and Creative Software also have their products channeled through Bertelsmann. Neither Brett nor Loveless would comment on how long Synapse or the others have sanctioned Ariosoft as the exclusive distributor of their entertainment products.

Broderbund's Tom Measday, director of marketing for the California firm, evinces concern over the foreign language issue as the company is preparing to roll out its word processing package, "Bank Street Writer," abroad. "We are talking about entering into some kind of joint venture

whereby the cost of translating is shared," Measday explains.

"Bank Street contains instructions on the disks that will need to be translated into other languages," he adds. "I'm not that concerned over the games. Relatively few instructions appear on the programs themselves; what does appear is easy to understand."

The American companies, excluding Electronic Arts, currently send software and empty packaging to the German firm, which in turn readies the product for distribution by shrinkwrapping them after slipping the software in, and placing foreign language instruction flyers over back covers.

Bertelsmann's agreement with Electronic Arts calls for the German conglomerate to employ engineers who will replace English statements on each program with foreign language phrases, and Bertelsmann will take charge of printing instructions onto the company's album-like packaging. Electronics Arts, like the others, will send programmed diskettes to the German company.

Ariosoft's Brett notes that Bertelsmann is seriously considering purchasing software duplicating equipment.

Bits'n'Bytes

Thrilling: At every Consumer Electronics Show, there's one album used as source material at virtually every audio exhibit—and one video program seen at all booths displaying video hardware. This time around, Michael Jackson's "Thriller" took the prime in both categories. The CD version of the album was heard in audio demonstrations throughout the show, while Vestron Video's "Making Michael Jackson's Thriller" played on VCRs.

Vestron president Jon Peisinger says that on the opening day of CES he was approached by hardware suppliers for copies of the title, and immediately dispatched someone to a local local Warehouse store to buy all three copies. A Huntington, Calif.-based duplicator was called upon for another 30 copies to satisfy demand, and the aisles of the Las Vegas Convention Center echoed with the screams of "Thriller."

★ ★ ★

Hal Roach Studios demonstrated its Singing Machine at a couple of show locations. Attendees could sing along to tracks of such songs as "McArthur Park" and "New York, New York." One distributor, upon finishing a deeply-felt version of the former tune, was asked by a company representative, "How does it feel to play the largest room in Vegas?"

Nolan Bushnell is said to be considering buying back Atari, which fears for its survival if Rupert Murdoch gets control of Warner Communications.

Most-asked question: "Do you have an invitation to the Activision party?" The software firm, famous for its CES blowouts, restricted attendance at this year's event, to the disappointment of many former gate-crashers.

Paramount Home Video's Bob Klingensmith said worldwide sales of "Raiders Of The Lost Ark" are around the 800,000 mark, putting the title well on its way to being the first million selling video.

★ ★ ★

The "Video 45" concept developed by Sony will soon be transferred to other software companies. In an interview at CES, Mickey Hyman of MGM/UA Home Video remarked, "We're toying with the concept. There will be more of it, and I know we'll be in it. It will increase interest at the record store level." CBS/Fox Video's Len White said his company, too, was considering releasing product on the shorter format.

Although IBM did not exhibit, its name appeared in numerous booth displays; "IBM Compatible" and "IBM PCjr" software signs proliferated... Kaypro, a portable computer

(Continued on page 65)

Optimism On NARM 'Gift' Test

LOS ANGELES—The 13-week "Gift Of Music" campaign test conducted here by the National Assn. of Recording Merchandisers (NARM) is optimistically viewed from early indications. Final hard figures are expected later this month.

Commenting on the methodology, NARM board member Russ Solomon of Tower Records, Sacramento, says two NARM members chains afford "excellent" contrast studies. Both Tower and Musicland have units outside the test market "footprint" that can be compared with other more localized units of Licorice Pizza and Music Plus among others.

Launched in mid-October, the \$600,000 campaign utilized daily and weekly print media, broadcast and cable television, and multi-format radio, along with extensive in-store merchandising promotions. Los Angeles was chosen, Solomon reiterates, because it's basically a "closed retail community," easy to monitor and characterized by a mix of aggressive chains, independent stores and mass merchandise departments.

CES Order Bonanza For Computer Software Firms

LAS VEGAS—Many of the computer software firms exhibiting at CES reported writing orders in the seven figures by the show's close on Wednesday (11).

At CES, where orders are typically not written, software vendors only expected to meet with distributors and retailers to show them their latest wares. "This year, we had a number of refill orders on all our video game titles and computer products," said Tom Dusenberry of Parker Bros.

Activision, hampered throughout 1983 by a glut of heavily discounted video game product, also reported orders in seven figures. "Finally, there is light at the end of the pipeline," noted Activision president Jim Levy.

Activision also displayed new products for Coleco, Commodore and Atari computers as well as computers using the MSX standard. A year ago, the Mountain View, Calif. company marketed products for video game systems only.

Imagic, another computer software company that experienced equity losses and layoffs in 1983, sported a new look at the show. It plans to

only market titles on Commodore, IBM, Atari and Texas Instruments.

Once a major force in the video game arena, Imagic has announced that it will not be making new titles for video game machines, and its current inventory of game product will be disbursed abroad where demand exists.

Said Bruce Davis, president of Imagic, "I think we are over the hump. We are focused and financially credible and have solved many of our inventory problems." The company exhibited two sports games for the IBM PCjr, slated to ship soon after IBM rolls out the new home computer system.

Other software firms, including Epyx, Electronic Arts and Synapse, reported total orders topping seven figures. These companies, unlike the makers of software for video game machines, consistently reported strong sales throughout 1983.

According to Michael Katz, president of Epyx Software, his company's total sales figures jumped five-fold to \$7.5 million in 1983.

FAYE ZUCKERMAN

Chartbeat

McCartney & Lennon: Tops In Pops

By PAUL GREIN

It took him more than 20 years, but he's finally come through: Paul McCartney this week scores his first No. 1 solo hit in the U.K. McCartney topped the British chart 17 times with the Beatles, once with Wings (1977's "Mull Of Kintyre") and once with Stevie Wonder (1982's "Ebony And Ivory"), but until the ascendency this week of "Pipes Of Peace" had never before made it to the top on his own. The closest he'd come was number two, which was the peak position for both 1971's "Another Day" and 1980's "Coming Up."

In the U.S., meanwhile, McCartney's longtime colleague John Lennon enters the chart this week at number 36 with "Nobody Told Me" (Polydor). The single's high debut is impressive because it comes more than three years after Lennon's tragic death. Lennon scored three top 10 hits from his last album, "Double Fantasy."

★ ★ ★

Yes Yes Yes: Beatles references continue as Yes' Beatlesque (recall "Help!") "Owner Of A Lonely Heart" rises to No. 1 on the pop chart. The Atco smash also climbs to number three on the dance/disco chart and falls to 35 on the rock-oriented Top Tracks chart, where it spent five weeks at No. 1 late last year.

Yes' rise to No. 1 on the Hot 100 comes more than 12 years after the group first cracked the chart with "Your Move." That hit climbed to number 40 in the fall of 1971; "Roundabout" hit number 13 the following spring.

"Lonely Heart" has also lifted Yes' "90125" into the top five on Billboard's Top LPs & Tape chart. It's Yes' first album to reach that level since "Relayer" nine years ago.

★ ★ ★

No Rumour: Michael Jackson's "Thriller" (Epic) holds at No. 1 on the pop chart for the 25th week, which is the longest run of any album since Fleetwood Mac's "Rumours" had 31 weeks on top in 1977-78. "Saturday Night Fever" was No. 1 for 24 weeks in '78.

CBS has more good news on this week's Hot 100, where it accounts for four of the top five singles. Paul McCartney & Michael Jackson's "Say Say Say" (Columbia) dips to number two, but Culture Club's "Karma Chameleon" (Virgin/Epic) leaps to three, the Romantics' "Talking In Your Sleep" (Nemperor/Epic) jumps to four and Matthew Wilder's "Break My Stride" (Private/Epic) moves up to five.

Genesis' "That's All" (Atlantic) moves up to number 12, becoming the band's biggest single to date. It

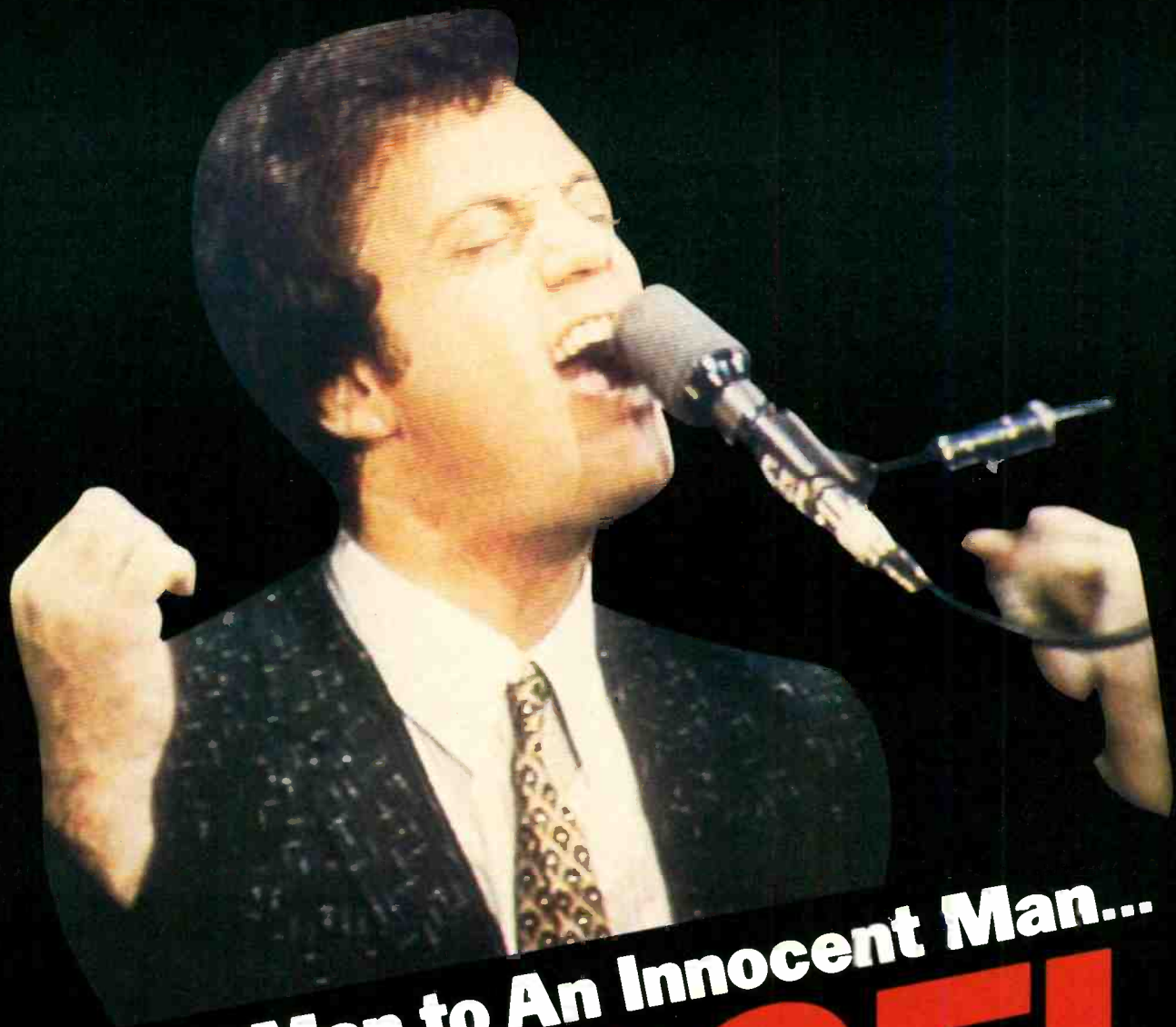
tops the number 14 peak of Genesis' 1980 hit "Misunderstanding." Group leader Phil Collins scored a top 10 hit a year ago with "You Can't Hurry Love."

Tina Turner's "Let's Stay Together" (Capitol) enters this week's Hot 100 at number 72. It's Turner's first chart entry since 1975, when she and then-husband Ike Turner scored the last of their 20 chart hits. "Stay Together" is the second remake of the Al Green classic to hit the charts: An instrumental version by Isaac Hayes rose to 48 just a few months after Green's smash hit No. 1.

Duran Duran's album "Seven And The Ragged Tiger" (Capitol) moves up to number 10 this week, becoming the group's third top 10 album in a row. "Rio" hit number six last March; "Duran Duran" climbed to 10 last August.



IN RCA'S CORNER—The JoBoxers relax after winning over the audience at the Beverly Theatre in Los Angeles. Seated from left are JoBoxers Chris Bostock and Sean McLusky. Standing from left are group members Dave Collard and Rob Marche; RCA's West Coast director of merchandising Don Wardell; and the JoBoxers' lead singer, Dig Wayne.



From a Piano Man to An Innocent Man...

BILLY JOEL LIVE

PART I

Jan. 18 CIVIC CENTER
PROVIDENCE
RHODE ISLAND

Jan. 20 CUMBERLAND COUNTY
CIVIC CENTER
PORTLAND, MAINE

Jan. 22 HERSHEY WALK ARENA
HERSHEY, PA.

Jan. 25 COLISEUM
26 NEW HAVEN, CONN.

Jan. 28 CAPITOL MUSEUM
WASHINGTON, D.C.

Jan. 30 WAR MEMORIAL
CHESTER
NEW YORK

Feb. 1 CENTENNIAL HALL
TOLEDO, OHIO

Feb. 2 NOTRE DAME
SOUTH BEND
INDIANA

Feb. 4 CRISLER ARENA
ANN ARBOR, MICH.

Feb. 5 MARKET SQUARE ARENA
INDIANAPOLIS, IND.

Feb. 8 COLISEUM
CHARLOTTE, N.C.

Feb. 10 RUPP ARENA
LEXINGTON, KY.

Feb. 11 UTC ARENA
CHATTANOOGA, TENN.

Feb. 13 SPECTRUM
14 PHILA., PA.

Feb. 17 SCOTT CENTER
ROAFOLK, VA.

Feb. 19 MURPHY CENTER
MURPHREESBORO, TN.

Feb. 21 ORANGE COUNTY
CIVIC CENTER
ORLANDO, FLA.

Feb. 23 MISSISSIPPI COAST
COLISEUM
BILOXI, MISS.

Feb. 24 LSU ASSEMBLY
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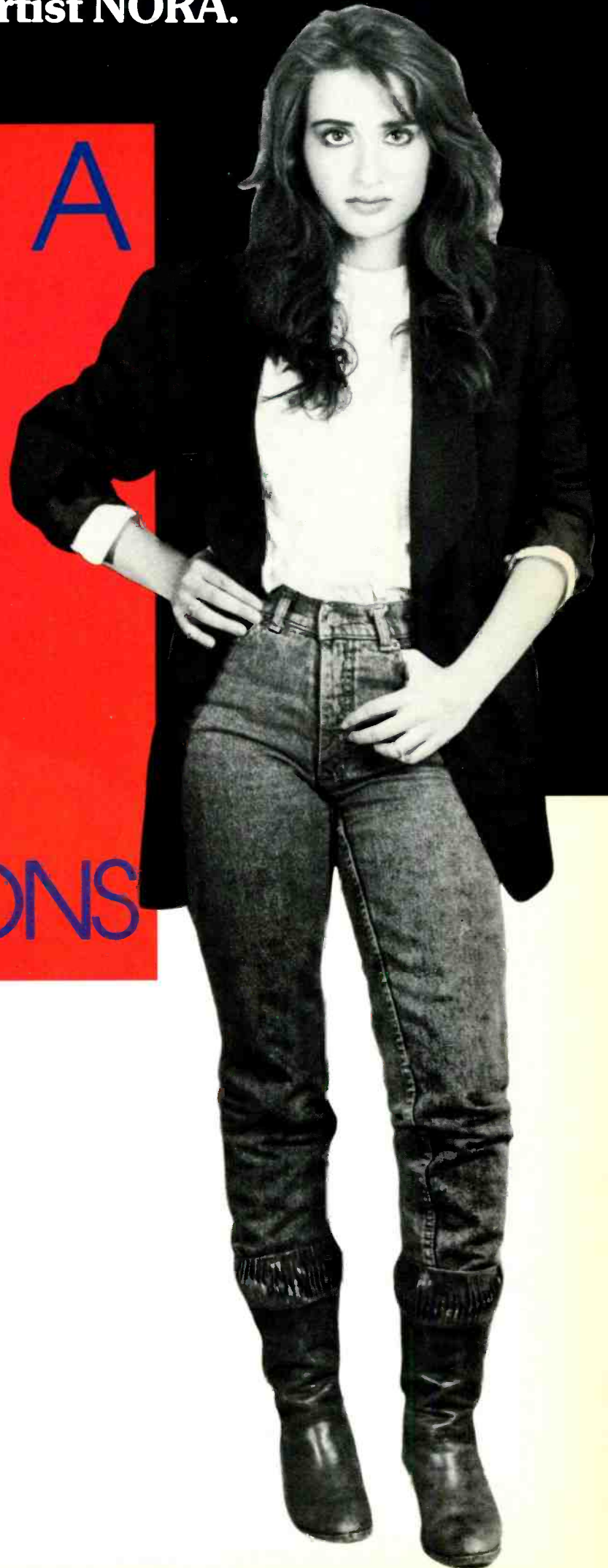


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MRS, MCPS TO LINK

U.K. Rights Merger Near

LONDON—This year should see the merger of the Mechanical Rights Society (MRS) and the Mechanical Copyright Protection Society (MCPS), following lengthy meetings between executives of Britain's two mechanical rights organizations.

That prospect is revealed in a statement from the Music Publishers' Assn. (MPA), which controls MCPS. Publishers feel that one body would be "in the interests of all copyright owners, would increase efficiency and also dispel much of the confusion that exists over the roles of the two bodies as separate organizations," the statement says.

MRS is a negotiating body that represents rights owners in negotiations over mechanical matters with British Phonographic Industry (BPI), the U.K. national IFPI branch, and also represents them on topics such as the imposition of a blank tape levy.

MCPS is a collection society and, thus far, the only one in Europe that does not have writers and composers on its board. Now, however, there has been an amendment of society articles to permit a larger board of directors, which will include three writers who are members of Performing Right Society.

The MPA statement says: "This move will give MCPS greater credibility abroad. It's also our belief that a unified mechanical rights society in the U.K. will greatly help in solving some of the copyright problems currently emerging from regulations governing the European Economic Community."

Soviet Label Chief Pledges Improvements In Pressing

By VADIM YURCHENKOV

MOSCOW—Technical problems which last year forced the suspension of production at Melodiya's main pressing facility in Aprelevsky may have been due to factors outside its control, according to the state-owned record company's director general, Valeri Sukhorado.

Speaking at the company's annual "Day Of Melodiya" promotional gathering here, Sukhorado said that facilities at the plant have been considerably modernized since the state Committee For Standards enforced the temporary suspension due to the low quality of product pressed there. And although he didn't make any direct criticism, he noted that the quality of Aprelevsky pressings was, to a large extent, dependent on the quality of the vinyl supplied by the ministry of chemical industry's plants.

Sukhorado also revealed that no more flexi-singles will be produced by Melodiya except for demonstration purposes, following poor sales returns over recent years. At one time Melodiya was producing 60 million two-track flexis a year, and it's still unclear what will replace them, though there is a project under way to produce similar but thicker disks for foreign language study material.

Customer complaints over delays in releasing popular songs were acknowledged by the Melodiya chief, who blamed shortage of pressing ca-

capacity, despite the fact that the company's Riga plant alone can manufacture 25,000 albums, 14,000 EPs and 5,800 cassettes daily. When modernization is completed, some years hence, the plant's capacity will rise to over 60,000 albums and 20,000 cassettes a day.

On the subject of repertoire, Sukhorado said public demand had led to some releases not originally provided for in Melodiya's plans. A general mood of "retro," or interest in nostalgic music, for instance, had prompted the release of collections like "Dance Music Of The '30s & '40s" and albums by pre-war singers Isabela Yurieva and Gheorgi Vinogradov.

This year sees the completion of the company's largest classical project to date, the 175-album subscription series "From The Treasures Of The World's Performing Arts." Some 18,000 sets will be manufactured.

Most recent classical release from Melodiya is a performance of Rachmaninov's "Third Piano Concerto" by Peter Donohue, the British pianist who has achieved superstar status in the USSR. Latest pop product is a three-LP set featuring jazz bandleader/singer Leonid Utiosov, who was popular during the pre-war years. Overall, Melodiya is now releasing up to 1,200 titles each year.

German C'right Change Proposed IFPI's Zombik Attacks 'Absurdly Low' Compensation

By WOLFGANG SPAHR

HAMBURG—A blank tape royalty of 10 pfennings (about 3.6 U.S. cents) per hour for audio cassettes is proposed in new draft legislation to revise the West German copyright law. For blank videotape, the suggested royalty rate is 30 pfennings (roughly 10.8 U.S. cents) per hour.

The draft bill also provides for a reduction in the levy on tape hardware, first introduced in 1965, from the present 5% of the manufacturer's price to a token two marks (72 cents) per unit for audio tape players and 15 marks (\$5.40) per unit for VCRs.

Photocopying of copyrighted material will involve a royalty of four pfennings (1.4 cents) per copy, but there will be a reduced rate of two pfennings (0.7 cents) and, in some

cases, exemptions for schools, universities and non-industrial research establishments.

Commenting on the draft bill, Peter Zombik, director of the German IFPI group, says: "It's highly unsatisfactory because it fails to fulfill its basic purpose, which is to provide adequate compensation to copyright owners for the private copying of their works. The compensation proposed is absurdly low.

"If you put the software and hardware levies together, it comes to about 3% of the rights which would normally be payable for the equivalent amount of copyright material on a commercial recording."

Zombik points out that blank tape has now become the most important sound carrier. "There is more music copied on to blank cassettes than is

International Repertoire Explosion Keys Upturn In Japanese Market

By SHIG FUJITA

TOKYO—In recent years in Japan, sales of 100,000 units of an international repertoire album have been considered very good. But at this stage of the new year, following a big-spending holiday season, a surprisingly high number of titles are easily topping that mark.

The "Flashdance" soundtrack package is the front-runner. It is still selling a steady 10,000 units a week, six months after it was released here. A total of 900,000 sales and 500,000 cassettes have reportedly been sold.

Sales of the album, says Polystar promotion chief Akemu Natsume, are bound to reach the million mark. And the Irene Cara "Flashdance" single also remains a steady seller, with total national sales in excess of 700,000.

Michael Jackson's "Thriller" is, predictably, another huge Japanese seller. The album, first released in December, 1982, is still chalking up sales of a reported 10,000 units a week following the Christmas Eve telecast of the "Thriller" video. The album looks like another million seller in Japan, says Shigeaki Yoshikawa of Epic/Sony's international repertoire division, with sales thus far around the 700,000 mark.

The biggest Epic/Sony artist

through the past year, however, has been Julio Iglesias, with total sales of all his albums and cassettes topping the 1.15 million mark. His two-record package "Julio Iglesias Live" quickly exceeded the 100,000 mark.

British band Wham!, also on Epic/Sony, has crashed the 100,000-unit barrier, with sales of 140,000 reported on the "Fantastic" album. Men At Work's "Cargo" has also soared high on the sales chart, with 300,000-plus units.

Toshiba-EMI has scored heavily with David Bowie, Sheena Easton, Paul McCartney and the Rolling Stones' "Undercover" album. Bowie's "Let's Dance," released last April, was boosted by the movie "Merry Christmas, Mr. Lawrence" and the Japanese leg of the singer's world tour. The label reports that the album topped the 200,000-unit mark but the single just passed 100,000. This underlines the fact that, in Japan, international albums usually sell better than the singles taken from them.

Sheena Easton's "Best Kept Secret" was also boosted by a concert here, and the LP has sold 200,000 units here. Paul McCartney's "Pipes Of Peace" sold 200,000 in less than a month, but the single "Say, Say, Say," with Michael Jackson, sold only half that total.

Duran Duran's "Seven And The Ragged Tiger," released in mid-December, topped the 150,000 mark in less than a fortnight and is still selling massively, according to Toshiba-EMI. Other label sales leaders are Kajagoogoo, Michael Schenker, Pat Benatar, Spandau Ballet, Huey Lewis and Olivia Newton-John.

Nippon Phonogram cites Air Supply, ABC, John Cougar Mellencamp, Barry Manilow and Def Leppard as major sellers. Figures aren't yet available, but Air Supply's "Greatest Hits," released on Sept. 5 at a special low price of \$8.50, is said to have topped the 200,000 mark.

Warner-Pioneer reports that Yes' "90125" is expected to sell more than 100,000 LPs and cassettes.

Billy Joel's "An Innocent Man," released here last August, has sold 400,000 units, according to CBS/Sony's Toshikazu Kikuno, who predicts a final tally of 600,000. Earth, Wind & Fire's "Electric Universe," released in early December, is over the 100,000 mark.



BY NEW SOFTWARE ASSOCIATION

U.K. Computer Piracy Targeted

By PETER JONES

LONDON—Computer software piracy, including losses attributable to in-home copying, could be robbing the legitimate industry of up to 10 times its actual turnover in Britain, according to Nick Alexander, chairman of the newly established Guild of Software Houses.

Taking the worst possible assessment of the level at which lost revenue is annually running, it would be roughly \$1.4 billion, says Alexander, who is also managing director of Virgin Games.

The software association has estimated that for every legitimate computer game sold in Britain, at least one other, and possibly as many as 10 others, are illegally circulated. "Unless we stamp heavily on this problem, many of our 300 software houses, most of them highly vulnerable to pirate opposition, could be

forced out of business," Alexander says.

Professional counterfeiters, says Alexander, are a major problem for the industry. But even worse is the computer business equivalent of the audio world's home taper. "The ordinary software buyer runs off a few copies of his latest game for friends without even thinking about it as an illicit action, or about how it can affect the whole future of the business," he says.

"The home copying area is the hardest to fight," Alexander continues. "Legislation is a waste of time. You can't have the police or watchdogs banging on doors to find out whether people inside are making computer cassette copies for their mates.

"As in the audio field, we've got to try to change the attitude of the consumer. We've got to encourage them

to buy legitimate software, to realize what's fair and unfair."

Alexander says the guild acknowledges that counterfeiting at the professional level is a rapidly growing business in Britain. A push for heavier penalties for those passing off illegal product as legitimate will be made, following similar moves (and successes) in the videocassette field. It will be stressed that computer software is covered by the 1956 Copyright Act.

"As for large-scale pirate activity abroad, it has to be tackled legally through the EEC and so on. But we have to accept there's a general greyness of legislation where computer software is concerned," Alexander says.

"We're being hit on three separate fronts. We have to be organized and efficient in slamming all kinds of piracy."

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NAB, NRBA Combine Confabs New Meet Set For L.A.; Atlanta RPC Is Cancelled

By BILL HOLLAND

WASHINGTON—In a strategic inter-industry move that insiders say could be the radio broadcasting story of this young year, the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) have announced a cooperative effort to work on government legislative matters (including deregulation), as well as a proposal to combine the annual NAB Radio Programming Conference and NRBA's annual convention into one meeting for 1984.

Officials say the bury-the-hatchet and smoke-the-peace-pipe announcement between the two often antagonistic broadcast groups is not a merger, but an effort to better harness the focus and interest of both groups. The proposal is a result of a series of meetings between NAB's joint board, the radio board, and particularly NAB president Eddie Fritts with NRBA's recently elected president manager Bernie Mann, newly appointed general manager Tom McCoy and government relations and senior vice president Abe Voron.

The first substantial result of the Jan. 6 agreement will be a joint gathering called "The Radio Convention," to be held at the Bonaventure Hotel in Los Angeles, Sept. 16-19, the date originally set for NRBA's annual convention. NAB has cancelled its plans for its own annual Ra-

dio Programming Conference in Atlanta, which was set for Aug. 26-29.

Insiders say that representatives of both organizations had been aware for sometime that the separate conferences in the past weakened rather than strengthened member attendance, that radio members often had to make unwanted choices of which of the yearly meetings to attend, and that "it just makes sense" for the sake of station owners as well as the organizations to "cut down on the enormous expenses of all these conferences."

Also important in the decision to work together, sources say, are the resolutions passed by the NAB state boards this past year calling for a common purpose and less bickering between the two organizations in lobbying matters, especially deregulation.

The proposal will now go to the boards of directors of both organizations for final approval.

One of the many specifics to be worked out in the month ahead is the percentage of income and expenses of the joint convention to be picked up by the two broadcast organizations. Initially, a 50/50 split has been mentioned, although an NRBA source stresses "that is not a figure written in stone yet." NAB is by far the more well-wheeled of the two groups, and behind the scenes meetings and teleconferences concerning this and other matters are already taking place.

The NAB, according to a source close to both organizations, "compromised" on the convention date,

giving up the Atlanta meeting, and NRBA "compromised" on working with the NAB in deregulation efforts on Capitol Hill.

All through last summer, the NRBA pushed for a radio-only dereg bill, and was a fly in the ointment for the NAB effort to turn out a radio and television bill. This reached a crisis point in June, when the leaders of the two groups brought their differences out of the backrooms and into the trade press with charges and counter-charges of a "reckless and myopic campaign" and "destroying (dereg) opportunities" (Billboard, June 11). By late summer, the fight had simmered down, and the members of both groups, according to sources, made it clear they hadn't been pleased.

NAB's Fritts released a statement after the announcement that both parties "express confidence in a smooth, harmonious and long-term working relationship," and that the developments "address an obvious need for the overall best interest of radio." NRBA's Mann said that the cooperative effort "in addressing these two key issues (dereg and a single radio convention) will be a great service to NRBA members of the whole radio industry."

Prominent in the meetings leading to the agreement were NAB's joint board chairman Gert Schmidt, radio board chairman Marty Beck, radio board vice president Ted Snider and radio board members Marty Rubenstein and Gary Stevens.

KUPL-FM Plans Switch Despite Arbitron Triumph

PORTLAND—To a broadcaster, mixed emotions is announcing a switch to a new format which you believe will better serve the marketplace, only to find out a week later that you're No. 1 overall in the latest Arbitron.

It doesn't happen? Well, it did here last week when KUPL-FM, after releasing its general manager and instituting plans to go from easy listening to country, wound up leading the pack with an 8.8.

Company officials are happy with the numbers, but say they're even happier to be making a change. "Demographics tell the story," says one employee of the Scripps Howard station, "and it's obvious to us that the sellable numbers in a beautiful music format are not as good as many other approaches."

Searching for a more saleable product, the station is reverting to the country format it aired on its AM facility from 1973-76. Then known as KPOK-AM, the station, along with KUPL-FM, was acquired by Richard Stevens' Tracy Broadcasting in '73.

Joining the station six months later from Long Beach's KFOX was PD Joe Ferguson, who has seen the AM move from country to easy listening, and finally into a nostalgia format

with the switch to Radio Arts' "Encore," which was replaced by Al Ham's "Music Of Your Life" in 1982. During that time, KUPL-FM remained easy listening, moving from TM's format to Bonneville in 1978.

In 1982, the combo was acquired by Scripps Howard.

KUPL-AM-FM as a country entity will face much of the same competition KPOK did in 1973, and more of it. KWJJ was its strongest competitor back then and still is, with KRDR in Gresham also in the format. In 1976 KYTE, which will now adopt Al Ham's format, tried country for a while, with the current outlets in that format in addition to KWJJ and KRDR being KJIB, KVAN and KUIK. Additionally, John Tilson's KKCW is targeted to hit the airwaves with a country approach some time this year, although KUPL's announcement might change those plans.

Scripps Howard is currently in the process of building new studios, and when they are completed, the format will hit the air. Joe Ferguson is expected to remain PD, reverting to the format he was hired to do a decade ago. There's been no word on a replacement for general manager Bob Oxarart, who left earlier this month.

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Wodka Replaces Fairchild As GM At KRLD Dallas

DALLAS—After just nine months as GM of Metromedia's KJR Seattle, Ed Wodka has accepted the same post at the company's KRLD here. He replaces Ken Fairchild, who leaves the company to go into ownership.

"I'm not anticipating any changes," says Wodka, "but the only thing that's constant is change. Recently I had some other offers to which I said, 'No, I'm not making a change, I just arrived in Seattle,' but here I am."

Quick moves are foreign to Wodka, who upon college graduation joined Mid America's WIRL Peoria and remained with the company for the next 20 years in various capacities, including managing the chain's WQOA/KRVR Quad Cities and KIOA/KMGK Des Moines, until joining Metromedia last year.

In fact, KRLD averted its greatest potential change last year, as Metromedia rescinded its offer to sell the station to CBS when a change in FCC regulations permitted it to keep both radio and television in the same market.

Fairchild, who had been news director at KRLD prior to forming his own consultancy, returned to the station as general manager when Metromedia head Carl Brazzell was promoted to his corporate post. Fairchild will remain in Dallas, where he and local banker Max Wells have formed a partnership that has already acquired KKLR/Edmond, Okla. and expects to announce additional acquisitions soon.

"There aren't many KRLDs around," says Wodka. "I'm impressed with the station and with the city. I like to get involved in the community, and Dallas has a lot of opportunities for charitable work."

Vox Jox Harry Nelson Back At KFRC In Afternoon Drive

By ROLLYE BORNSTEIN

Harry Nelson just can't get enough of a good thing. For the sixth time he's returning to RKO. This time it's afternoon drive at KFRC San Francisco, where he's worked twice before. (If you're keeping track, Harry's done weekends, middays and been assistant PD at KFRC, as well as an air talent and program director at Boston's WRKO Boston.) Changes at the San Francisco outlet have **Marvelous Mark McKay** leaving the station after 10 years, with **Jack Armstrong** moving from evenings to overnights, while overnighter **Chuck Geiger** from Kansas City's KKCI will fill Armstrong's former 6 to 10 p.m. shift.

Back at the Superstation, former KFRCer **Bill Lee** has tendered his resignation to move East a few miles to WLOL Minneapolis, while **Sandy Louie**, another KFRC alumnus, is also exiting. . . Back in San Francisco for a moment, easy listening KABL will be initiating arbitration procedures against Arbitron, and we'll have all the details next week.

If you've been wondering what happened to **George Mills**, former GM of Gannett's KSDO-AM-FM, he's headed South. From San Diego, that would lead you to believe he's in a country where all the radio stations start with "X", but as it turns out, he's in West Palm Beach, replacing **Doug Shull** as GM of Fairbanks' WRMF. Doug, who for years was at Fort Wayne's WOWO, has gone into ownership, buying St. Augustine's WFOY-AM-FM. At this point the AM is slated to become a "Music Of

Your Life" outlet, with the FM adopting **George Johns' AC** format.

The only thing warm about C.K. Cooper's new gig is WFYR's slogan: "Chicago's Warmest Rock." The former Southern boy (mornings at New Orleans' B-97 before a brief stint in L.A. at KFY is back to mornings on the RKO outlet, replacing **Stu Collins**, who can now be heard in afternoons. That puts **Chuck Benson** in middays, replacing **Dick Bartley** (the guy who started all this movement when he left for New York), with **Bob Bateman** still doing nights.

Metroplex's goal to cover Florida like the sunshine is becoming a reality with its latest purchase, Mt. Dora's WJYO, in the shade of Orlando. Seven million gets **Norman Wain** and **Bob Weiss** the AM/FM combo, although they plan on spinning off WORL-AM. In addition to the AC-formatted WJYO "Joy 108" (we're talking *soft* AC), Metroplex has outlets in Miami, Tampa and Jacksonville as well as St. Louis and Washington.

Now that **Brian White** has resigned his WDRQ Detroit PD gig, he's replaced by **Tony Gray**, who's been programming sister station WMJM St. Louis. No word on a permanent replacement there, but Gray and consultant **Don Kelly** are on the lookout. Meanwhile, in Detroit, **J. Michael McKay** joins the Amarturo station doing mornings, coming from WLBS across town, while **Mike Stratford** moves up to middays, replacing **Roshon Vance**.

Speaking of **Amarturo, Jim Maddox**, who was instrumental in guiding the chain a few years ago, leaves Houston's Starstream Communications to join **Don Boyles** at Plough's WKDJ/WHRK as PD of the Memphis urban and black outlets. **Lawrence Jones**, who had been PD at WHRK, and **Bill Adkins** who held that post at WKDJ, will both remain.

Back to Detroit for just a minute, which is about how long **Lorna Ozman** stayed there, WOMC is looking for a new PD; Ozman, after just seven months, got that offer she couldn't refuse. She'll now program WROR Boston, replacing **Gary Berkowitz**, who exited the RKO station last month.

Dave Popovitch always kinda liked Cleveland while he was programming WWWE there. Now he'll have a chance to like it again. He's leaving Kansas City's KKCI to return to the North Coast as PD of Robinson's WMJI, since station manager **Mike McVay** has gone solo with his consultancy. **Jim Davis** continues as PD of WBBG, while McVay's management chores are being handled by assistant station manager **Connie Edelman**. Popovitch and McVay have been more than competitors: The duo started out together in suburban Pittsburgh, having both survived WHJB Greensburg, Pa.

Former KOGO San Diego personality **Lee Mirabal** refused an offer in the big time to remain in San Diego, joining Gannett's KSDO-AM to do middays. She replaces **Larry Himmel**, who resigned. Meanwhile, KSDO's "Superfan" **Ed Bieler** packs his bags and heads for Tampa to do

his show live from the Superbowl site.

And on the FM side of the operation, they've made some schedule changes since **Jeff Lucifer** has resigned to spend all his time as VP/GM of Global Communications, a company he owns with attorney **Mark Olson**. Operations manager **Dave Parks** assumes Lucifer's PD chores, while the new lineup has **Ron Jordan** still in mornings, **Randy Robbins** moving from 10 p.m.-2 a.m. to 10 a.m.-2 p.m., followed by **Roger Cary**, **Mike Preston** and **Riverside's Bill Alexander** who leaves KGGI-FM to fill Robbins' former shift. **Kimo Jensen** remains in overnights.

Buck Owens' KNIX-AM-FM Phoenix has created a new position, "general program manager," and thus promoted three staffers. Former AM-FM PD **Larry Daniels** moves into the "GPM" post, with **Erik Foxx**, assistant MD and midday jock on the FM, becoming PD there, while **Don Christi** takes over the AM side as PD while continuing his afternoon drive shift there. **Doug Brannon**, music director for both stations, continues in that post.

Country-formatted WIRE has also appointed a PD. Replacing **Gary Havens** will be WCAW Charleston, W. Va. PD **Alan Furst** one of the many graduates of WEEP Pittsburgh.

After 10 years, **Dan Martin** leaves his PD post at Albany's WFLY to do afternoons on New Haven's WELI. Back in Albany, WFLY has been acquired by Five Star Tower Corp. Turns out they own WPDH Pough-

(Continued on opposite page)

Vox Jox

• Continued from opposite page

keepsie, where WFLY's new PD Pete Clark has been hanging his hat.

Congratulations to WAVA Washington's Randy Kabrich on three good books. Not only did WAVA rise from a 3.6 to a 4.3, but G-105 (WDCG Durham), which he programmed for the better half of the book, jumped from an 11.0 to an 11.9 in the Raleigh book and a 3.3 to a 3.6 in the Greensboro metro, over 70 miles east of the station.

Changes at New York's WQXR-AM-FM have Anthony Rudel moving up to director of operations at the classical outlet, which is slated to be the next "Superstation." Management has plans to send satellite delivery of the long-haired fare to markets sans such cultural entertainment.

Quick. What does WLGH spell? The folks at Grand Rapid's WZZR are hoping you said "Light," as the top 40 station is moving in an AC direction under consultant E. Alvin Davis with those calls... Equally light, musically at least, will be Spokane's KREM with its switch to KLHT.

KSAQ is back on the air in San Antonio, but not with its former Christian format. This time it's a purely secular approach somewhere between top 40 and AC. Managing the newly acquired FM, known on the air as "Q-96," is former Denver PD Hal Widsten.

While the circumstances surrounding his death still have to be sorted out, the image of Les Norman is perfectly clear. The former WPEG Charlotte music director will be remembered for his charm and dedication. What remains a mystery is who shot him in the legs last week, leaving him in a field to bleed to death, and why. A reward fund has been set up by the urban station to delve into the circumstances.

★ ★ ★

Craig W. McCoy resigns as president/GM of Portland's KYXI/KGON, a post he's held for 10 years, to go into a family investment company that will concentrate on radio station acquisitions. He's replaced by

GSM Linn Harrison at the all-news/AOR combo.

KLAK/KPPL Denver station manager Jim Teeson marches across town to Duffy's KLIR, where he becomes VP/GM. He replaces Lou Campbell, who is staying with KLIR's former owner, Roger Anderson, as a partner in his Denver-based radio group. Teeson will also become VP/GM at KRZN, the AM that Duffy is buying in Denver. Vacating the KRZN GM post is Brad Lusk, who is joining Nashville's Eagle Inc. (the guys who do the tv spots).

Phil Melrose is moving up in the Brown organization. In addition to his general manager post at Sacramento's KXOA-AM-FM, he'll serve as group GM for the chain, which also owns San Diego's KPQP/KGM and KYNO-AM-FM Fresno... Now that Vic Rumore is leaving WKDA/WKDF to run WLAC (Billboard, Jan. 14), KDA/KDF GSM Bill Byram segues into the general management... WXTU GSM (the calls don't look familiar? It's the former WIFL Philadelphia, now owned by Beasley) Dennis Dougherty is upped to GM at the urban outlet.

★ ★ ★

Moving up at Insilco's KJ 103 (KJYO Oklahoma City) are Dan Wilson, who goes from PD to operations manager, and Gary Isaacs, who moves from account exec to GSM... Judy Currier goes from her KLOK-AM San Jose GSM post to that of station manager at San Francisco's KLOK-FM. She'll continue as general sales manager for both outlets.

Looking for work? Rick Stancato's looking for an air staff (see separate story, this page). Right now he's in need of a production director, so send a tape to KTUN, P.O. Box 1237, Humble, Tex. 77338.



**RADIO
PROGRAMMING
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L'Enfant Plaza
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Simpson Gets Fat New Pact From WKYS

WASHINGTON—WKYS PD and morning man Donnie Simpson got an early birthday present from his NBC corporate bosses last week: a new contract for a guaranteed, flat salary of \$1.5 million over the next five years.

The contract, which Simpson says contains no "incentive" or "option" clauses, makes the personality, who's about to turn 30, the highest paid PD in the market, and one of the best paid morning men in town.

Simpson, who took WKYS to the No. 1 spot in the market in six out of the last seven Arbitrons, is also the number two morning personality in the market. His contract expired Dec. 31.

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FOR BROADCAST PURCHASES

Curtis, Conner Bow Company

DALLAS — Indianapolis-based Curtis Publishing Co. and Otis Conner Productions were, one of the largest North American suppliers of custom commercial music, intend to form a new broadcast holding company known as the Otis Conner Companies.

The Otis Conner Companies will purchase the outstanding stock of Otis Conner Productions, according to Dr. Beurt Servass, chairman of the board of Curtis, publisher of the Saturday Evening Post.

Otis Conner, president of the company that bears his name, says construction will begin immediately on a

state-of-the-art 24-track recording facility in Dallas. A Cleo award-winning music writer, Conner says future plans include the purchase of broadcast properties in the U.S., the introduction of broadcast production and programming in foreign markets and the continuation of the services previously offered by Otis Conner Productions.

Conner will serve as president and chief executive officer of the new company, while Dr. George Weathersby, president of publicly-held Curtis Publishing, one of the oldest operating companies in America, will serve as chairman of the board.

Houston's New KTUN Gets PD

HOUSTON—"It's every programmer's dream," says Rick Stancato, the PD of Houston's new KTUN. The AM station at 1180 is licensed to Humble, 16 miles outside of downtown Houston, and is targeted to hit the airwaves mid-March with a daytime signal of 10,000 watts and nighttime power of 1,000 watts (directional).

"Not many PD's can put a new signal on the air," Stancato enthuses. "It's an opportunity and a challenge I may never get again."

Stancato, who was music director and assistant PD at Los Angeles'


KRLA for six years until changes in the oldies station's philosophy led to his departure last year, describes the new station as "adult contemporary. But more than that I really don't know at this point. I haven't spent much time in the market, so I'm looking forward to spending the next few months researching the situation.

"The owners (Humble Audiocom Corp., headed by Mike Keller, who will serve as GM) had a preliminary study done before I got here, so that gives me something to work with, but I'm looking forward to amplifying that and refining the approach before we sign on."

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 "Nobody Told Me," John Lennon, Polydor	126	126
2 "Jump," Van Halen, Warner Bros.	54	128
3 "This Woman," Kenny Rogers, RCA	53	83
4 "Wrapped Around Your Finger," The Police, A&M	50	139
5 "New Moon On Monday," Duran Duran, Capitol	49	95
BLACK (94 Stations)		
1 "Hump To The Bump," Steve Arrington, Atlantic	25	32
2 "Plane Love," Jeffrey Osborne, A&M	21	28
3 "Living For Your Love," Melba Moore, Capitol	18	22
4 "Green Light," Mtume, Epic	17	24
5 "Deadline U.S.A.," Shalamar, MCA	16	16
COUNTRY (125 Stations)		
1 "Roll On (Eighteen Wheeler)," Alabama, RCA	92	93
2 "Buried Treasure," Kenny Rogers, RCA	52	96
3 "Let's Stop Talkin' About It," Janie Fricke, Columbia	41	87
4 "Thank God For The Radio," The Kendalls, Mercury	40	72
5 "Don't Make It Easy For Me," Earl Thomas Conley, RCA	35	94
ADULT CONTEMPORARY (84 Stations)		
1 "This Woman," Kenny Rogers, RCA	33	38
2 "So Bad," Paul McCartney, Columbia	20	47
3 "Think Of Laura," Christopher Cross, Warner Bros.	12	58
4 "Send In The Clown," Lani Hall, A&M	12	19
5 "You're Looking Like Love To Me," Peabo Bryson/Roberta Flack, Capitol	11	26



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Radio

Fall Arbitron Results

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

KFSD San Diego Names Jim Price Station Manager

By THOMAS K. ARNOLD

SAN DIEGO—Just two months after he left his GM position at Nostalgia/AOR combo KPQP/KGB, Jim Price has been named station manager at classical station KFSD, which registered a 4.8 share in the fall Arbitron and was thus finally catapulted into the local top five. Price officially joins the station Monday (16).

The newly created post at the Lotus Communications-owned station, says Lotus senior vice president and KFSD general manager Hal Rosenberg, will give Price "the opportunity to get his hands dirty again," by working closely with the station's sales force.

"He came to me and said he wanted to get back into sales and build a sales force again," says Rosenberg. "While I happen to have a very young sales force that's good, he can make it a lot better."

Price was VP/GM at KPQP/KGB for nearly 10 years before abruptly resigning last November. He admits the switch from rock to classical is rather unusual, but adds, "I think it offers me the opportunity to do the things in broadcasting I like to do."



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New Format, New Call Letters At WABX Detroit

DETROIT—"We're committed to the product," says WABX general manager Grant Santimore of the station's switch from top 40 to adult contemporary last week. "We're not in it for the short term."

On the air, the station is now known as "Detroit's Class FM." Santimore, who views his direct competition as WNIC and WMJC, describes the approach as adult contemporary, "but where we differ is in our presentation. We don't just hang our hat on the music. We're looking for active listener involvement."

Handling mornings on the station, which has applied for the call letters WCLS, is former operations manager Paul Christy, who remains a music consultant to the Liggett Group. Former morning zany Peter Carey moves to afternoons, replacing Rod Prehin, who exits the station. Additionally, Carey now serves as operations manager. Signed to consult the station is Traverse City-based Tim Moore, who also owns Charlevioix's WKHQ.

"It will be a process of slow, steady growth," says Santimore, "but we'll keep at it. We're not expecting instant success."

Call	Format	Spring '83	Fall '83	Call	Format	Spring '83	Fall '83
ATLANTA				NEW ORLEANS			
WVEE	urban	10.1	10.8	WYLD-FM	black	13.2	14.1
WZGC	contemporary	9.7	10.0	WEZB	contemporary	9.2	12.5
WKHX	country	9.7	9.2	WAIL	urban	8.8	7.1
WQXI-FM	contemporary	9.4	8.1	WNOE-FM	country	4.4	6.6
WPCH	easy listening	8.6	7.3	WRNO	AOR	8.8	6.5
WSB	MOR	9.2	7.2	WBYU	easy listening	8.2	5.7
WKLS-FM	AOR	7.1	6.2	WAJY	AC	6.7	5.3
WBB-FM	AC	5.6	4.9	WBOK	black	3.8	5.2
WRMM	AC	3.4	4.6	WWL	talk	4.1	4.9
WAOK	black	3.6	4.0	WQUE-FM	AC	4.6	4.2
WGST	news/talk	3.3	3.9	WSMB	AC	3.9	4.2
WPLO	country	2.9	2.9	WNOE-AM	country	3.4	3.7
WQXI-AM	oldies	1.8	2.3	WTTX	contemporary	3.7	3.7
MINNEAPOLIS				WYLD-AM	black	2.5	2.6
WCCO	AC	20.6	20.9	WYAT	oldies	2.3	2.2
KSTP-FM	AC	10.3	10.8	WWIW	nostalgia	2.4	2.1
WLOL	contemporary	11.0	7.9	LOUISVILLE			
WAYL	easy listening	7.4	7.2	WAMZ	country	11.7	12.2
KEEY	country	6.5	6.7	WLOU	black	13.1	11.4
WLTE	AC	3.2	6.0	WQMF	AOR	8.1	10.0
KDWB-FM	contemporary	5.8	5.0	WHAS	AC	8.6	9.7
KQRS	AOR	5.4	4.6	WVEZ	easy listening	8.5	8.6
KQSG	country	4.7	4.4	WCII	country	4.7	6.2
KSTP	news/talk	3.8	4.2	WKJJ	AC	5.6	5.9
KJJO	oldies	1.4	2.2	WRKA	AC	7.2	5.4
BUFFALO				WAKY	oldies	4.4	4.4
WJYE	easy listening	12.3	12.5	WAVG	AC	7.7	4.3
WBEN	AC	9.9	10.8	WLRS	AOR	4.5	4.3
WYRK	country	6.2	7.1	WJYL	AC	1.7	3.3
WBUF	AC	4.7	7.0	WXVW	nostalgia	2.6	2.8
WECK	nostalgia	6.2	6.9	INDIANAPOLIS			
WGR	AC	7.3	5.8	WIBC	AC	14.3	15.9
WBLK	black	5.4	5.5	WZPL	contemporary	9.6	14.6
WPHD	contemporary	5.7	5.5	WFBQ	AOR	9.1	9.9
WBEN-FM	contemporary	6.1	5.4	WXTZ	easy listening	9.7	8.6
WKBW	contemporary	7.2	5.1	WTLC	urban	9.7	7.7
WGRQ	AOR	4.4	4.1	WIRE	country	6.5	7.6
WNYS	contemporary	4.0	3.4	WFMS	country	8.5	6.6
WZIR	AOR	2.5	3.2	WENS	AC	7.7	6.0
WYSL	AC	2.3	2.7	WNAP	contemporary	5.6	3.9
WUFO	black	1.7	2.0	WMLF	nostalgia	2.0	3.6
HOUSTON				WNDE	AC	3.2	1.7
KKBQ-FM	contemporary	7.6	7.7	COLUMBUS			
KIKK-FM	country	6.9	7.5	WLVQ	AOR	12.6	12.6
KILT-FM	country	4.4	6.9	WBNS-FM	easy listening	10.4	11.0
KODA	easy listening	7.0	6.7	WTVN	AC	9.0	10.6
KMJQ	urban	7.2	6.4	WXGT	contemporary	8.2	9.7
KSRR	AOR	5.8	5.6	WSNY	AC	7.0	8.4
KFMK	AC	5.8	5.2	WVKO	black	9.1	7.7
KPRC	news	3.8	5.0	WNCI	contemporary	8.9	5.9
KLOL	AOR	4.6	4.9	WCOL	nostalgia	4.1	4.9
KRLY	urban	6.0	4.7	WRMZ	country	4.3	4.6
KTRH	talk	5.5	4.1	WBNS-AM	AC	5.1	3.9
KRBE-FM	AC	5.0	4.0	WMOI	country	3.2	3.6
KQUE	AC	4.0	3.8	WHOK	country	3.0	2.6
KILT	country	2.2	2.1	DAYTON			
KKBQ-AM	contemporary	2.4	2.1	WHIO-FM	easy listening	10.4	13.9
MILWAUKEE				WTUE	AOR	12.6	12.4
WTMJ	AC	12.6	12.5	WHIO-AM	AC	9.9	9.1
WQFM	AOR	6.3	8.5	WQNE	country	7.1	7.5
WEZW	easy listening	8.4	7.6	WDAO	black	5.8	5.8
WKTI	contemporary	6.5	6.9	WING	AC	5.5	5.4
WOKY	nostalgia	6.4	6.5	WVUD	AC	4.4	5.4
WLUM	urban	4.7	6.2	WYMJ	AC	4.8	4.9
WBCS	country	4.8	4.9	WJAI	nostalgia	6.4	4.8
WMIL	country	4.7	4.9	WLW	AC	2.7	3.0
WISN	AC	4.8	4.2	WSKS	AOR	1.0	2.8
WMYX	AC	4.3	3.8	WBLZ	urban	4.7	2.6
WZUU	AC	3.3	3.1	WAVI	talk	6.7	2.5
WNOV	black	3.0	2.8	WBZI	country	2.1	2.3
WLZZ	oldies	2.0	2.2	SEATTLE			
WFMR	AC	1.8	2.1	KIRO	news/talk	9.0	8.6
WRKR	contemporary	2.0	2.0	KBRD	easy listening	6.4	5.9
WLPX	contemporary	3.2	1.7	KISW	AOR	5.0	5.9
CINCINNATI				KUBE	contemporary	5.5	5.8
WKRQ	contemporary	8.8	8.2	KOMO	MOR	5.4	5.5
WKRC	AC	5.6	7.9	KSEA	easy listening	6.0	5.3
WWEZ	easy listening	8.8	7.6	KIXI-AM	nostalgia	4.6	4.9
WEBN	AOR	8.8	7.2	KNBQ	contemporary	3.4	4.4
WRRM	AC	6.2	6.6	KZOK	AOR	5.0	4.3
WCKY	news/talk	6.6	6.2	KMPS	country	4.3	4.2
WLLT	AC	6.2	5.9	KING-FM	classical	4.0	3.8
WBLZ	urban	3.7	5.7	KLSY	AC	3.5	3.8
WLXM	nostalgia	3.8	5.2	KMPS-AM	country	2.1	2.9
WUBE	country	7.5	4.9	KBIQ	religion	1.5	2.7
WSKS	AOR	2.7	4.5	KJR	AC	3.4	2.7
WKXF	country	3.0	4.2	KRPM	country	2.4	2.5
WCIN	black	2.3	4.1	KIXI-FM	AC	2.1	2.4
WSAI-AM	country	2.1	2.0	KING-AM	news	1.7	2.2
WLW	AC	7.5	5.4	KVI	talk	3.2	2.1
				KEZX	AC	2.3	2.0
				KKFX	urban	2.0	1.9
				KPLZ	contemporary	3.0	1.7
				KYYX	new wave	2.0	1.7

*Indicates previous rating book was Summer '83

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Fall Arbitron Results

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

Call	Format	Spring '83	Fall '83	Call	Format	Spring '83	Fall '83
MIAMI							
WLYF	easy listening	7.3	8.2	WKSS	easy listening	4.6	5.4
WHYI	contemporary	7.9	7.4	WRCQ	nostalgia	3.6	4.5
WINZ-FM	contemporary	5.6	7.2	WCCC-FM	AOR	4.4	4.1
WQBA-AM	Spanish	6.7	6.3	WDRC-FM	AC	4.4	4.0
WWJF	AC	3.2	4.4	WPOP	news	2.9	3.5
WNWS	news	4.1	4.2	WWYZ	AC	2.7	3.3
WIOD	AC	4.0	4.1	WDRC-AM	AC	3.0	2.9
WCMQ-FM	Spanish	3.6	4.0	WKND	black	2.2	2.5
WEDR	urban	3.9	3.8	PROVIDENCE			
WRHC	Spanish	3.3	3.7	WLKW-FM	easy listening	12.3	12.0
WKQS	country	3.2	3.5	WPRO-FM	contemporary	9.4	9.3
WAIA	AC	3.3	3.2	WHJY	AOR	8.5	7.3
WINZ-AM	news	3.6	3.1	WPRO-AM	AC	6.3	6.2
WQBA-FM	Spanish	3.4	3.0	WHJJ	AC	4.3	6.1
WSHE	AOR	3.3	3.0	WHIM	country	1.9	4.6
WAXY	AC	3.7	2.8	WMYS	AC	3.4	4.5
WWWL	AC	3.0	2.6	WPJB	AC	3.5	4.0
TAMPA							
WWBA	easy listening	13.2	14.8	WLKW-AM	nostalgia	4.9	3.6
WRBQ-FM	contemporary	12.7	11.7	WSNE	AC	4.8	3.4
WDAE	nostalgia	6.2	6.3	WEAN	news	3.9	2.8
WYNF	AOR	5.6	6.1	WHIT	contemporary	1.2	2.5
WQYK	country	8.0	5.3	WBRU	AOR	3.4	2.3
WSUN	country	5.2	4.9	WBZ	AC	1.3	2.3
WZNE	contemporary	3.3	4.9	WGNG	country	1.3	2.2
WIQI	AC	4.7	4.7	WXKS-FM	urban	2.3	2.0
WFLA	AC	3.5	3.5	PITTSBURGH			
WTMP	black	4.0	3.3	KDKA	AC	17.1	15.9
WLFW	nostalgia	2.3	3.1	WDVE	AOR	6.9	8.1
WOJC	easy	3.5	3.1	WTAE	AC	5.9	7.6
WPLP	talk	3.2	3.1	WBZZ	contemporary	7.4	6.0
WMGG	AC	3.9	2.9	WPNT	easy listening	4.8	5.5
WDUV	easy	1.2	2.1	WAMO-FM	urban	5.6	5.3
WSRZ	AC	1.4	2.0	WHYW-FM	AC	4.2	5.1
DALLAS							
KVIL-AM-FM	AC	8.3	11.8	WHTX	contemporary	4.8	4.9
KRLD	news	6.5	7.7	WJAS	nostalgia	4.5	4.8
KMEZ-FM	easy listening	6.6	6.0	WSHH	easy listening	5.5	4.6
KSCS	country	7.4	6.0	WWSW	AC	6.3	4.4
KKDA-FM	urban	5.6	5.6	WDSY	country	2.3	3.8
KPLX	country	5.9	5.5	WTKN	talk	3.1	3.0
WBAP	country	6.0	5.4	KQV	news	3.1	2.6
KZEW	AOR	5.0	4.9	WEEP	country	1.7	2.2
KEGL	AOR	5.4	4.7	WYDD	contemporary	1.5	2.1
KAFM	contemporary	4.5	4.6	CLEVELAND*			
KNOX	urban	3.7	4.6	WMMS	AOR	8.9	10.2
KTXQ	AOR	4.3	4.5	WGCL	contemporary	9.8	8.1
KOAX	easy listening	3.1	3.6	WDOK	easy listening	9.4	7.3
KMGC	AC	3.0	2.7	WQAL	easy listening	5.9	7.2
KLVU	AC	2.4	2.4	WBBG	nostalgia	7.0	7.0
WASHINGTON, D.C.*							
WKYS	urban	10.7	10.2	WMJI	AC	5.9	6.6
WGAY-AM-FM	easy listening	7.9	9.1	WZAK	urban	5.2	5.3
WMAL	AC	7.7	8.0	WZZP	contemporary	4.7	4.7
WRQX	contemporary	7.0	6.4	WKSW	country	2.6	4.5
WHUR	black	7.0	5.9	WERE	news/talk	3.8	4.2
WAVA	contemporary	3.6	4.3	WDMT	urban	3.6	3.8
WLTT	AC	4.7	4.1	WHK	country	3.9	3.8
WRC	news/talk	4.0	4.1	WJW	AC	2.4	3.6
WASH	contemporary	3.0	3.8	WGAR	AC	3.5	3.1
WPKX-AM-FM	country	3.8	3.8	WABQ	religion	1.9	2.7
WTOP	news	3.8	3.6	WCVL	classical	2.4	2.4
WMZQ	country	4.1	3.5	WWWE	AC	4.9	1.9
WPGC-AM-FM	AC	3.5	3.5	ST. LOUIS			
WWDG-FM	AOR	3.6	3.4	KMOX	talk	20.9	20.6
WGMS-AM-FM	classical	3.3	2.9	KHTR	contemporary	10.6	8.3
WYCB	religion	2.4	2.5	KEZK	easy	7.0	8.1
WOCK	black	2.9	2.4	KWK-AM-FM	AOR	5.5	7.8
XTRA-FM	oldies	2.1	2.0	KSHE	AOR	5.5	7.0
WEZR	AC	1.2	1.4	KMJM	urban	6.8	6.9
BALTIMORE							
WBAL	AC	8.0	9.0	WIL-FM	country	6.2	6.3
WLIF	easy listening	6.5	7.4	KSD-FM	AC	5.8	5.4
WBSB	contemporary	7.8	6.8	WRTH	nostalgia	4.8	4.4
WIYY	AOR	6.9	6.5	KSD-AM	country	4.4	3.5
WPOC	country	5.8	6.4	KYKY	AC	2.5	3.4
WXYV	urban	8.2	5.8	KADI	AC	2.2	2.1
WITH	nostalgia	4.6	4.4	PORTLAND			
WYST-FM	AC	2.7	4.2	KUPL-FM	easy listening	6.9	8.8
WFBR	AC	5.4	4.0	KMJK	contemporary	5.0	7.8
WINN-FM	black	1.0	3.9	KJIB	country	4.3	7.0
WINN-AM	black	4.3	3.8	KCNR-AM-FM	contemporary	8.0	6.9
WCBM	news/talk	2.3	3.8	KGW	AC	7.9	6.7
WEBB	black	3.6	3.8	KINK	AOR	6.3	5.9
WCAO	country	4.1	2.9	KUPL-AM	nostalgia	4.4	5.7
WMAR	Hot Hits!	2.4	2.8	KEX	AC	6.2	5.2
HARTFORD							
WTIC	AC	19.7	21.1	KXL-FM	easy listening	5.7	5.1
WTIC-FM	contemporary	12.5	11.5	KRCK	AOR	9.9	4.8
WRCH	easy listening	11.6	8.6	KGON	AOR	4.9	4.6
WHCN	AOR	5.8	5.7	KWJJ	country	4.1	4.5

*Indicates previous rating book was Summer '83

Pro-Motions

STATION: The Sillerman Morrow Broadcasting Group
CONTACT: Marlina Cole
CONCEPT: The Sillerman challenge
EXECUTION: Robert F.X. Sillerman, chief executive officer of the corporation which bears his and Cousin Brucie's name, came up with an employee incentive program promoting the health, fitness and well-being of the staff. At the annual Christmas party each year he offers \$1,000 to any staff member who achieves one of three feats. The employees have the choice of stopping smoking for a year, completing a half marathon race, or losing a previously agreed upon (and significant) amount of weight. According to one employee, the cash is secondary to the personal benefits and staff morale.

★ ★ ★

STATION: 98 Rock (WIYY) Baltimore (AOR)
CONTACT: Marla P. Milheim, promotions manager
CONCEPT: Rock Calendar
EXECUTION: For 98 cents, WIYY listeners get a copy of the 98 Rock 1984 Concert Calendar, available at Burger King. The money benefits the Johns Hopkins Children's Center. According to WIYY PD Chuck Du Coty, the unique feature of the calendar is that all the action shots were taken by fans at concerts. Each month the station selected a winner from about 300 entries. Additionally, the 98-cent calendar comes with coupons valued at over \$50, good for food and theatre tickets.

★ ★ ★

STATION: KRQR San Francisco (AOR)
CONTACT: Cathi Paige, promotion director
CONCEPT: How many rockers will fit in a taxi cab?
EXECUTION: Taxi in this case is spelled Taxxi, as KRQR and the rock group of that name have put together the old-time stunt of cramming countless people into unlikely objects. In this case, the object is a Veterans Taxxi Cab, which will be loaded with various groups of listeners who pre-registered to attempt this madness. Each of the winning party will receive a pair of tickets to the KRQR/Taxxi XX-Mas party, an invite to an exclusive pre-show party at KRQR's studios and a reserved place in the Taxxi procession to the show. Listeners are invited to watch the event, and those paying to attend the KRQR/Taxxi XX-Mas party will receive a Taxxi token, good for a 97-cent discount on a cab ride.

★ ★ ★

NOTES: KISW Seattle gave record labels a Christmas present, putting together a campaign valued at \$10,000 in spot time. Under the "Give The Gift Of Music" banner, the station ran a saturation of spots featuring current album releases... Word is that WJR Detroit's \$1,000 gift certificate took second place to one Cabbage Patch doll in the station's holiday promotion... If you're looking for an attention getter at public locations, investigate 'The Money Chamber. For more information contact John Leicht at ProCom-motion, (414) 352-5550.

REMINDER: The deadline for entries in the Broadcast Promotion Assoc.'s 1984 competition is Feb. 15. For more info, contact Dr. Hayes Anderson, Dept. of Telecommunications, San Diego State Univ., San Diego, Calif. 92182

Billboard

87th Year

NEWSPAPER

Jan. 10, 1983 • \$1.00

Labels Hike Video Clip Production

By LAURA SUZUKI

This is the first of a two-part series examining the amount of record companies' video production. From the late '70s, when the first video clips were produced, the industry has seen a steady increase in the number of clips produced. In 1982, the industry produced more than 100,000 clips, up from 70,000 in 1981. The increase is due to a number of factors, including the rise of MTV and the growing importance of video in the music business. Labels are now spending more money on video production, and artists are being encouraged to produce more clips. This is expected to continue in 1983, as labels look for ways to promote their artists in a competitive market.

Arbitrons Put Spotlight On AM Ratings Decline

By THOMAS R. HALL

NEW YORK (AP)—The Arbitron survey, which tracks radio listening habits, shows that AM radio ratings have declined significantly in the past year. The decline is attributed to a number of factors, including the rise of FM radio and the growing popularity of satellite radio. Arbitron reports that AM radio listening has declined by 10% in the past year, while FM radio listening has increased by 15%. This trend is expected to continue in 1983, as listeners continue to migrate to FM and satellite radio. AM radio stations are now focusing on niche markets and local programming to attract listeners.

Dealers Stress Potential For 'Classic' R&B Midlines

By NEILSON GREENBERG

NEW YORK—Black-owned record labels and distributors are trying to increase the number and variety of midline releases. These labels are focusing on classic R&B and soul music, which has a loyal following. They are also investing in marketing and promotion to reach a wider audience. Labels like Motown, Atlantic, and PolyGram are leading the way in this effort. They are releasing new recordings from classic artists and also commissioning new music. This strategy is expected to pay off in 1983, as the classic R&B market continues to grow.

Disk Units Buoy Mail Developers

By EDWARD WICKS

NASHVILLE—Despite reports of a recession, the music industry is showing signs of recovery. Record sales are up, and new artists are being signed. This is good news for mail developers, who are responsible for promoting new releases. They are using a variety of strategies to reach listeners, including direct mail, radio promotion, and television advertising. Mail developers are also focusing on building relationships with record labels and distributors. This is expected to lead to more successful releases in 1983.



Photo by [unreadable]

AM STATIONS operating the "separates" format will be competing for a limited number of spots on the Midweek AM program on March 20, scheduled on WABC radio in New York City. The program is expected to be a success, as it offers a unique listening experience. Stations are also looking for ways to attract listeners during the winter months, when ratings tend to be lower. This includes offering special programming and promotions.

11

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Featuring Dolly Parton's "I WILL ALWAYS LOVE YOU"

On MCA RECORDS
Produced by Gregg Perry

THE BEST LITTLE WHOREHOUSE IN TEXAS

Chart Bound

Rank	Artist	Album	Label
1	John Denver	Rocky Mountain	Mercury
2	Barbra Streisand	Barbra	Columbia
3	Cher	Heart	Atlantic
4	Paul Simon	Graceland	World Circuit
5	George Strait	Strait Out of the Box	Mercury
6	Donna Summer	She Works Hard for the Money	Mercury
7	Cher	Heart	Atlantic
8	John Denver	Rocky Mountain	Mercury
9	Barbra Streisand	Barbra	Columbia
10	Cher	Heart	Atlantic

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The Programming Book

The Retailing Book

The Licensing Book

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Our industry has several publications specializing in its various functions and interests. But only one, Billboard—the international news-weekly of music and home entertainment, thoroughly covers the whole field while targeting strongly on its three major components: Retailing, Programming, and Licensing. And it also provides the most complete and credible music charts used weekly by radio execs for programming information

and promotion ideas, and by retailers for spotting trends and buying product.

Billboard is a Radio Book, a Retail Book, a Rights Book from cover to cover . . . because news and analysis on each of those key areas appears everywhere—from general news to any appropriate section, from the first page to the last. Billboard is the only publication totally responsive to the whole marketing picture and the interrelation of its prime aspects.

Billboard®

1515 Broadway, New York, N.Y. 10036

Billboard® Rock Albums & Top Tracks

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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	14	GENESIS—Genesis, Atlantic	1	1	14	VAN HALEN—Jump, Warner Bros.
2	1	12	YES—90125, Atco	2	4	12	GENESIS—That's All, Atlantic
3	3	11	38 SPECIAL—Tour De Force, A&M	3	8	8	SOUNDRACK—Ask The Lonely, MCA
4	5	14	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	4	1	11	38 SPECIAL—If I'd Been The One, A&M
5	4	11	THE ROLLING STONES—Undercover, Rolling Stones	5	9	6	38 SPECIAL—Back Where You Belong, A&M
6	6	9	SOUNDRACK—Two Of A Kind, MCA	6	7	10	STREETS—If Love Should Go, Atlantic
7	9	12	NIGHT RANGER—Midnight Madness, MCA	7	3	13	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
8	20	2	VAN HALEN—1984, Warner Bros.	8	2	12	DURAN DURAN—Union Of The Snake, Capitol
9	8	18	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	9	12	9	BILLY IDOL—Rebel Yell, Chrysalis
10	7	18	THE ROMANTICS—In Heat, Nemperor	10	6	10	THE ROLLING STONES—She Was Hot, Rolling Stones
11	12	12	DURAN DURAN—Seven And The Ragged Tiger, Capitol	11	13	13	GENESIS—Just A Job To Do, Atlantic
12	NEW ENTRY		JOHN LENNON—Milk & Honey, Polydor	12	NEW ENTRY		JOHN LENNON—Nobody Told Me, Polydor
13	10	11	BILLY IDOL—Rebel Yell, Chrysalis	13	18	9	YES—Changes, Atco
14	11	10	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	14	5	15	THE ROMANTICS—Talking In Your Sleep, Nemperor
15	14	13	EDDIE MONEY—Where's The Party?, Columbia	15	16	9	PAUL RODGERS—Cut Loose, Atlantic
16	13	6	THE PRETENDERS—Learning To Crawl, Sire	16	NEW ENTRY		THE MOTELS—Remember The Night, Capitol
17	21	14	MOTLEY CRUE—Shout At The Devil, Elektra	17	NEW ENTRY		DURAN DURAN—New Moon On Monday, Capitol
18	28	8	MANFRED MANN—Somewhere In Afrika, Arista	18	28	2	REAL LIFE—Send Me An Angel, MCA/Curb
19	18	11	BOB DYLAN—Infidels, Columbia	19	36	2	RE-FLEX—The Politics Of Dancing, Capitol
20	26	6	ABC—Beauty Stab, Mercury	20	NEW ENTRY		THE FIXX—The Sign Of Fire, MCA
21	19	9	U-2—Under A Blood Red Sky, Island	21	NEW ENTRY		CYNDI LAUPER—Girls Just Want To Have Fun, Portrait
22	22	20	THE MOTELS—Little Robbers, Capitol	22	15	8	YES—It Can Happen To You, Atco
23	35	5	REAL LIFE—Heartland, MCA/Curb	23	23	15	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
24	15	12	BLUE OYSTER CULT—The Revolution By Night, Columbia	24	25	14	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
25	16	8	OZZY OSBOURNE—Bark At The Moon, CBS Associated	25	21	18	PETER SCHILLING—Major Tom (Coming Home), Elektra
26	24	7	RE-FLEX—The Politics Of Dancing, Capitol	26	17	8	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
27	46	5	THE FIXX—Reach The Beach, MCA	27	NEW ENTRY		VAN HALEN—Panama, Warner Bros.
28	NEW ENTRY		JUDAS PRIEST—Defenders Of The Faith, Columbia	28	26	9	EDDIE MONEY—Big Crash, Columbia
29	32	7	HEADPINS—Line Of Fire, MCA	29	19	7	OZZY OSBOURNE—Bark At The Moon, CBS Associated
30	30	7	VANDENBERG—Heading For A Storm, Atco	30	42	7	U2—Eleven O'Clock Tick Tock, Island
31	17	12	STREETS—1st, Atlantic	31	29	18	RAINBOW—Street Of Dreams, Polydor
32	27	31	THE POLICE—Synchronicity, A&M	32	NEW ENTRY		EURHYTHMICS—Here Comes The Rain Again, RCA
33	39	6	CYNDI LAUPER—She's So Unusual, Portrait	33	NEW ENTRY		THE POLICE—Wrapped Around Your Finger, A&M
34	41	8	HEAVEN—Where Angels Fear To Tread, Columbia	34	11	11	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
35	25	20	RAINBOW—Bent Out Of Shape, Mercury	35	10	11	YES—Owner Of A Lonely Heart, Atco
36	43	2	QUIET RIOT—Metal Health, Pasha/CBS	36	53	12	THE DOORS—Gloria, Elektra
37	45	8	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	37	45	6	BOB DYLAN—Neighborhood Bully, Columbia
38	33	9	DON FELDER—Airborne, Elektra	38	38	10	THE ROLLING STONES—Too Tough, Rolling Stones
39	31	27	ROBERT PLANT—The Principle Of Moments, EsParanza/Atlantic	39	24	16	ALDO NOVA—Monkey On Your Back, Portrait
40	23	12	PAUL RODGERS—Cut Loose, Atlantic	40	51	16	GENESIS—It's Gonna Get Better, Atlantic
41	40	16	KISS—Lick It Up, Mercury	41	22	5	THE PRETENDERS—Middle Of The Road, Sire
42	34	13	CULTURE CLUB—Colour By Numbers, Virgin/Epic	42	33	5	VANDENBERG—Friday Night, Atco
43	37	20	BIG COUNTRY—The Crossing, Mercury	43	41	19	QUIET RIOT—Cum On Feel The Noise, Pasha
44	29	11	Z. Z. TOP—Eliminator, Warner Bros.	44	27	10	NIGHT RANGER—(You Can Still) Rock In America, Capitol
45	38	20	PETER SCHILLING—Error In The System, Elektra	45	35	8	BLUE OYSTER CULT—Shooting Shark, Columbia
46	47	6	GIRLSCHOOL—Play Dirty, Mercury	46	37	2	ROBERT PLANT—In The Mood, EsParanza/Atlantic
47	42	12	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	47	55	28	THE POLICE—Synchronicity II; A&M
48	49	19	DOKKEN—Breaking The Chains, Elektra	48	56	7	Z.Z. TOP—T.V. Dinners, Warner Bros.
49	44	17	ALDO NOVA—Subject, Portrait	49	57	14	KISS—Lick It Up, Mercury
50	36	14	PAUL McCARTNEY—Pipes Of Peace, Columbia	50	43	6	THE ROLLING STONES—Too Much Blood, Rolling Stones

Top Adds

1	VAN HALEN—1984, Warner Bros.
2	JOHN LENNON—Milk & Honey, Polydor
3	UTOPIA—Oblivion, Passport
4	JUDAS PRIEST—Defenders Of The Faith, Columbia
5	EURHYTHMICS—Touch, RCA
6	SOUNDRACK—A Night In Heaven, A&M
7	DURAN DURAN—Seven And The Ragged Tiger, Capitol
8	HYTS—Hyts, Gold Mountain
9	SOUNDRACK—Footloose, Columbia
10	DEAR ENEMY—Computer One, Capitol (12 Inch)

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

Radio

New On The Charts



SPOONIE GEE

A Harlem native, rapper Spoonie Gee has recorded for several labels, but his Tuff City debut "The Big Beat" is the first to chart, moving up to 69 on the Black Singles chart.

A high school poet, Spoonie became a rapper because "it was the closest I could get to singing," he says. He was influenced by the Harlem disk jockey Hollywood and saw his first success as the founding member of the Treacherous Three, whose "Yes We Can Can" and "Action" were popular during the early days of rap.

In 1979, Spoonie came out as a solo artist with "Spoonin' Rap" on SONY Records and followed that with two singles for the Enjoy label. These gained enough street popularity to support a tour of New England and the mid-South. He signed to Sugar Hill in 1981, recording "Spoonie's Back," and joined Tuff City Records last year for "The Big Beat."

The single sports James Brown-ish guitar licks, a heavy bass rhythm and Spoonie's trademark baritone vocals. It is produced by David "Davy D" Reeves, who was Kurtis Blow's DJ for five years.

For more information, contact Aaron Fuchs, (212) 706-1240.



ALCATRAZZ



GEORGE KRANZ

Alcatraz bills itself cutely as "The Rock" but, aside from lead singer Graham Bonnet's looks, there's nothing cute about this five-piece metallic act. The group's Rocshire debut "No Parole From Rock 'N' Roll" is currently breaking out of anonymity's prison as it moves up to 170 on the Top LPs & Tape chart.

Bonnet is a veteran of several rock bands, including the Marbles, Rainbow and, most recently, the Michael Schenker Group. His powerful vocals are the group's second most notable feature; Swedish guitarist Yngwie Malmsteen's blistering riffs steal the show consistently. Malmsteen made his mark six years ago with the Swedish heavy metal group Rising Force and was once the subject of a Guitar Player article. Keyboardist Jimmy Waldo and bassist Gary Shea were the nucleus of New England, who had a Top 40 hit with "Don't Ever Wanna Lose Ya" in 1979.

The album is produced by Dennis Mackay, whose credits include David Bowie, Al DiMeola and Judas Priest. After finishing a tour of the U.S. and Japan last fall, the group is currently touring Europe.

For more information, contact Andrew Trueman, c/o De Novo Music, 24514 Calvert St., Woodland Hills, Calif. 91367; (213) 710-8094.

George Kranz' Personal debut "Trommeltanz (Din Daa Daa)" has risen from a hip undergroup import to its current seat atop the Dance/Disco chart and 75 on the Black Singles chart. It's rare, if not unprecedented, for a German artist to chart in the r&b department. And the American charts have ignored German acts like Peter Schilling and Nena until the lyrics have been translated into English. Kranz has eluded that obstacle of supplying his single with nonsense rap lyrics, not recognizable as any language.

"Trommeltanz" translates to drum dance, an apt title for the vocal and percussion banter on this pleasantly chaotic disk.

While it appears things happened all at once for Kranz, the song has been around since 1979, used mostly as an encore for his live shows in Europe. It was during one of those shows that Tangerine Dream's Christoph Franke heard Kranz and recorded "Trommeltanz" in his studio. Kranz produced the single and handles drums, percussion and vocals.

For more information, contact Juergen Korduletsch, c/o Personal Records, 211 W. 56th St., Suite 12A, New York, N.Y. 10019; (212) 246-5520.

Radio

Featured Programming

Continued from page 22

Expert color commentator Walter Malmquist will handle those chores for ABC Radio Sports at the 1984 Winter Olympics in Yugoslavia, while Dave Barrett and Steve McPartlin from the network will form the anchor team.

Joining the ABC Youth Radio Networks, which includes Rock, FM and Contemporary, are five of the Doubleday fold: WAVA Washington, KPKE Denver, WLLZ Detroit and KDWB-AM-FM Minneapolis

Linda Stern moves up to associate director ABC Talkradio... In case you missed ABC's Rock Radio poll, broadcast nationwide via satellite Jan. 7, co-hosted by WAPP New York's Chip Hobart and WYSP Philadelphia's Pam Merly, the voting public (through the use of 900 numbers) came up with the following: best male vocalist—David Bowie; best female vocalist—Stevie Nicks; best group—Def Leppard; best new group—Quiet Riot; best album—

"Pyromania"; and best song—"Cum On Feel The Noize."

Those tales of Lake Wobegon will be told overseas, as American Public Radio's "Prairie Home Companion" will air in Sweden this winter. Produced by Minnesota Public Radio live at the World Theatre in downtown St. Paul and heard on 220 affiliates in this country, the show, hosted by Garrison Keillor, was heard last April on the Swedish Radio Co. Response to Keillor's humor and the wide variety of music led to an agreement to broadcast eight weeks of the series on its second channel.

Buddy Holly fans have Feb. 3 circled on their calendar. It's the 25th anniversary of the rock star's death, and so it is that Darwin Lamm's Creative Radio Shows in Van Nuys, Calif. has produced a two-hour tribute to the legend. For more info, call (800) 392-9999.

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. 16, 11th annual American Music Awards, Shrine Auditorium, Los Angeles.
Jan. 16, Fixx, Eddie Money, Rockline, Global Satellite Network, 90 minutes.
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. 16-22, Krokus, Motley Crue, In Concert, Westwood One, 90 minutes.
Jan. 16-22, David Frizzell, Country Close-up, 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. 20-22, Krokus, Vandenberg, Rock Album Countdown, Westwood One, two hours.
Jan. 20-22, Confunkshun, Kool & the Gang, Countdown, Westwood One, two hours.
Jan. 20-22, Hall & Oates, The Source, NBC, 90 minutes.
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. 21-22, Barry Manilow, Rick Dees' Weekly Top 40, United Stations, four hours.
Jan. 21-22, Mersey Beat featuring Gerry & the Pacemakers, Soundtrack Of The 60s, ABC Watermark, three 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.
Jan. 22-28, Re-Flex, Rock Over London, London Wavelength, one hour.
Jan. 23-29, Charly McClain, Live From Gilley's, Westwood One, one hour.
Jan. 23-29, Tavares, Special Edition, Westwood One, one hour.
Jan. 23-29, Gary Morris, Country Closeup, Narwood Productions, one hour.
Jan. 27-29, Razy Bailey, Weekly Country Countdown, United Stations, three hours.
Jan. 27-29, Cristy Lane, Solid Gold Country, United Stations, three hours.
Jan. 27-29, Debbie Reynolds, Great Sounds, United Stations, three hours.
Jan. 27-29, Sex, Drugs & Rock & Roll, Rock Chronicles, Westwood One, one hour.
Jan. 27-29, .38 Special, Van Halen, Rock Album Countdown, Westwood One, two hours.
Jan. 27-29, Steve Arrington, James Ingram, Countdown, Westwood One, two hours.
Jan. 27-29, Yes, The Source, NBC, two hours.
Jan. 28, Bill Monroe, Silver Eagle, ABC Entertainment Network, 90 minutes.
Jan. 28-29, Anne Murray, Dick Clark's Rock Roll & Remember, United Stations, four hours.
Jan. 28-29, Irene Cara, Rick Dees' Weekly Top 40 Countdown, United Stations, four hours.

Billboard® TOP 50 Adult Contemporary

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Table with columns: Rank, This Week, Last Week, Weeks on Chart, and Title/Artist/Label. It lists 50 top-selling adult contemporary singles for the week ending 1/21/84, including tracks like 'READ 'EM AND WEEP' by Barry Manilow and 'I GUESS THAT'S WHY THEY CALL IT THE BLUES' by Elton John.

JANUARY 21, 1984, BILLBOARD

Advertisement for Le Parc hotel de luxe. Text: 'After laying down the tracks, lay down and relax.' Address: 733 North West Knoll, West Hollywood, CA 90069. Includes a tree logo and contact information.

Advertisement for LARRY PARKER'S BEVERLY HILLS DINER. Text: 'THE SHINING LIGHT OF THE NIGHT GREAT FOOD OPEN 24 HOURS'. Includes an illustration of a diner and contact information for 206 S. Beverly Dr.

● 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).

Turtles Expanding Comfortably

Chain Seeks Help For Move Into Computers, Video

By EARL PAIGE

LOS ANGELES—Turtles Records & Tapes, the 31-unit Atlanta-based chain, has found a comfortable and low-risk way to move into two complex product categories, computer software and videocassettes. Turtles is being serviced by a rackjobber for computer goods, and by a distributor functioning as a rack for video.

"We consider ourselves experts in marketing LPs and cassettes," says director of store operations Wyn King, echoing the views of chain executives Al Levenson and Joe Martin. "But we are not so naive as not to realize that we need assistance and expertise in these newer areas."

The rackjobber function, says King, is especially important in the area of computer software, which involves more brands and more formats than video. Turtles works with Handleman in this area.

"We have selling price protection in terms of the massive volume they do," he says. "We have inventory balancing. They are in the stores

weekly to replenish and make adjustments."

Handleman initially counseled Turtles as to what size stores would be most suitable for the category, as well as customizing the fixtures with walnut exteriors and yellow interiors to match the Turtles motif and training store personnel.

Educating personnel is vital, King says. "Handleman had reps come in and walk our people through everything they would be selling. There is also literature, including a question-and-answer book and a catalog of everything we carry with complete descriptions as to application and so on."

Turtles' approach is cautious. The chain is stocking computer software in only five stores and video in 15, with Ingram Books acting as supplier (separate story, this page). The five units with computer software, which also feature video, ring the market. They were selected because of the upscale demographics of their locations.

The chain is identifying the computer displays as "The Computer Corner" in ads and in-store signing. Computer software and video were both added around Nov. 1, in time for the Christmas selling season. The initial ad on computer software, a half-page, ran Nov. 19 in the Atlanta Journal-Constitution.

Video is a completely new product category for Turtles, but computer software is not entirely new; the chain began stocking dedicated cartridge video games some time ago.

With Handleman's counsel, Turtles went to the software brands with the widest appeal. Product is spread across Atari 400/800, Commodore 64 and Vic-20 and Texas Instruments 994A. The inventory is dominated by entertainment titles.

Among the titles listed in the ad are: "Q-Bopper," Commodore 64, \$29.97; "Lode Runner," Commodore 64, \$29.97; "Blue Max," Atari, \$34.97; "Planetfall," Commodore 64, \$44.97; "Spy's Demise," Commodore 64, \$16.97; "Star Trek," Atari, \$34.97; "Grid Runner," Commodore 64, \$24.97; "Frogger," Commodore 64, cassette or diskette, \$29.97; "Home Financial Management," Atari, \$24.97; "Money Manager," Commodore 64, \$19.97, and "Temple Of Apsai," Commodore 64, \$34.97.

The customized cases are modular. Each one is four feet wide, two feet deep and six feet tall with five shelves. In the anchor store, five of these sections combined offer a dramatic display 20 feet in width. It is locked, requiring personal service from a nearby counter. In another store, the display is against the "best traffic" (hit and budget LPs) wall.

A Cautious Approach To Video

Turtles Records & Tapes is taking a cautious approach to prerecorded video, going with the product in 15 of 31 units with tight lists of 200 titles and stocking no Beta, only VHS. As it is doing in the computer software area, the chain is working with a supplier.

One chief difference between Turtles' approaches to video and computer software is that the chain has made its own video fixtures, says Wyn King, director of store operations. The display cases are wall mounted and eight feet long and six feet tall with 200 facings, so the front of videocassettes are visible.

Video is also handled near personal service areas. With inventory selection keyed closely by Ingram Books, the whole video operation is simplified, King notes, especially since no rental is offered. Turtles is taking a very cautious approach to getting into rental, says King, who adds that, with prices plummeting steadily, rental may become less important.

'ENTERTAINMENT CENTERS' IN CHICAGO

Rolling Stone Gathering Variety

By MOIRA McCORMICK

CHICAGO—Deft rearranging of displays to create a constantly fresh-appearing interior helps two-unit Rolling Stone Records here look like more than a record store. Dominic Quaglia, general manager of the suburban Norridge unit, calls the stores "entertainment centers." Emphasis on prerecorded video adds to their total thrust.

Keyed by the constantly changing displays, the stores invite inspection via decor, in-store sound, extended hours and a profusion of accessories.

Both the suburban store and its sister unit in Chicago's Loop have similar decor and sales policies, but the resemblance ends there. The 1,800 square foot Loop outlet caters to an older professional clientele. Its inventory emphasizes jazz, black music, blues, country and gospel, according

to manager Ernie D'Amico. Norridge's 3,000 square foot main store is for rock'n'rollers, though not exclusively. As Quaglia says, "Our clientele runs anywhere from 10 to 65."

Quaglia describes the main store as having a "charged-up atmosphere. It makes it look busy in here even if it's dead." Custom-designed rock'n'roll paintings, tapestries, bigger-than-life-size mobiles and stand-ups and neon signs, all in basic hues of red and blue, cover the walls and ceiling. The aisles are narrow, the lighting non-fluorescent and the music loud. "The effect is exciting. It makes the customer want to buy," says Quaglia.

Just as he constantly changes displays, Quaglia regularly switches sale pricing. Top 20 albums regularly sell at \$5.99, all other \$8.98s for \$7.50. In addition, a back wall of midline product at \$3.99 changes daily. A random selection of albums at \$4.99 is placed in the front of the store. "The bargains are there," explains Quaglia, "but the customers have to look for them." This exposes customers to more items.

One merchandising plan Quaglia boasts about is a coupon program. Coupons placed in a daily newspaper and a monthly entertainment sheet offer \$8.98 list albums at \$4.99 as well as \$2 off any record or tape priced \$8 and more.

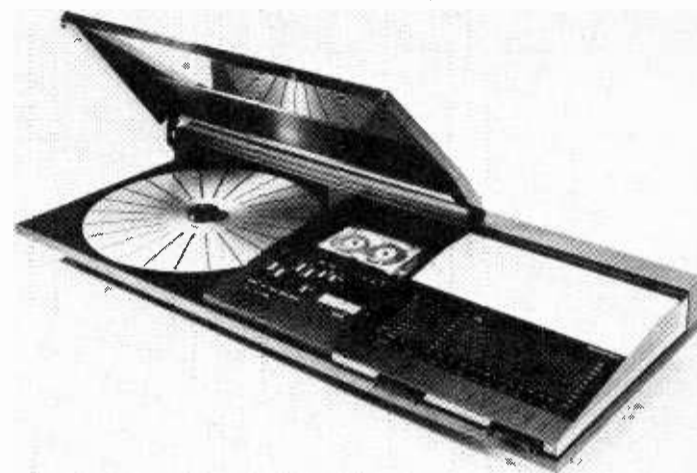
The stores' selection of several thousand video titles offers another

(Continued on page 32)

New Products



This counter-top display containing 5 1/4-inch flexible disks is the latest product and display package from the Morhan Exporting Corp. of Plainville, N.Y.



The Beocenter 2200S from Bang & Olufsen is a sleek stereo system with turntable, receiver and cassette recorder hidden under a brushed aluminum and smoke-colored plexiglass lid. The Beocenter also features slide controls and concealed sockets.



The BASF Systems Corp. has introduced its prepacked videocassette dispenser/merchandise. Each 10-pack unit is marked with Beta or VHS, tape length, and BASF's lifetime guarantee. The five-color dispensers can be used at checkouts, end-aisles, counters and other high-traffic areas.



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Retailing

Music Stores In Wyoming Rely On Records, Tapes

By JOHN SIPPEL

LOS ANGELES—Records, tapes and accessories are a lesser contributor to annual gross, but absolutely essential in creating excitement and traffic for Hedge Music stores in hinterland Wyoming.

When former banker/businessman/band conductor Paul Hedge acquired the 1,200 square foot Sage Music store in downtown Powell in 1975, he visualized a more diversified inventory mix.

His many years as a band director qualified him to buy and sell band instruments, guitars, amplifiers, pianos, organs and sheet music. He hired his son-in-law Dan Frederick to handle "stereo," as Hedge refers to hi fi hardware. He's depended entire-

ly on Billboard's charts and Alta Distributing of Salt Lake for his prerecorded music product.

The present 7,000 square foot three-story downtown Powell store does approximately \$4,000 to \$5,000 monthly exclusively in albums, normally sold for \$1 off list. His 5,000 square foot Worland store does about 50% of that in LPs and cassettes.

Records and tapes, especially the latter, correlate directly with Hedge's strong car stereo volume. "We don't do any installations," he says. "The

farmers out here do their own." He features Kenwood and Pioneer.

Audio hardware sales plummeted earlier last year when adjacent oil rigs laid off many young males, who normally invested in middle- to high-end setups. Hedge Music stocks Pioneer, Marantz, Sharp, Technics and Scott, along with AR speakers and Audio Control equalizers.

Frederick, now at the Worland store with Hedge's daughter Kathy, buys audio hardware. The stores fea-

ture separate glassed-in, carpeted stereo demo rooms, where a wide variety of speakers are set up diagonally on a redwood sidewall, powered by various hi fi elements. Hi fi business shows good signs of a comeback as the national economy improves, says Paul Hedge.

Most stable product through the recent economic downturn has been pianos and organs, which carry a ticket from approximately \$1,600 to \$8,000. Hedge, who's still a band enthusiast, stocks band instruments and personally encourages instrumental rental to boost instrument sale.

Powell, with a population of 5,000, including the 860 students at Northwest Community College, has a trad-

ing area of 30,000. Worland, 90 miles to the south, has a population of 6,000, with a trading area of 20,000.

Based upon such potential, Hedge likes comprehensive inventories in all departments. He finds that patrons in both stores have often driven more than 100 miles to get there. He is eager to find a more facile way to quickly fill record/tape special orders, which he considers strategic to properly servicing his customers.

After a sluggish first six months, Hedge noted a slow business improvement through the end of 1983. He anticipates that business will plod upward in 1984. "The record business needs a steady release of good product. That's what helped make the end of 1983," he states.

Weekly Sales Reports Aid Record Factory's Ad Buys

LOS ANGELES—A weekly holiday sales report instituted by 33-unit Record Factory helped the Bay Area chain coordinate its media purchases and plug gaps during the Christmas season. The report, says marketing vice president Bob Tolifson, is "critically important" for a chain's more far-flung units.

"Some of our managers outside the prime coverage areas of the Sacramento Bee, San Francisco Chronicle and Examiner and San Jose Mercury & News were nervous because we kept our print in those three prime papers," Tolifson says. The weekly reports, available on Tuesday, allowed the chain to catch dips in any given store's volume.

"We had duplicate veloxes prepared in advance. In a couple of instances we used them, too. We ran two weeks in the Santa Rosa and Mo-

desto papers and one week in Oakland and Fresno. We put out a couple of fires early," he says of manager anxieties.

The key in juggling media, print, radio and television is planning where they overlap for a given market and juggling the co-op dollars, says Tolifson.

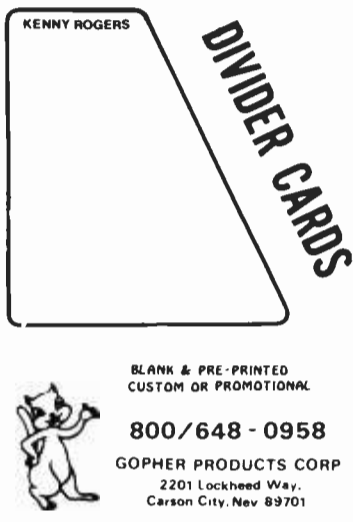
In cases where print advertising ran outside the prime San Francisco/Sacramento areas, Record Factory scaled down the ad sizes. "This was our money. We had no co-op, so we basically just reduced the ad sizes."

Tolifson says Record Factory maintained its total chain support through tv. "It's incredibly reasonable in small markets, late night and fringe prime especially. You're talking \$50-\$100 a spot. We ran every week from a week prior to Thanksgiving right through New Year's weekend."

Radio was used extensively as well. "We ran more radio, essentially in Oakland, where the demographics make it more worthwhile compared to other areas. You tend to run too much radio based on its cost effectiveness."

The weekly report, which allowed for insertions as early as Thursday "if you hustled," kept the managers happy. The total chain reported a 20% increase compared to 1982 and 15% store-to-store.

What Tolifson wonders now is whether the momentum of Christmas can continue without continued ad support. "Is the consumer spent out?" he queries. **EARL PAIGE**



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Billboard® Survey For Week Ending 1/21/84

Top 25 Video Games

These are the best selling home video games compiled from retail outlets by the Billboard research department

This Week	Last Position	Weeks on Chart	TITLE	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	23	Q-BERT	Parker Brothers 5360	•	•	•	•
2	3	23	POLE POSITION	Atari CX 2694	•	•		
3	5	11	POPEYE	Parker Brothers 5370	•	•	•	•
4	2	47	MS. PAC-MAN	Atari CX 2675	•			
5	12	11	DIG DUG	Atari CX 2677	•			
6	11	71	FROGGER	Parker Brothers 5300	•	•	•	•
7	10	27	JUNGLE HUNT	Atari C-2688	•			
8	14	29	BURGER TIME	Intellivision 4549				•
9	6	43	CENTIPEDE	Atari CX 2676	•	•		
10	21	9	JOUST	Atari CX2691	•	•		
11	4	17	MR. DO!	Coleco 2622			•	
12	8	21	KANGAROO	Atari CX 2689	•	•		
13	7	53	RIVER RAID	Activision AX-018				•
14	15	21	DECATHLON	Activision AZ 030				•
15	16	5	SPACE SHUTTLE	Activision AX 033				•
16	9	33	ENDURO	Activision AX-026				•
17	18	5	DONKEY KONG	Coleco 2451	•	•	•	
18	13	69	PITFALL	Activision AX-108				•
19	NEW ENTRY		REAL SPORTS BASEBALL	Atari CX2640	•			
20	20	13	TIME PILOT	Coleco 2679				•
21	NEW ENTRY		CONGO BONGO	Sega 006-01				•
22	19	27	ROBOT TANK	Activision AX-028				•
23	NEW ENTRY		SUPER ACTION BASEBALL WITH CONTROLS	Coleco 2491				•
24	22	45	DONKEY KONG JR.	Coleco 2601	•	•		
25	17	29	MINER 2049ER	Tigervision 7008				•

*Denotes cartridge availability for play on hardware configuration

JANUARY 21, 1984, BILLBOARD

Retailing

New Video Store Catering To L.A.'s Movie Buffs

By EARL PAIGE

LOS ANGELES—Classic and foreign film product is the focus of Video Archives in suburban Manhattan Beach, a single unit store whose owners weren't afraid to open across the street from video rental giant Wherehouse.

Lance Lawson and Rick Humbert, partners in the store opened just prior to Christmas, note two elements vital for retailers wanting to capitalize on the movie buff market. One is savvy in buying, recognizing collectibles, hunting down distributors here and abroad. The other is overall inventory management so that the slow-turn collector items do not drag down the store's total volume.

"You have to be patient," says Lawson. "Some items won't rent but once every three weeks or so."

Lawson, a lifelong movie buff who along with his wife is a member of the American Film Institute, puts it this way: "On any Saturday night, both Wherehouse and us are even up. All the top rental titles are out. We both have to have something else. We have to identify our niche."

Video Archives' owners say they didn't deliberately select a site directly opposite Wherehouse; it just worked out that way. "I've lived in Manhattan Beach 10 years and had been scouting locations for a long time," says Lawson. He says he couldn't believe the 1,000 square foot former photography store site on bustling Sepulveda Blvd. wasn't rented after the initial notice went up in July and was quickly taken down. "I just checked and it was still available because Crown Books had originally reserved it and then backed out."

Most stores that fail in Southern California's beach cities ultimately are done in by lack of parking, believes Lawson, so he was intentionally scouting farther away from the ocean. As it turns out, Video Archives is in an eight-store plaza with plenty of parking.

Of the head-on competition with Wherehouse, the Coast-based chain that paced video rental before other record/tape chains entered the field, Lawson says he and Humbert knew how Wherehouse operates. "My partner was with Licorice Pizza when it went into video and worked at a Licorice right next to a Wherehouse. We kind of decided on a parasitic approach, realizing that Wherehouse would draw a lot of movie customers," he says.

As for competing with Wherehouse's aggressive \$1 pricing, Lawson says, "They were running everything at \$1 as a holiday special, then cut it off right before Christmas—except at the store across from us. I think that more than anything shows we are competitive."

In many respects, however, Video Archives is in a different business than Wherehouse. Lawson has been in video retail from the beginning, starting at H&L Video in Torrance in 1978.

"H&L was the first video store south of Wilshire," he recalls. "The only other one I knew of in those days was George Atkinson's in West Los Angeles"—interestingly enough, a Video Station that Atkinson often mentions in terms of its huge stock of archival titles. Lawson next managed Video Outtakes in South Redondo Beach for two years prior to opening Video Archives with Humbert.

Among the more innovative methods Lawson and Humbert employ is a no-club rental program offering what Lawson calls a "season pass card." Rentals are all two-day.

About 90% of the volume is rental, although that figure dropped to

about 70% as Christmas approached. "I couldn't believe the way movies were selling as gifts," Lawson marvels.

"Our whole concept is simplicity.

A friend wrote our computer program. We know each night which movies are due and from whom, but we are not tied up in knots with paperwork like with some computer

systems," Lawson says.

The two-day concept derives, Lawson notes, from the beach city lifestyle. "When you have overnight, so many people rush in at five minutes

to closing with the movie and there's no way we can turn it again that day. So we let them stay out another half day." He acknowledges that some

(Continued on page 32)



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Retailing

SOFTWARE CHART ANALYSIS

Author Smith Makes 'Lode' Run

By FAYE ZUCKERMAN

When Broderbund's "Lode Runner" climbed to No. 1 on the entertainment chart, Doug Smith, the author, finally realized he had created a "hit." Up until then, he says, he had no idea that his game would do so well in various markets.

In fact, Broderbund initially rejected the title with an informal two-sentence letter when Smith first submitted it. "I was depressed about the rejection," he recalls. "Friends and

associates encouraged me to keep refining the game. They liked it, and believed it would sell."

"Lode Runner," which has bobbed to the top slot several times during the 14 weeks it has been on the chart, is a fast-action climbing game. The player controls a runner which must collect gold chests while racing around a labyrinth avoiding guards.

Smith, 23, created the game during the summer of 1982 at the Univ. of Washington (Seattle) computer center, where he worked. "It was a bor-

ing summer quarter, so several of us decided to write computer games," he explains.

By that fall, Smith, who developed an interest in computers after taking a programming course in high school, found "Lode Runner," then entitled "Kong," popular among his peers. It was his friends at a local ComputerLand store who encouraged Smith to submit the game for consideration.

He recalls that in the original version, which Broderbund rejected, the main character moved jerkily across the screen and the entire game was in black and white. "I was determined to sell the game. So, I kept refining it," he says.

Nearly a month after the first rejection, Smith had saved enough money to purchase the appropriate tools to convert the game into color and make the runner move smoothly.

In October, 1982, he submitted the title to four software companies: Sierra On-Line, Sirius Software, Broderbund and Synergistic Software. On the same day, he says, Sierra On-Line, Sirius and Broderbund made overtures to buy the game. In the end, he chose Broderbund because they offered him the "best deal."



SIMON SIGNS AWAY—Carly Simon, right, greets Warner Bros. labelmates Johnny Clegg, left, and Siphon Mchunu of Juluka while signing copies of her latest album, "Hello Big Man," at the Sam Goody flagship store in mid-Manhattan. Looking on is the label's New York publicity director Liz Rosenberg.



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New Products



The EasyKey is a keyboard overlay that will accompany each package in a series of children's discovery computer games from CBS Software and Neosoft Inc. The peripheral is made of tough, flexible plastic that serves as the program menu.

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Billboard Computer Software

Survey for Week Ending 1/21/84

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

EDUCATION TOP 10

1	1	16	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	16	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.		●	●	●	●				
3	4	16	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.		●	◆◆	◆◆	●				
4	3	16	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.		●	◆◆	◆◆	●				
5	2	16	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★	★	●		★		
6	7	7	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.		●	●	●	●				
7	6	16	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.		●	●	◆◆	●				
8	9	7	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
9	8	13	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
10	NEW ENTRY		SNOOPER TROOPS II	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.		●	●	●	●				

HOME MANAGEMENT TOP 10

1	1	16	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	16	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	4	8	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
4	3	16	PFS:FILE	Software Publishing	Information Management System		●			●	●			
5	7	5	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
6	5	6	HOMEWOR	Sierra On-Line	Word Processing Package		●		●					
7	6	7	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	8	16	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
9	10	13	WORDPRO 3	Professional Software	Word Processing Package				●					
10	NEW ENTRY		EAST SCRIPT	Commodore	Word Processing Package				◆					

Now Playing

Composers Know How To Make Computers Hum

By FAYE ZUCKERMAN

Mark Turpin and Steven Zuckerman write the songs that make the computers sing. They are a new breed of musicians/composers who score the sounds and harmonies heard on many popular computer software packages.

Already to their credit are top-selling "Starleague Baseball," "Kids Say the Darndest Things... To Computers," and Disney's "Mickey And The Great Outdoors" on Atari Computers. Both agree that writing scores for computer software is a rapidly growing and lucrative field.

Usually, they say, the composing team receives a royalty agreement in the area of 5% as well as a fee up front. It takes about two weeks to write a score, they add. "We play the software over and over to get a sense of rhythm and cadence," Turpin says.

Turpin and Zuckerman, based in North Hollywood under the company name Humm, note that a software author traditionally programmed in sound as an afterthought. "But now, with competition mounting, the sound has become as important as the graphics or any other aspect of the software," Zuckerman observes.

★ ★ ★

Put away the glue: It might be called "Cut And Paste," but Electronic Arts' new word processing package for Apple computers certainly does not require a pair of scissors or a jar of paste. Instead, one needs a printer, a computer and a disk drive.

The program is relatively easy to use. It comes with a nine-page instruction manual and requires that less than 20 commands be memorized to use the package effectively. Additionally, one-line instructions along the bottom and top of the screen help prompt the user through the program.

Electronic Arts is not the only home computer software firm marketing "easy-to-use" word processing. Broderbund's "Bank Street Writer," Sierra On-Line's "Home Word," Software Publishing's "PFS: Write" and Quick Brown Fox's by "Quick Brown Fox" are all said to be "user friendly" and easy to use.

★ ★ ★

Musically speaking: "Dancing Feats" from New York-based Softsync, is a music program in which users play already programmed music with a joystick. As one plays, the notes and chords are displayed on the screen.

Designed by Christopher Chance, a former programmer for Atari, the package allows owners to record and save their own compositions.

"Dancing Feat" is available on Commodore 64 and Atare home computers. It will be made available for IBM's PCjr and Coleco's Adam in 1984.

★ ★ ★

New conversions: Scarborough Systems Inc. of Tarrytown, N.Y., will make "Songwriter" available on Commodore and IBM computers. The new Commodore 64 version allows for a joystick to be used to select commands from the menu, to edit notes and to change tonal qualities of sounds while a song is playing.

Rolling Stone Gathering Variety

• Continued from page 26

drawing card, particularly in the evening hours.

"We're open seven days a week from 10 in the morning till 11 at night, whereas most video stores close at 6," notes Quaglia. "Ninety percent of the population works till 5 or 6—they're not going to get off work and want to run right to the video store. Our hours suit the customers' schedule. In fact, we do 60% of our business between 6 and 11 at night, about half of which is video."

Rolling Stone's video titles sell at list price if priced under \$50, says Quaglia, "which is a bargain anyway." Over \$50 list, a 20% discount goes into effect. Rental policy is a straight \$3 per day, and Quaglia says rentals outnumber sales five to one. Weekends frequently see as many as 500 titles rented out.

Video sales have also benefited the store, says Quaglia, particularly its \$29.95 tag on "Raiders Of The Lost Ark." "No one else was selling it that low—they thought we were crazy," Quaglia recalls. "But we've moved 600-700 pieces since its release."

Rolling Stone also does a brisk business in cassettes, which bear the same pricing structure as albums. Quaglia estimates he sells three cassettes per five albums. "Our display is unique," he claims. "The cassette bin is in the middle of the store, and

the tapes are placed face up so that the cover picture shows." The visual enhancement stimulates sales, he says.

Rock accessories make up about 20% of Rolling Stone's business, according to Quaglia. They include books, magazines, T-shirts, buttons, posters, calendars, mirrors, keychains and related merchandise. Quaglia says he makes an effort to obtain every available accessory pertaining to particularly hot artists. "When you have a large selection,

you sell a lot of items," he said.

Rolling Stone employs 25 floor staffers, with nine on together at peak times. "Weekends, there can be 30 people in line to rent videos," says Quaglia, "but we give fast service. Computerized pre-set registers ensure you can get in and out of our store quickly.

"Our business is pleasing our customers," he adds. "We anticipate what they need and want, and we have it for them when they get here."

New LP/Tape Releases

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

POPULAR ARTISTS

BASSETT, STEVE
Steve Bassett
LP Columbia FC 39142 (CBS).....no list
CA FCT 39142.....no list

FOGELBERG, DAN
Windows And Walls
LP Epic QE 39004 (CBS).....no list
CA QET 39004.....no list

FOOTLOOSE
Soundtrack
LP Columbia JS 39242 (CBS).....no list
CA JST 39242.....no list

FRANKLIN, RODNEY
Marathon
LP Columbia FC 38953 (CBS).....no list
CA FCT 38953.....no list

GOBLIN
Greatest Hits
LP Jem ORL 8305.....\$9.98

KING CRIMSON
Earthbound
LP Jem 2496198.....\$9.98
CA 3186036.....\$9.98

MCCARTNEY, PAUL
Tug Of War
CD Columbia CK 37462 (CBS).....no list

MI-SEX
Where Do They Go
LP Epic BFE 39263 (CBS).....no list
CA BET 39263.....no list

SPRINGSTEEN, BRUCE
Darkness On The Edge Of Town
CD Columbia CK 35318 (CBS).....no list

(Continued on page 51)

Video Store Aims At Movie Buffs

• Continued from page 29

people gripe and want a movie for just one night but adds, "We try to turn those people onto our season pass card."

Video Archives, not surprisingly, is very information-oriented. "Our newsletter is more than the usual one of commercializing product. We do articles about famous directors, and so on. Also, we offer a coupon incen-

tive to customers. If they bring in a new customer it's good for one or two free rentals. That has been phenomenally successful. After all, our customers all know other VCR owners. But if we advertise in newspapers, for instance, it's like stopping every 20 people on the sidewalk. Only one in the 20 will own a VCR."

Indicative of the emphasis on collectibles, Video Archives stocks

around 100 soundtrack LPs (no cassettes) and enjoys full list. "We also stock a lot of film buff magazines you won't find anywhere else," Lawson adds.

Lawson and Humbert bemoan the fact that many classic titles are still not available. "People see all the Bogart and think we're lying when we say 'Treasure Of The Sierra Madre' is not available, or 'Caine Mutiny.' Thankfully, the studios are releasing more. We've found MGM/UA slowing down, but 20th in particular is great."

Foreign films are maintained by country of origin, with most major countries now represented. There are unique sections, too, including a "midnight" one with cult classics and another section for "worst movies."

All titles are shrink-wrapped and on display, but with a difference, says Lawson. "We have a sticker that informs a customer a particular title is out on rental but they may reserve it. We're not just running people through here like cattle the way other video stores do."

Video Archives At A Glance

Rental Plan: \$3 for two days (due by noon of second day). No club. "Season Pass Card" with each rental punched out, yielding a fast transaction time. \$20 card offers 10 two-day rentals; \$30 card offers 20 rentals. Night drop slot.

Hours: 10 a.m.-9 p.m. Mon.-Thurs.; open extra hour Fri.-Sat.; Sundays 11 a.m.-7 p.m.

Employees: Two owners, three full-time "plus various family members pitching in."

Inventory: 1,400 VHS titles and around 100 Beta (latter only in hi fi). Around 40% classics and foreign films. Videodisks both CED and laser, for sale only.

www.americanradiohistory.com

Video Music Programming

MTV Adds & Rotation

As of 1/11/84

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:

Kim Carnes, "You Make My Heart," EMI America
China Crisis, "Working With Steel And Fire," Virgin
Eurythmics, "Here Comes The Rain Again," RCA
John Lennon, "Nobody Told Me," Polydor
Enid Levine, "American Love," Columbia
Little Heros, "Watch The World," Capitol
Paul McCartney, "So Bad," Columbia
Christine McVie, "Got A Hand On Me," Warner Bros.
Bette Midler, "Beast Of Burden," Atlantic
Baxter Robinson, "Silver Strand," RCA
Grace Slick, "All The Machines," RCA
Souvenir, "Framed," MCA

HEAVY ROTATION (maximum 4 plays a day):

Blue Oyster Cult, "Shooting Shark," Columbia
Culture Club, "Karma Chameleon," Virgin/Epic
Rodney Dangerfield, "Rappin' Rodney," RCA
Duran Duran, "Union Of The Snake," Capitol
Don Felder, "Bad Girls," Asylum
Genesis, "That's All," Atlantic
Herbie Hancock, "Autodrive," Columbia
Heaven, "Rock School," Columbia
Daryl Hall & John Oates, "Say It Isn't So," RCA
Elton John, "That's Why They Call It The Blues," Geffen
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Huey Lewis, "I Want A New Drug," Chrysalis
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Eddie Money, "The Big Crash," Columbia
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
Pretenders, "Middle Of The Road," Sire
Romantics, "Talking In Your Sleep," Nemperor/CBS
Lionel Richie, "All Night Long," Motown
Lionel Richie, "Running With The Night," Motown
Rolling Stones, "Under Cover Of The Night," Rolling Stones
.38 Special, "If I'd Been The One," A&M
Van Halen, "Jump," Warner Bros.
U2, "I Will Follow," Island
U2, "Sunday Bloody Sunday," Island
Yes, "Owner Of A Lonely Heart," Geffen
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
Irene Cara, "Why Me," Geffen
Lords Of The New Church, "Dance With Me," IRS
Manfred Mann, "Demolition Man," Arista
Motels, "Remember The Nights," Capitol
Motley Crue, "Looks That Kill," Elektra
Nena, "99 Luftballons," Epic
Ozzy Osbourne, "Bark At The Moon," CBS Associated
Real Life, "Send Me An Angel," MCA
Re-Flex, "Politics Of Dancing," Capitol
Spandau Ballet, "Gold," Chrysalis
Talking Heads, "This Must Be The Place/Naive," Sire

LIGHT ROTATION (maximum 2 plays a day):

Lloyd Allen, "I Keep Looking At You," Epic
C.S. Angels, "Independence," Arista
Armband, "I Need," IRS
Big Country, "Fields Of Fire," Mercury
Black Sabbath, "Trashed," Warner Bros.
Bongos, "Numbers With Wings," RCA
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros./CBS
Irene Cara, "The Dream," Network
Jimmy Cliff, "Reggae Nights," Columbia
Comateens, "Late Mistake," Virgin/Mercury
Combo Audio, "Romanticide," EMI America
Elvis Costello, "Let Them Talk," Columbia
Crack The Sky, "Mr. D.J.," Criminal
Echo & the Bunnymen, "Never Stop," Sire
End Games, "Love Cares," Virgin/MCA
Enforcers, "Sudden Impact," Viva
English Beat, "Best Friends," IRS
Firefall, "Runaway Love," Atlantic
Fitz, "Audio/Video," Topflight
Freeez, "Pop Goes My Love," Streetwise
Girlschool, "Play Dirty," Mercury
Headpins, "Just One More Time," Solid Gold/MCA
Heart, "Allies," Epic
Hillary, "Kinetic," MCA
Honeys, "Running Away," Rhino
Hys, "Backstabber," Gold Mountain/A&M
James Ingram/Michael McDonald, "Ya Mo B There," Qwest
Howard Jones, "New Song," Elektra
Danny Johnson, "Love Thang," Lipstick
Joshua, "Broken Dreams," Enigma/Greenworld
Let's Active, "Every Word Means No," IRS
Machinations, "Pressure Sway," Oz/A&M
Mink DeVille, "Each Word Is A Beat," Atlanta
Naked Eyes, "When The Lights Go Out," EMI America
Olivia Newton-John, "Twist Of Fate," MCA
Oda, "Power Of Love," No label
Parachute Club, "Rise Up," RCA
Will Powers, "Kissing With Confidence," Island
Saga, "Catwalk," Portrait

(Continued on page 51)

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Video

Gotham Production Houses Hot Music Clips Bringing New Business, New Demands

By ROB PATTERSON

NEW YORK—The music video boom is creating an attractive new market for video production facilities here and major houses appear anxious to accommodate this growing industry. The bulk of music video business comes in the post-production of clips, concerts and music-oriented tv shows.

But opportunities exist for almost every facet of the production facility business—mobile tapings of live concerts and shows; studio usage for tv, video and even film shoots; film-to-tape transfer; duplication; and in some cases, even arranging the front-end film shoot for a video post-production.

With new business come new demands and issues. Audio quality, once peripheral in video, is now paramount, and the increasing sophistication and budgets of music clips demand that houses continue to offer top-flight video technical equipment and talent.

Some houses are aligning themselves to serve directors who prefer shooting on film; others would like to boost the use of tape. And in some

quarters, there's concern that Manhattan's houses get their fair share of the music video production pie along with Los Angeles and London.

The greatest change for houses comes with a new concern for audio quality. Notes Rich Kearney, CCR Video Corp.'s director of sales, "It used to be that people wanted great pictures, and it would be nice to have good audio with it. Now with the concept of music video, audio is becoming No. 1." CCR's recently unveiled TV-Ten mobile truck offers a built-in Harrison 24-channel recording quality audio mixing board.

Jeff Pastalove, vice president and general manager of National Video Center/Recording Studios, sees audio quality increasing. "Audio quality is getting better with every new generation of videotape machine, and consumer tv manufacturers are now putting out stereo-compatible tvs." National designed its 42nd St. facility for stereo capability, and offers a 24-track mixing studio and such audio "sweetening" devices as Q-Lock and Vidimag.

VCA Teletronics account executive Ron Soodalter says, "In post-production, more and more bells and

whistles are being demanded, as well as the kind of top-flight people who creatively understand a client's needs." Teletronics was a pioneer in negative transfer and enhancement, but senior design engineer Dean Winkler also points out, "We are positioning our optical capability for the advantages of shooting on tape."

The facility's extensive experience with ADO will soon be complemented by a Quantel paint box and Mirage. "For the visual music that reflects more emotional content than narrative," Winkler notes, "that stuff can only be done on tape."

Feelings on the tape-versus-film issue vary from house to house. CCR's New York vice president for post-production Steven Swartz, points out, "We are expanding into film and have set up film shoots." At LRP Video, director of sales Mitchell Brill says, "We're equipped to shoot and edit in any format." With Panacam SLR video cameras on its sound stage, LRP hopes to attract clients seeking a film look with a video shoot.

But National's Pastalove "would like to see directors get away from
(Continued on page 35)

33 CERTIFICATIONS

Boom Year For ITA Gold

NEW YORK—The International Tape/Disc Assn. certified 33 "Golden" videocassettes in 1983, three times the 1982 total, and with different qualifications in effect. Twelve "Golden Videodisks," up from five in 1982, were also awarded.

According to ITA executive vice president Henry Brief, the sharp increase in awards underscored the enormous growth experienced in the prerecorded video market in 1983.

The ITA awards, instituted in 1980 for sales in the U.S. only, were originally based on a standard of a minimum of \$1 million at retail list price value. The standard was changed in April, 1982 to a minimum of \$1 million in gross label revenue from sale and/or rental, changing the point of measurement from retail to wholesale. Videodisk awards for sales in the U.S. are still \$1 million at retail list value. Disks and cassettes are measured separately for the same title.

In addition, sales in the U.S. are kept separate from those in Canada and other countries, where award programs may be established. In 1983, the ITA presented 46 Golden awards for sales in Canada under a program jointly inaugurated in 1983 by ITA and the Home Video Board of Canada.

MCA Home Video received the most awards, for 10 titles.

On Stage School Teaches On-Screen Performance

By MOIRA McCORMICK

CHICAGO—A new school for the performing arts opened here last Monday (9), featuring a full complement of classes designed to teach performance in video. On Stage Center For Performing Artists' curriculum of acting, improvisation, movement, dance, voice, speech and makeup classes and workshops aims to "expand the artist's ability to perform in the video art medium," according to founder/artistic director Sami Lavin.

That medium will be tackled more directly, she adds, in Video Concepts, a scenario writing class taught by comedy writer Bob Strom, as well as a "performing artists' video workshop" in April. The workshop is to involve students in production of a video segment, including conception, performance, camera work and post-production, says Lavin. It will be presided over by director Howie Samuelsohn. On Stage's 4,000 square foot facilities are available to all interested parties, but Lavin says the center wants to make a specific pitch toward Chicago's music community. The video explosion, she explains, has created a situation in which "you can't just be a rock'n'roll band anymore. You have to be able to communicate onscreen—to talk, act and move. Up till now, there's been no place for (pop) singers to go to learn dance, unless they want to lose their dignity by enrolling in beginning dance lessons... I predict there will be movement classes for video all

over the country within the next two years."

Lavin, a Chicago native who in 1978 founded The Studio dance center in San Francisco, says she had felt rock 'n' roll was headed towards "visual sophistication" more than five years ago. As music video came more and more to the fore, she says, the frequently glaring lack of on-screen polish shown by even some established superstars was a major catalyst behind the formation of On Stage.

One goal of the school is the formation of a "video talent pool"; including dancers, actors and choreographers who would be available to perform for hire on large-scale music video productions. "We don't want merely to hold classes in the arts, but to break new ground in video," says Lavin. "And ground-breaking in video these days isn't being done just by directors, but by choreographers, writers and actors."

On Stage's other major goal is to produce one full-scale in-house video per year, Lavin adds. She admits, however, "It would be difficult to market; we wouldn't be promoting a specific band or record. The song in question would probably come out of our songwriting class, performed and executed by our students."

The center, located in the South Loop, holds classes for all ages, Monday through Saturday, from 9 a.m. to 11 p.m., with variable fees and schedules.



VIDEO GAMES—Sony Video Software Operations staff expose a soft spot for Rolling Stone Bill Wyman's new video 45. Pictured from left are the company's promotion coordinator Michael Rudich, national sales manager Duncan Frederick, national advertising manager Bonnie Resnick, Wyman, Victoria Rose of the Howard Bloom Organization, national marketing manager Andy Schofer and Video Software Operations manager John O'Donnell.

Billboard Videodisk Top 20

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Survey For Week Ending 1/21/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	6	4	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
3	5	3	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98
4	3	6	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98
5	2	2	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
6	12	7	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98
7	9	14	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
8	10	4	JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
9	8	4	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
10	7	4	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
11	13	2	XTRO	Thorn/EMI 1632	Bernice Steger Philip Sayer	1983	R	CED	29.95
12	4	11	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
13	18	8	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95
14	14	6	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
15	16	11	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
16	20	15	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Colomby Kaki Hunter	1981	R	CED	19.98
17	17	15	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
18	11	9	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95
19	15	8	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95
20	19	13	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98

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Billboard Videocassette Top 40

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Survey For Week Ending 1/21/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	5	3	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	2	88	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	3	17	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
5	4	4	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
6	6	4	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
7	9	4	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
8	10	7	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
9	19	3	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
10	16	4	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
11	7	10	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
12	8	7	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
13	11	10	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
14	22	3	A HARD DAYS NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
15	14	48	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
16	12	30	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
17	13	26	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
18	20	13	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
19	28	7	BREATHLESS	astron V5017	Richard Gere	1983	R	VHS Beta	No listing
20	17	3	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
21	23	8	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
22	27	3	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
23	18	7	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
24	35	7	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
25	24	5	A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
26	37	16	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
27	15	15	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
28	36	11	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
29	26	61	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
30	21	7	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
31	33	3	AROUND THE WORLD IN 80 DAYS	The Michael Todd Co. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	VHS Beta	79.95
32	34	12	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
33	25	10	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
34	39	12	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
35	40	15	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
36	31	14	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
37	32	9	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
38	30	9	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
39	29	7	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
40	38	15	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98

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Video



ROCKIN' IT—Herbie Hancock and some of the robots from his "Rockit" video entertain a full house at the Ritz in New York.

CBS Looking To Connect FM Outlets, Clip Shows

By JONATHAN GROSS

NEW YORK—The CBS Broadcast Group is playing matchmaker this year as it tries to join its owned and operated FM stations with tv affiliates in video marriages.

Taking advantage of light MTV saturation in several markets and the cross-promotional possibilities, CBS is encouraging FMs to put their name on weekly video countdowns. "Obviously we can't force any stations to do anything, but we are giving any assistance we can to those who do," says Bob VanDerheyden, vice president CBS FM programming and its "RadioRadio" network. "I can't think of a greater boost for stations."

The trial balloon is the "Hot Hits Video" show produced by KMOX-TV in St. Louis in conjunction with KHTR. Running Saturday night against NBC's "Saturday Night Live," the show almost immediately

started pulling a nine share against "SNL" 's eight. KHTR program director Bob Garrett says the combination of his chart and DJs acting as VJs has been "great" for station visibility.

Now it appears that Boston's WHTT will produce a similar show, but not with the local CBS affiliate. WHTT program director Rick Peters says his countdown will most likely land on a Boston indie once a 90-minute pilot is prepared. Boston's MTV saturation is only 25%, and the possibility of simulcast, says Peters, could bring video to a lot of homes unfamiliar with that kind of programming.

"The real advantage is that we can spotlight local bands," adds Peters, who kicked off 1984 with a 3½-hour countdown of the best 103 videos of the year, the number corresponding to the station's frequency. WHTT is currently the fourth-ranked station in the Boston market.

VanDerheyden adds that CBS O&O's in Chicago and Philadelphia are contemplating a move into video. "With videos coming to the stations for free," he says, "this kind of entertainment is the cheapest to produce."

In many markets, however, CBS has been beaten to the punch—particularly in New York and Los Angeles, where ABC affiliates have firmly established shows. "New York Hot Tracks" on WABC services the urban audiences that MTV doesn't cater to, while "Goodnight L.A.," on the air at KABC since July 1, runs against NBC's national "Friday Night Videos" but maintains its audience with a good portion of local talent. The CBS affiliate there, KNXT, is undecided about its future with video after a bout with the syndicated "Music Video Network." KNXT, too, ran a New Year's Eve countdown, although it is not affiliated with the local CBS FM station.

Network response indicates that rock and pop video's future on broadcast tv lies with local stations. CBS according to network brass, has virtually no late night programming in development, and seems quite comfortable with its "Magnum P.I." reruns. ABC, too, is mum, and the company from which it draws most of its music-oriented programming, Dick Clark Productions, has nothing in the works other than the upcoming American Music Awards, which will reportedly feature an appearance and possible performance by Michael Jackson.

At NBC, "Friday Night Videos" is running strong, but there are no plans to expand to Saturday after the current run of "Saturday Night Live." Coming in February is a Mike Nesmith-produced special parodying the current state of music video.

Music Monitor

• In The Jungle: Dwight Twilley has completed a video for the first single from his album "Jungle." Entitled "Girls," the EMI America clip will be available in two versions: a PG rating for MTV and an R rating for the Playboy Channel. Director was Mark Robinson.

• Top 40: WOR-TV New York, operated by RKO Television, debuts a new daily half-hour video music program this week. "Top 40 Video" will air Tuesday through Friday at 11 p.m., beginning Wednesday (18). A one-hour "Top 40 Video" will run Saturdays from 5-6 p.m. The series is a Hunt/Jaffe production.

• Naked In L.I.C.: Talking Dog Picture Studios in Long Island City, N.Y. was the site of a video for the group the Nude Ants. Director was John Talamini, producer Mick Treadwell and technical director Cosmo Ohms. Upcoming videos to be shot at the facility will feature Steve Pickett & the Post-Nuclear Orchestra ("1984") on West End Records, and the Startoons' "Summer Volcano" on Anamaze Records.

• Singing Safari: The Disney Channel has acquired pay-tv rights to "Roger Whittaker In Kenya," a one-hour program to air in March. The program is also available on videocassette, which Whittaker has been selling at his concerts for some time. The Nairobi-born artist takes viewers on a musical safari of his homeland, telling the country's history and showing footage from a hot-air balloon.

Video

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.

THE AMERICA'S CUP VIDEO TAPE 1983
Beta & VHS Sea-TV..... \$39.95

THE BATTLE & THE DARKENING TRAIL

Beta & VHS Vip Video (Jef Films). \$59.95

BETRAYAL
Ben Kingsley, Patricia Hodge, Jeremy Irons
Beta & VHS CBS/Fox Video..... \$59.98

BIG JAKE
John Wayne, Maureen O'Hara
CED CBS/Fox Video..... \$19.98

THE BIG TREES
Kirk Douglas, Eve Miller
Beta & VHS VIP Video (Jef Films). \$59.95

BURN!
CED CBS/Fox Video..... \$19.98

(Continued on page 51)

DUE ON MARKET SOON

Russia's First VCR Unveiled

By VADIM YURCHENKOV

MOSCOW—The first Russian-made VCR unit was showcased at an electronics conference in Riga in mid-December. The line goes into mass production here during the next month or so.

The hardware is basically very similar to that produced by international companies. The accompanying software will be made using tape from the East German firm ORWO, and most of the cassette components will be imported.

The Russian VCRs, to be manufactured first in Leningrad, will retail at roughly 1,000 roubles (around \$1,570). They are designed to operate with the national SECAM television system.

Russian state record company Melodiya has not yet been involved with the production or duplication of video material. But there are vague and unsubstantiated rumors that a Moscow-based company is planning entry into this software sector.

Video equipment currently produced in the USSR is primarily for colleges and scientific centers and is virtually all in black and white, with the software of open-reel format. There are no unified standards for tape. Video equipment sets, including camera, deck and television monitoring coupling unit, sell at just over \$3,000, a prohibitive price here.

Home video entertainment in Russia thus far is confined to the few households boasting imported hardware. To get color reproduction facility, the consumer has to own a PAL or NTSC television set or have a special decoder fitted to Russian-made SECAM television sets.

Gotham Production Houses Cashing In On Clip Boom

• Continued from page 33

shooting what are called 'videos' on film," citing the increasing use of video shoots for advertising applications and the advantage of "instant results." But National's TV-1 sound stage has also been the site of film shoots for clips by Billy Joel and Rainbow, pointing to the flexibility houses currently need to meet.

Music video tv outlets are also bringing business to the sound stages and studios of New York's production houses. National's clients include the three ATI Video/USA Network Shows—"Radio 1990," "Night Flight" and "FM-TV"—and its TV-1 studio was recently the site of a live Ventures special. Teletronics' sound stage has been the site of MTV's studio tapings, which will move later this year to larger quarters at Unitel. As LRP Video's Brill says, "If somebody wants a room, we'll build it," echoing some of the sentiments of New York facilities in their eagerness to attract video music clients.

Asserts Brill, "At this point there's very little direct contact between facilities and the record labels producing music clips. Here in New York we've got the record companies, the talent, the cable shows and the production facilities, so what we all need to do is figure out how to do more work on a formal basis."

Most houses tend to agree with the assessment of Unitel account executive Ilene Goldberg: "We're actively pursuing the music video business, and it's definitely on the increase."

"We're all top-of-the-line tape houses, but a lot of the videos are low-budgeted. These clips were first seen as a promotional tool, but now they are starting to also be seen as an art form. As that happens, there will definitely be more and more opportunities for production houses to benefit from this boom."

Video music production in New York will be the focus of a panel discussion Jan. 26 sponsored by the Videotape Production Assn. For more information, contact the VPA at (212) 734-6633.

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Survey For Week Ending 1/21/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
2	2	5	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
3	4	5	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
4	3	11	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
5	5	8	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
6	7	5	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
7	6	17	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
8	9	4	MAKING OF MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
9	8	14	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
10	11	30	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
11	10	9	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
12	12	7	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
13	13	4	JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
14	14	7	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
15	20	2	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
16	16	7	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
17	19	10	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
18	17	6	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
19	22	12	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
20	NEW ENTRY		THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
21	32	38	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
22	15	7	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
23	21	8	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
24	18	24	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
25	23	18	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
26	30	12	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
27	26	15	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
28	31	17	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
29	28	15	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
30	25	19	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
31	34	48	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
32	24	20	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
33	27	12	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
34	40	13	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
35	29	14	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
36	37	28	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
37	39	4	CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta
38	33	11	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
39	35	30	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
40	36	15	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta

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Country

Performing Rights: No Slowdown Nashville Wings Use New Methods To Recruit Members

By KIP KIRBY

NASHVILLE—Despite the elimination of advances, performing rights organizations here say they notice no decrease in the numbers of new affiliates. Without the inducement of front money, however, they are resorting to more subtle public relations methods to sell themselves to prospective members.

Frances Preston, vice president of BMI, says that her organization affiliated a substantially larger percentage of new writers in 1983 than it had in any previous year. She attributes this increase to an overall growth in the size of the Nashville music community, the volume of new writers and artists moving here from other

centers, and the rise in locally-produced video and film/tv projects.

ASCAP Southern director Connie Bradley says that writers and publishers now rely on banks for their start-up funding. Both performing rights organizations are providing projected earnings statements and references for their members as a means of helping them establish credit.

Both Bradley and Preston feel that there will be considerably less switching between organizations as a result of front money shutoffs. "I think prospective members are doing more examining of our services before making their decision," observes Bradley. "We're all having to sell ourselves more."

In recent weeks, both BMI and ASCAP have increased their staffs. BMI hired well-known producer/musician/writer Thomas Cain to serve as associate director of performing rights. Cain has worked instrumentally and vocally with a variety of Nashville acts, and is a board member of the Nashville Music Assn. and the Nashville Songwriters Assn.

ASCAP brought in Tom Long, formerly professional manager with Tree International and president of the Nashville Songwriters Assn., as its new director of membership. Long's extensive background with

writers and performers will give extra "writer sensitivity" to her organization, says Bradley.

"We're taking a very business-oriented approach," explains BMI's Preston. "We expect our staff to be well-versed and visible in the industry and to establish strong rapport with writers and publishers in the community."

Among BMI's 1983 signings were new RCA mother-daughter duet the Judds, Jimmy Fortune of the Statler Brothers, Roy Acuff, John Anderson, Don Everly, Jason and the Nashville Scorchers, newly signed to BMI America, and producer/writer Steve Buckingham.

ASCAP's recent member acquisitions include Jerry Reed, Ed and Patsy Bruce, Reba McEntire, George Strait, actor Wayne Massey, Gus Hardin and Buck White of the Whites.

Both BMI and ASCAP admit they are placing increased emphasis on educational activities. Both organizations contribute to industry projects and events. Every BMI staff executive maintains a continuous schedule of speaking engagements involving public appearances throughout the Southeast. ASCAP hosts six-week Writers Workshops with panel critiques available for both members

(Continued on page 38)



McENTIRE MERGING—MCA artist Reba McEntire, center, is all smiles as she signs with Welk Music. Looking on are Bob Kirsch, Nashville division manager of Welk, and songwriter Dickey Lee, co-writer of McEntire's No. 1 single, "You're The First Time I've Thought About Leaving."

HAIL TO GARY *Morris' Career Progresses From White House To Charts*

By KIP KIRBY

NASHVILLE—It wouldn't be stretching the truth to say that President Jimmy Carter helped Gary Morris get his recording deal with Warner Bros. Of course, Morris' own talents as a performer and songwriter were major factors—but when the handsome young artist walked into Warner's Nashville offices four years ago with a tape, then-label head Norro Wilson recognized Morris

Tree Purchases Reeves Catalogs

NASHVILLE—Tree International has bought the Jim Reeves catalogs from the singer's widow, Mary Reeves Davis.

The catalogs include songs recorded for Tuckahoe Music, Acclaim Music, Open Road Music and Ma'ree Music. Among the songs in the collection are several of Reeves' hits, including "The Blizzard," "Welcome To My World" and "Blue Side Of Lonesome." Other hits are "Mohair Sam," "Jackson Ain't A Very Big Town" and "The Race Is On."

Buddy Killen, president of Tree, at one time travelled with Reeves as a bass player. Although Reeves was killed in a plane crash in 1964, RCA has continued to release material by him—most recently the album "Jim Reeves Special Collection."

A Tree spokesman puts the purchase price of the catalogs in "the high six figures."

Three Straight For Chappell

NASHVILLE—With the rise this week of "In My Eyes" to the top of the country single chart, Chappell/Intersong registers its third consecutive No. 1 song there. All three chart-toppers are by different writers. On the last two hits, Chappell shared the publishing honors.

"In My Eyes," written by Intersong's Barbara Wyrick and recorded by John Conlee, follows "Slow Burn," co-written by Chappell's Charlie Black, and "You Look So Good In Love," co-written by Chappell's Rory Bourke. Bibb (Welk group) writer Tommy Rocco shares writing credits on "Slow Burn," while MCA's Glen Ballard and Vogue's (Welk Group) Kerry Chater split writing chores on "You Look So Good In Love."

from an earlier White House reception.

"It was crazy the way I was signed," recalls Morris. "I'd done a lot of campaigning for Jimmy Carter in his race for the presidency. After he won, Carter invited me to perform at a White House reception he was hosting for the Country Music Assn. Norro was there. Two years later, when I came into his office to pitch my tape, he remembered me and signed me on the spot."

Since then, Morris' recording career has escalated steadily and impressively. His first release, "Sweet Red Wine," reached the top 40 although he had no previous track record. It paved the way for a succession of chart hits that quickly established the artist as a promising new country act: "Headed For A Heartache," "Don't Look Back," "Dreams Die Hard," "Velvet Chains" and, more recently, "The Love She Found In Me" (his first top five hit, considered by many to have been a turning point in his recording career) and "Wind Beneath My Wings."

Morris currently is represented on the country charts not only by his own co-written single "Why Lady Why," but also by a duet with Lynn Anderson, "You're Welcome To Tonight."

Surprisingly, in four years with Warner Bros., Morris has had a mere two albums released, the long delay between his debut album in 1981 and the current one came as a result of

Warner's unexpected merger in Nashville with Elektra/Asylum. In fact, Morris remembers delivering what was supposed to have been his follow-up LP to the label on the same day that the merger hit the street.

The album was delayed a number of months, Morris was asked to recut tracks with different producers, and the album's liner credits show a total of four producers. However, since its release nearly four months ago, "Why Lady Why" has held a spot in the top of the Billboard country album chart, and its sales have far outstripped the debut LP's.

Morris is confident that his round of musical chairs with producers is at last over. He's in the studio with Jim Ed Norman working on a third album, using his own band, GMO, which he hopes will contain more of his original material (he writes for Warner Bros. Music in Nashville). "I want to try to capture the intensity and magic we create on stage in our records," says Morris. "I think that's still missing so far."

Manager Art Stone wants to cement a stronger identity for his artist with audiences and record-buyers in coming months. "People know Gary's sound on the radio," Stone points out. "Now we have to make them realize who Gary is visually in concert." Stone, a former advertising executive with such companies as Young & Rubicam, Coors and Feyline Presents, has put Morris with Los Angeles-based Regency Artists,

(Continued on page 38)

Nashville Scene

Local Rock Acts Finding Outlets

By KIP KIRBY

The new year is getting off to an active start for local Nashville talent. Two of the city's most popular rockers have landed major label deals. Tom Kimmel has been working on what we hear will be an EP for Atlantic Records in New York, while Jason & the Nashville Scorchers have signed the dotted line with EMI America.

Both of these deals were cut outside Nashville; however, Jason & the Nashville Scorchers are insisting that as much of their career as possible be handled in town.

"We're trying to make a point," says Eli Bali, president of the Nash-

ville Music Group and Jason's executive producer. "The point is that Nashville has the talent and creativity to make rock'n'roll happen. If it had been possible to sign our record contract here, we'd have done so in a minute."

In July, the Scorchers released a six-cut mini-LP entitled "Fervor" on manager Jack Emerson's Praxis label. The album sold surprisingly well for an independent, and now it's being reissued as the group's first release on EMI, with a one-cut addition: Jason's version of Bob Dylan's "Sweet Marie."

"Sweet Marie" will be pushed to AOR radio. At the same time, EMI has given the group \$25,000 to cut a promotional video, which the band is shooting in town with David Hogan Entertainment. (Hogan's videos include concept pieces for Wavlon Jen-

nings, Ronnie Milsap, Alabama, Sylvia and a spectacular creative video of "Crowd Around The Corner" for Earl Thomas Conley.)

There's indication that Nashville talent that falls outside the realm of country may finally be getting some major exposure. That's encouraging news, since 90% of all live club performances in Music City aren't country.

★ ★ ★

In today's youth-oriented society, being a grandparent isn't always publicized. But Ronnie Milsap's business manager Donald Reeves is crowing the good news from the rooftops. He and his wife Brenda became grand-

ing flying lessons along with manager Bobby Roberts, who co-owns the \$120,000 plane.

(Continued on page 38)



Jamboree In The Hills concert. Second and third place winners will also receive cash prizes and Jamboree In The Hills appearances.

An entry fee of \$25 for single acts and \$50 for groups is charged. All entries must be postmarked no later than midnight, Jan. 31. Complete information and entry forms may be obtained by sending stamped, self-addressed envelopes to Starquest '84, Jamboree U.S.A., 1015 Main St., Wheeling, W. Va. 26003.

Benelux Smash For Dolly Parton

AMSTERDAM—A Dolly Parton single, released exclusively for the Benelux territories as a result of "pressure" by a leading Dutch disk jockey, has built substantial pan-European interest.

The love song "You Are," culled from Parton's 1976 album "New Harvest, First Gathering," was released here in mid-November. It quickly provided the singer with her first Dutch No. 1 single.

Tom Mulder, disk jockey with national network TROS, started spinning the track in October, and local interest led RCA Benelux to put it out as a single. Now it's set for release in Scandinavia, followed by other European territories.



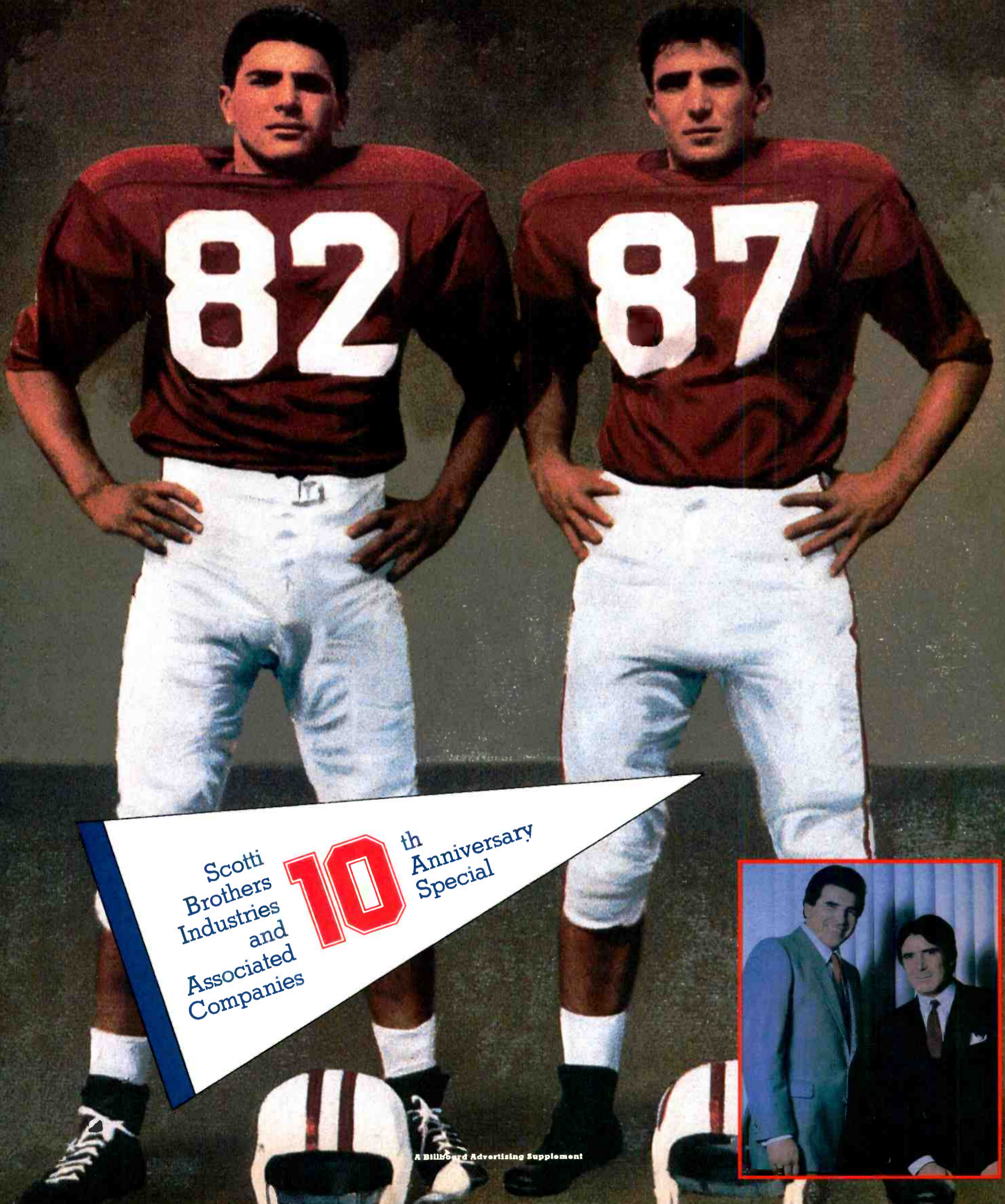
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July 5-8, 1984
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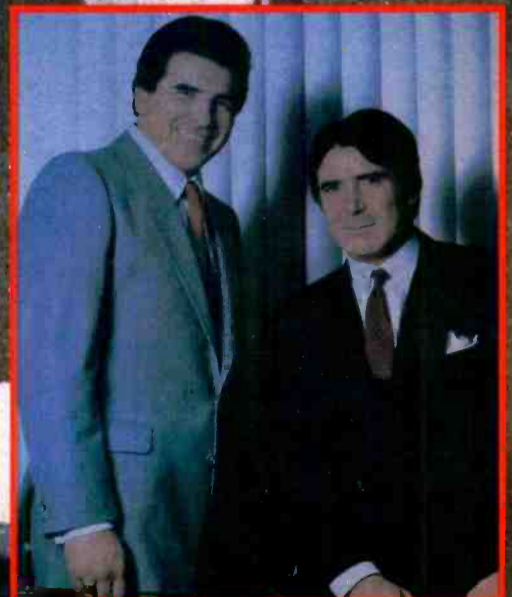
The Spectacular

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Still Winning Together



Scotti Brothers Industries and Associated Companies **10**th Anniversary Special



A Billboard Advertising Supplement

Thank you for
“The Eye of the Tiger”

Sylvester Stallone

Scotti Brothers Industries and Associated Companies **10th** Anniversary Special

Built On Vision For The Future Prospering From The Teamwork Ideal



Tony Scotti leads executive staff meeting.

On a Saturday afternoon in 1958, the No. 1 ranked college football team in America, Auburn Univ. squared off on the gridiron against the Univ. of Maryland. Auburn seemed an invincible opponent—not one touchdown had been scored against them in the seven games previous to their match with the Terrapins.

Playing in the end positions on the Maryland offense that day were two brothers from New Jersey, Tony and Ben Scotti. The game progressed to the third quarter and still the Terrapins had not mustered a single point. Then came a pass play. Tony, from the left side, ran downfield 15 yards and curled in, a classic buttonhook. At the same time, Ben ran a cross pattern from the right.

The ball was thrown to Ben as he crossed in front of his brother, three Auburn players hit Tony, and Ben went 68 yards for the touchdown. "That gives you an idea of teamwork," smiles Ben, savoring the memory. The Scottis carried the team concept off the playing field and into the business arena, and now head a firm together that has enjoyed a dizzyingly fast rise to success.

Scotti Brothers Industries, founded by Chairman Tony Scotti in 1974, celebrates its 10th anniversary this year and can boast already of including as subsidiaries two record labels, artist management, record and film promotion, TV production, TV syndication, film, and publishing companies. Tony Scotti estimates that through artists represented, albums released, records promoted, and other enterprises, Scotti Brothers Industries now generates some \$40 million in business a year, for itself and for other companies.

After graduating from Maryland, Ben Scotti played professional football for seven years, and was MVP on the Washington Redskins in 1960. At



PLATINUM PLUS. Attending award ceremony for Survivor are, from left: Cliff O'Sullivan, CBS; Ben Scotti, Nick Testa; Stephen Ellis of Survivor; Tony Scotti; Marc Dronboy of Survivor; Tony Martell, vice president, Associated Labels; E/P/A's Larry Douglas; Jim Peterik and Frankie Sullivan of Survivor; Don Dempsey, vice president, Epic; Dave Bickler of Survivor; and Johnny Musso, vice president & general manager, Scotti Brothers Records.

the same time, brother Tony, who was a political science major at Maryland, began pursuing a career as an actor and recording artist. Ben left pro football in 1965, and—putting to good use his college major in radio and television production—started promoting music for Autumn Records. The San Francisco label was recording such acts as Grace Slick & the Great Society.

Meanwhile, Tony was working as a production singer in Las Vegas and getting a good deal of acting work in Hollywood. But toward the close of the decade, just as he was realizing his ambitions as a performer, Tony decided to shift careers and become involved in record production. Ben at the time was beginning to have quite a reputation in promotion and went in November of 1970 from being head of promotion at Liberty-UA to the same

position at MGM. Tony came on board shortly thereafter, and soon rose to become senior vice president of artist development.

In January of 1974, Tony left MGM and founded his own company, Scotti Brothers Industries. "At first we were co-producing records and co-managing such artists as Jim Stafford. We had a lot of success with him in '74.

"Then Ben left MGM in June of that year and we started Ben Scotti Promotion so he could help us promote the records that we were producing. But we weren't producing enough to keep him occupied, so we started to help out other people. He had been promoting the Osmonds and a number of other acts at MGM and had a great reputation going back to his days at Liberty and UA.

"People started calling for help and we recognized that everybody had the same need of getting on the radio. So we formed a national network and became the first independent national promotion company." Success was immediate, with such acts as the Bellamy Brothers, the Four Seasons, Shaun Cassidy, and Debbie Boone.

The management company had been started in 1976 with Stan Moress, and in 1978 Scotti Brothers Records was formed. Other ventures soon followed. And Ben Scotti Promotion continued all the while, engineering the sale of millions of records for Barbra Streisand, Olivia Newton-John, Foreigner, Dolly Parton, and others.

The key to it all, according to Vice Chairman Ben, was his brother Tony's creativity. "He built this company on his incredible vision," says Ben. "His philosophy is that a man with short vision has a short future. Tony always looked down the road."

Adds Syd Vinnedge, President of Scotti Brothers

(Continued on page SB-22)

Tony Scotti, President Ronald Reagan, Sylvester Stallone.



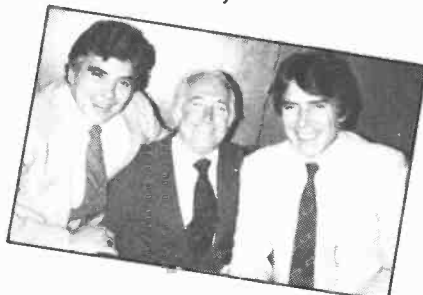
Ben Scotti and Congressman Jack Kemp.



Tony Scotti, Chairman, Scotti Brothers Entertainment Industries.



Ben Scotti, Chairman, House Judiciary Committee, Peter Rudino, Tony Scotti.



Ben Scotti, Walter F. Mondale, Joseph Scudero, U.S. Dept. of Labor.



Scotti
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and
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10th
Anniversary
Special

The Hit Music Of Teamwork In Action

Releasing The Tiger In Scotti Brothers Records

A Complete Commitment To Every Release

In 1978, after four years of solid success with his brother Ben in artist promotion, Tony Scotti decided to form his own label. "They were already breaking a lot of acts for other labels," says Johnny Musso, President of Scotti Brothers Records.

Musso was brought on board to helm the new label because of his nearly 25 years of hands-on experience in all phases of record production, distribution, and promotion. Musso had worked at Imperial, Atlantic, and MCA, as well as at Liberty with Ben Scotti.

The first release of the new label was John Paul Young's "Love Is In The Air," shipped on the July 4th weekend of 1978. "We all worked like crazy that weekend, trying to get the record established on radio right away," remembers Musso.

"The 4th was on a Monday. We mailed the single by special delivery to stations all over the country that we knew we'd call, so they'd have it by Monday when we got in touch with them.

"They were interested in hearing it, because they thought it must be pretty important if we were working on July 4th weekend. By Tuesday, we had enough reports to be on the Billboard charts in the 80s with a bullet. It amazed the record industry. We went top 10 from there and eventually the record went to number four and sold about 800,000 units."

More success quickly followed, including hits for



Initial Foreigner campaign with Santa John Kolodner.

Tad Dowd, President, Rock'n'Roll Records.



Leif Garrett (who had recorded previously on Atlantic, while being promoted by Ben Scotti Promotions), Randy Bachman of Bachman Turner Overdrive, and John Schneider (who had a big hit with "It's Now Or Never" and whose first album went gold).

Survivor cut their first LP for Scotti Brothers Records in 1979. "We had problems with that record," recalls Musso. "There was a certain feel that they'd captured in the demos that didn't come across on the album. But it was still good music."

"Premonition," their second effort, came out the next year and did fairly well, selling some 100,000 units. A single taken from it, "Poor Man's Son," became one of the top 10 most played AOR cuts that year. "We found out radio really liked Survivor," says Musso.

And so did Sylvester Stallone. "Sly was a friend of Tony's and he called him up and asked him if he wanted to see 'Rocky III,'" says Musso. "He'd just finished it and wanted Tony's opinion on what he thought of the movie.

"Sly felt it needed some contemporary music, so Tony gave him a copy of the 'Premonition' album. Sly listened to it and thought the band was great. He asked Tony if he thought they could write a song for the movie. Tony said, 'I'm sure they could. They're great songwriters.'

"They saw the movie and came up with 'Eye Of



The Scottis with Columbia Records Group President Walter Yetnikoff following platinum presentations for Survivor.



Johnny Musso, President, Scotti Brothers Records, Publishing & Recording Studios.

The Tiger.' They were inspired by what they saw in the film to write the song. The single went over five million units internationally and the album did 2 1/2 million around the world. Survivor won a Grammy last year, the People's Choice Award, the NARM Record of the Year, an Academy Award nomination and numerous other national and international honors. The album is still selling around a thousand units a week; it's a great catalog item for us."

Scotti Brothers Records had now switched from Atlantic to CBS for distribution. In 1981, the label won the Billboard No. 1 New Country Album Label award. "I think in the first 15 months of our relationship with CBS, we did about \$15 million wholesale volume," says Tony Scotti.

One of the acts that the label is currently marketing is John Cafferty and the Beaver Brown Band.

John Cafferty wrote and performed all the music for the film "Eddie And The Cruisers." "We're try-

(Continued on page SB-24)



Leif Garrett, Ahmet Ertegun, Tony and Ben Scotti anchor platinum ceremony.

Capturing The Spirit In Rock'n'Roll Records

'The Spirit Is To Be Open, To Take Chances

When Tad Dowd was a junior at Redbank Catholic in New Jersey, he happened to be driving along in his car one day with a female friend. The year was 1954 and "race music" was a controversial issue. Dowd fiddled with the radio dial and tuned in Little Richard. The girl immediately protested, "That's it! I'm getting out of the car."

"I couldn't believe it," says Dowd, "because the music was so electrifying and made you want to jump up and dance." But Dowd wasn't the only believer at his school in what soon would be known the world over as "rock'n'roll." Tony and Ben Scotti were two of his classmates at Redbank, before they transferred to St. Benedict's Catholic School, and they shared his enthusiasm for the new music.

Dowd kept in touch with the Scotti brothers over

the years and while attending Fairfield Univ. he would often travel down to Maryland to watch his friends play football and to talk about music promotion and marketing with them. After graduating from Fairfield, Dowd embarked on a successful and varied career which involved him in advertising, publicity, and music, and career development for celebrities Muhammad Ali, Leroy Nieman and Joe Namath. Through it all, Dowd was renowned as an "idea man" and noted for his eye for new talent.

Many years later, Dowd would again get the chance to brainstorm about music with his old friends, as in the old high school and college days. Tony Scotti wanted to create a new record label devoted to the discovery and nurturing of young, raw talent. It was a job made to order for both the abili-

(Continued on page SB-16)

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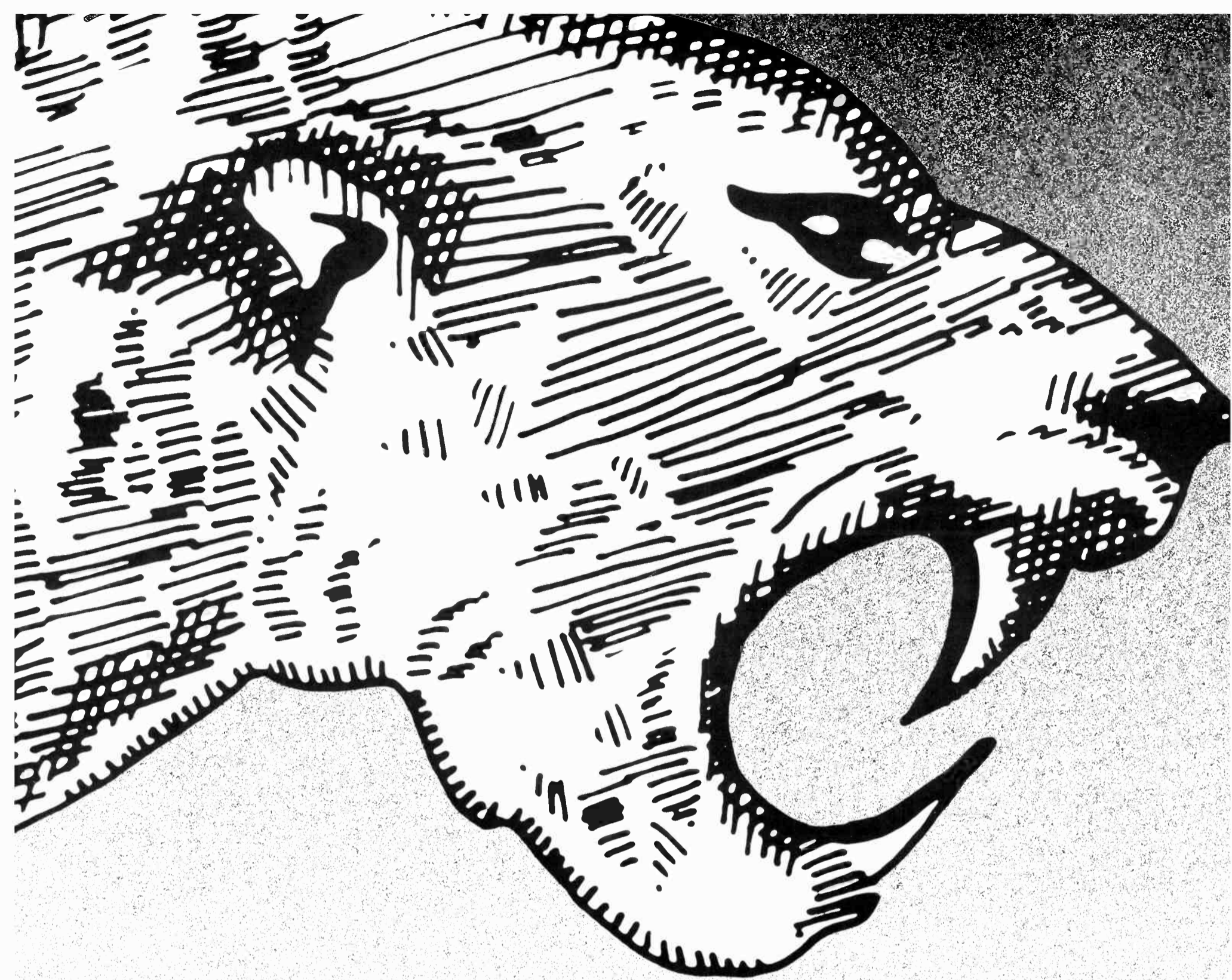
With Casey Kasem



AMERICAN VIDEO AWARDS

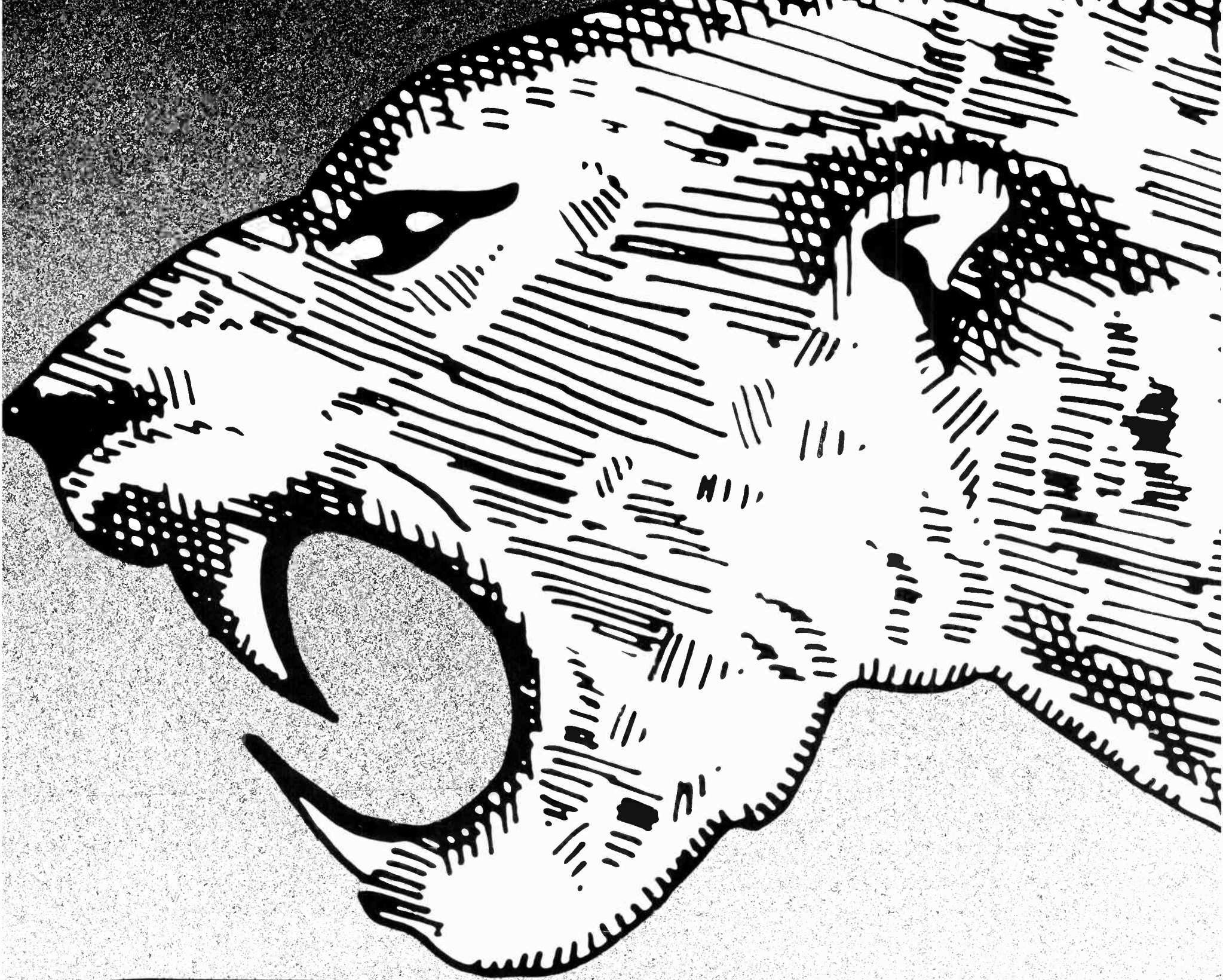


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America's Top 10 Valentine	We're Dancin'
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The Dance Show	America Works
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Scotti Brothers Industries and Associated Companies **10**th Anniversary Special

Film & TV Production & Distribution

Cultivating A Strong Screen Presence

A few years ago, Herb Nanas was going through what he terms "a period in my life when I wanted to get on a sailboat and sail around the world." Nanas had just turned 40 and wasn't sure what he wanted to do with the rest of his life. He had achieved great success as Sylvester Stallone's manager, hooking up with him after the "Lords Of Flatbush" film and eventually executive-producing "First Blood" and "Rocky III." Nanas had made his own way ever since his early days as a messenger boy at the William Morris Agency in 1962, and he was tired of the "hyper, emotional film business."

At the same time, his longtime friend Tony Scotti was looking to expand into the motion picture and television area. "Basically, Tony convinced me that I was too young to go sailing off into the sunset," says Nanas, then adds with a smile, "but you never know, I might still do it. I'm the maverick free spirit of this group."

Nanas was picked to head up the motion picture management division of Scotti Brothers. "It appealed to me because I'd been an individual alone for so many years," says Nanas. "I was joining with a strong body of people, all of whom have a lot of soul and caring. And it's a group of such varied expertise and interests that we all serve a need within the structure of the company."

Nanas is currently Executive Producer of the new Albert Brooks film, "Lost In America," a Geffen Company and Warner Brothers film.

At the same time as Scotti Brothers was getting involved in film, it was also stepping into the television world. "When Tony was at MGM they had art-



George L. Back, President, All American TV.



Syd Vinnedge, President, Scotti Brothers/Syd Vinnedge Television.

ists such as the Osmond Brothers, Donny and Marie, and Shaun Cassidy," comments Syd Vinnedge, President of Scotti Brothers/Syd Vinnedge Television. "So Tony could understand that television exposure really helped to sell records. And later, with Jim Stafford, he executive-produced Stafford's summer series and was getting more and more entrenched in television.

"But as his business developed he found he didn't have time to devote to TV because he had to devote time to the record business and to promotion and to management.

"We had known each other for a long time, and thought alike on a lot of things. I think that Tony perceived that I was someone who could help him with an artist relative to television, and I perceived that here was someone (Tony) who was very knowledgeable, had a great deal of expertise, and had access to artists."

Previously, Vinnedge had explored the packaging side of TV while at J. Walter Thompson and Grey Advertising in New York, created the "Midnight Special," and produced a number of success-



Herb Nanas, President, Film & Television Division, Scotti Brothers Artist Management.

"I was joining with a strong body of people."
Herb Nanas

ful pilot TV specials. When he joined forces with Scotti Brothers some six years ago, Vinnedge was looking around for a show about pop music similar to "Midnight Special." At the same time, Tony Scotti was very interested in the BBC show "Top Of The Pops," which had been successful for many years in England.

They pooled their resources and developed 'America's Top Ten.' Casey Kasem then became involved in the project and the show, an instant success now in its fifth year.

Scotti Brothers/Syd Vinnedge Television has also produced more than thirty shows and series which have appeared on network, cable and syndicated television, including "The American Video Awards," and a series called "Souvenir, Souvenir" for French TV, in addition to music videos for a number of artists. At the present time, Vinnedge has produced a pilot, "A Case In Point," which is a

(Continued on page SB-20)

Heartly Cheers & Long Applause!

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10th
Anniversary
Special

Strategies For Long-Range Success

Marketing Music To A Higher Visibility

When one looks over the past campaigns of Ben Scotti Promotion, it soon becomes apparent that the Scotti brothers have played an integral part in the shaping of current music promotion strategies. From their guiding of Dolly Parton's successful crossing over from country into pop, to their helping to change Olivia Newton-John from a somewhat successful "sweet young girl" into a sexy "hot" superstar, to their inventing of the modern formula for film musical packaging with Barbra Streisand's "A Star Is Born," Tony and Ben have had a tremendous impact on marketing campaigns.

"Tony's the architect and I'm the guy who goes out and makes the moves," says Ben Scotti. "He creates the campaigns and handles all the financial aspects. He'll lay out for me what he needs in promotion, and I'll go out and get it done. He built this company on his incredible vision and I'll take his concept out into the field and use my contacts from 20 years in the business."

A key to the Scotti approach is looking *beyond* the record. "There are a lot of people who can get a record played," says Tony. "But we always ask, 'Why this artist? Why this record? Where does it fit into the marketplace? How is it going to make an impact for the radio stations that are playing it?'"

"I'm a firm believer in marketing the artist not just to the public, but also to radio. I think it's important that radio understands what it is you're trying to sell. And since they deal with local events and national events—after all, they're information-oriented—then you should create a local or national event to raise the record to a higher visibility."

"If you have a great artist and there's something to say about that artist; through their music or their image or their lifestyle, then the promotion should take on that same form. We try to be creative and not just get the record played on the radio, but also to promote the artists themselves. We do *artists' campaigns*."

The "A Star Is Born" campaign is one that Tony and Ben both look back on with pride. "Streisand—you're talking about a major star that was in trouble and could not get played on rock radio. My brother wrote a campaign that has never been duplicated," says Ben.

"It was the first big campaign for a film musical and I think it was the forerunner of all the coordinated campaigns that came afterwards," says Tony. "Because it was prior to 'Saturday Night Fever' and 'Grease' and everyone later basically followed that formula." The year was 1976 and by January of 1977 the soundtrack album for "A Star Is Born" would hit platinum. The LP spent 51 weeks on the Billboard charts and sold over eight million units. And the film grossed nearly \$100 million at the box office.

"It was a formula that I had thought about for a long time," says Tony, "because films were always something I had intended to be involved with, especially musical films. We got involved with 'A Star Is Born' when Jon Peters approached us. No one seemed to be interested in either the music or the film. It was a total negative when we started."

"So the idea was to change perceptions about Barbra Streisand, who had basically been pushed



Dolly Parton with Ben Scotti.



Nick Testa, Vice President, Director, Ben Scotti Promotion.



Jon Peters, Barbra Streisand and Tony Scotti.



Olivia Newton-John, Abba, Andy Gibb, Tony Scotti and the Scotti Brothers management team.

off contemporary radio because young programmers considered her 'my mother's artist,' an artist from another generation. We saw it was a great challenge, but I was always confident that when she was played she would sell. It was a question of how to once again make her attractive to the radio industry.

"Stations would tell us 'She's like Tony Bennett, she's over,' like she was from another era. But we wouldn't allow her to be categorized. "When this 'soft' record became a smash hit on Rock Radio," said Tony Scotti, "I have been told that it opened a door in the latter part of the '70s for an MOR trend."

"She sold big and she's never stopped selling since." Indeed, though she'd never gone platinum before 'A Star Is Born,' she's done it six times since.

The strategy for Olivia Newton-John was many-sided. "Her sales had dropped and there was a concern. They were coming out with a greatest hits album and projecting only a couple hundred thousand units to be sold. Both the artist and management thought something should be done," recalls Tony.

"We got involved and I did a lot of research on Olivia. Radio at the time was going for upper demographics and the advertising dollars there, and she was one of the best artists there, according to passive research in radio."

"Our concept was to put out the album, do a 10-city promotional tour with Olivia, and rerelease 'I Honestly Love You,' to be played as a passive recurrent. The single rereleased went into the Bill-

board top 40 and the album did a million six.

"Then she went into 'Grease' and that marked her image change. 'Totally Hot' was the image Olivia had at the end of the movie and we carried it forward. She's been very successful ever since."

When Bob Dylan was about to put "Slow Train Coming," Tony was sure a good campaign could be formed because "people are always interested in what Dylan has to say. He was preaching again and that got me excited, because to me he's a prophet of the times and now he was coming out with this great wave of Christian music."

"We tried to create a great curiosity about what he was going to say and we succeeded. It was probably his most successful album in years and I think it did well over a million."

Another promotional success for the Scottis has been Foreigner, which while teamed with Ben Scotti Promotion has sold over 25 million albums. Other projects have included Dolly Parton, Hall & Oates, Paul Simon, Abba, Shaun Cassidy, and the very successful Debbie Boone "You Light Up My Life" campaign.

"And it's not just promoting successful stars," says Tony. "One of our most successful projects has been going in as partners with K-tel on the 'Hooked On Classics' and 'Hooked On Swing' series, both of which sold millions."

A key to promotion success, says Tony, is having a solid empathy with the record company. "We come in with our eyes open. A lot of people, including artists and managers and attorneys, tend not to understand the record business and to blame everything on the record company. But that's not right. We understand their problems and have good relationships with them."

Another key, obviously needed but hard to formulate well, is strategy. "We have books and books on campaigns," says Tony. "All our major ones start with a list of objectives and an analysis of where the artist is at that time and what the perception is in radio. We think about what we have to do to turn things around and make a game plan. To me business is warfare. It's a military operation. If you go to war unprepared, then the chances are you're gonna lose unless you get very lucky. We prepare ourselves."

"We don't always win but they sure as hell know we've been in there."



Jerry Brenner, Lorenzo Lamas and Ben Scotti.



Ben Scotti, The Osmonds and Paul Ross, general manager, MGM Grand.

Scotti Brothers, Mores & Nanas

Thank You.

James Andronica

Albert Brooks

Gary Busey

Lorenzo Lamas

David L. Lander

Roger Miller

Eddie Rabbitt

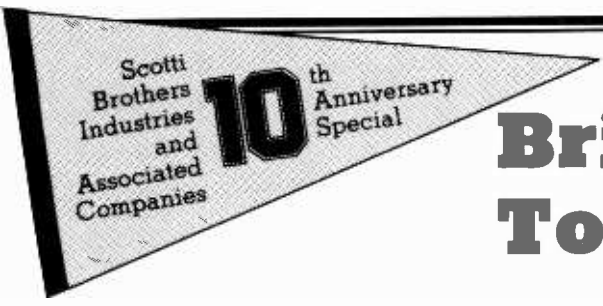
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Tammy Wynette



Scotti Brothers, Mores & Nanas



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"For us, it's a 100% commitment to the artist."

Stan Mores



Stan Mores, President, Variety Division, Scotti Brothers Artist Management.



Tina Robinson, Stan Mores, Ben Scotti, Eddie Rabbitt.

"It's (the step into film) just another means of entertainment, another venue for the variety artist."

Herb Nanas

er but had not yet been discovered as a performer. "I knew Eddie Rabbitt was destined for success," enthuses Mores. "Eddie is a great talent." Mores and Scotti Brothers organization went to work and the rest is history. A long list of number one records, gold and platinum albums and industry awards followed. Eddie Rabbitt is one of only a handful of artists who have successfully crossed over and sold records everywhere. Eddie quickly moved from playing small country venues to headlining at the major casinos in Las Vegas, Atlantic City and Lake Tahoe.

"We have produced Eddie Rabbitt specials for both CBS and NBC. Given that man's talent, Eddie's future is unlimited. He's one of my oldest clients and has become one of my very closest friends," says Mores.

"Early on we developed a strong empathy for the artists' problems. One of the realities of this business is touring. I personally made it my business to learn about life on the road by being on the road. I learned real fast that it's one thing to book dates that are 500 or 600 miles apart on consecutive days; it's another to make them... to work until

(Continued on page SB-14)

In 1976, in a logical expansion of the growing Scotti Brothers complex, the artist management division, now known as Scotti Brothers, Mores & Nanas, was added, with Stan Mores as its President. Mores had been closely associated with Tony and Ben since their days together at MGM Records where Stan was in charge of all marketing for the label. Tony and Ben had high respect for Mores ability to relate to artists and, from working together, he knew they shared the same philosophy on artist management.

They believe in a limited artist roster and, in building that lineup, the critical elements are the artists' talent and dedication to their career. "Once we sign an artist, we become totally involved in that artist's success," says Mores. They then set out, together with the artist, to develop short-term objectives and long range career goals. "This is where

the depth of our company becomes a real asset to our clients," stresses Mores. "We can virtually build a career in-house. We have our own record labels, our own recording facilities, the largest independent record promotion operations throughout the world, a television production company and a motion picture division... and we work on a worldwide basis.


"We began our first year by taking on one of the most challenging projects we would ever be involved in. The artist was Leif Garrett and he had never sang or performed before, although he appeared regularly on TV as an actor. Within 18 months, he had gold albums and singles and his own CBS TV special. Leif and I went to every record market in the world and it worked. He became one of the biggest international teen idols," explains Mores.

Another early management client was Eddie Rabbitt who, at the time, was a successful songwrit-

Debby Boone - John Denver - Roger Miller - Ronnie Milsap - Olivia Newton-John - Eddie Rabbitt - John Schneider - Donny and Marie Osmond - Dolly Parton - T.G. Sheppard - Barbra Streisand - Sylvia Vartan - Pia Zadora

Congratulations Tony and Ben on ten years of phenomenal success. It's been terrific working side by side with you on your Greatest Hits Campaigns, Volumes 1 thru 10. Here's to Volumes 11, 12, 13, 14...

Dick and Elsa Gary



THE GARY GROUP

Marketing Advertising Promotion

228 Main Street, Venice, California 90291

John Denver - Roger Miller - Pia Zadora - Sylvia Vartan - Tammy Wynette - Eddie Rabbitt

Olivia Newton-John - Donny and Marie Osmond - Ronnie Milsap - Debby Boone - John Denver - Roger Miller - T.G. Sheppard - Pia Zadora - Barbra Streisand - Sylvia Vartan - Tammy Wynette - Eddie Rabbitt

JANUARY 21, 1984, BILLBOARD

Scotti Brothers/Syd Vinnedge Television is proud of five great years of television production.

SPECIALS

- "Night Dreams"
- "The Beatles Forever"
- "Leif Garrett Special"
- "Friends"
- "Bob Hope at the Palladium"
- "John Lennon Tribute"
- "Eddie Rabbitt Special"
- "Rock and Roll: The Early Years"
- "The 1980 Republican Convention"
- "The Book of Love"
- "A Special Eddie Rabbitt"
- "The American Video Awards"
- "America's Top Ten Christmas Special"
- "Eddie Rabbitt at the Roxy"

NBC

NBC

CBS

NBC

NBC

Syndication

NBC

Syndication

Network

Syndication

CBS

Syndication

Syndication

Cable

"Sylvie Vartan—A Parisian in America"

"Wayne Newton: A Christmas Card"

Cable
Syndication

SERIES

"We're Dancin'"

"Tomorrow's Music Today"

"Portrait of a Legend"

"America's Top Ten" with Casey Kasem

"Souvenirs, Souvenirs"

Syndication

Syndication Series

Syndication—2 years

Syndication
4 years

French Series

COMING IN 1984

"A Case in Point" (in association with 20th Century-Fox)

"The 2nd Annual American Video Awards"

"America's Choice"

"The Arab/Israeli Conflict"

Our sincere thanks to all of you who have helped
us accomplish so much in such a short time.

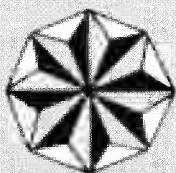


Scotti Brothers
Syd Vinnedge Television

*Congratulations
and
Continued
Success to*

**SCOTTI
BROTHERS**

*on your 10th
Anniversary!*



**Holiday
Star
Theatre**

MERRILLVILLE, IN

Scotti
Brothers
Industries
and
Associated
Companies

10th
Anniversary
Special

Artist Management

• Continued from page SB-12

midnight and be up at 5 a.m. for a flight or to ride the bus all night and hope you get to the next venue in time for a sound check. As a result of that experience, there are things I will not allow my artists to do, and I am very closely involved with their agents on every single booking we take.

"We never underestimate the importance of good sound and lighting for an artist," Moress says. "Also, we never leave the marketing and promotion solely to the promoter. We take a strong hand in directing how our artists are sold to the public. To that end, the management company became involved in personal appearance marketing and promotion." Moress got together with Dick Gary whose company, The Gary Group, has worked on virtually all the Scotti Brothers national artist campaigns. "Dick and I developed a concept whereby we create and produce all the materials that are sent to the venues. Further we developed a program through which The Gary Group provides local promotion for the venue. It works. It sells tickets and it sells records." Moress now uses this concept for all his artists and Gary has sold it to other artists.

The management company began to grow. Stan Moress signed Roger Miller, Tammy Wynette and T.G. Sheppard. "Roger Miller is one of the most talented and funny people you would ever want to work with. He's a star! Roger is now not only recording and touring, he's also writing an original

musical score for the Broadway show, 'Huck Finn,'" adds Moress.

"Tammy Wynette is not only one of your greatest artists, she's also one of the nicest people you would ever want to know. Along with her husband, George Richey, we have mapped out a career plan that will place her in every important performing area," points out Moress. "And, she just completed her first motion picture, 'Stick,' with Burt Reynolds. We're proud of Tammy and we're excited about 1984.

"One of the artists I have always wanted to represent is T.G. Sheppard," explains Moress. "As far back as when I was at MGM, I admired his talent and ability. T.G. has had a lot of hit records and our goal for 1984 is to clearly identify the personality with his hit records. We have successfully moved him into the large prestige rooms in Atlantic City, Tahoe and Reno, and we've been able to get him a tremendous amount of TV exposure. As popular as he already is, we feel T.G.'s career is only beginning and this year is pivotal for him," Moress explains.

Scotti Brothers, Moress & Nanas are truly international in scope. Not only have their artists made their mark overseas, they are now engaged in signing artists whose major successes have been achieved internationally and bringing them to this country. Sylvie Vartan is a prime example. Considered the most famous female entertainer outside of the United States, Moress et al successfully introduced her to American audiences in 1983. "Sylvie is one of the greatest stars I've ever worked with and I'm proud to represent her. Like Julio Iglesias, Sylvie can now add America to her list of conquered territories," Moress says with a smile.

Herb Nanas heads up the highly active film and TV division of Scotti Brothers, Moress & Nanas. Although only begun two years ago, this division is making a strong impact on the entire Scotti Brothers organization. *(Continued on page SB-28)*

*Congratulations
on 10 years of hits!*

JIMMY BOWEN PRODUCTIONS, INC.

***Congratulations
to all the Tigers at Scotti Brothers
with love from your Tigress.***

Pia



Ben Scotti and Frank Stallone.

FRANKIE SULLIVAN Lead guitarist, Survivor Co-writer, "Eye Of The Tiger"

"We've been with the Scotti Brothers since late '78, which is a pretty long time. And we plan on being there for all of our career. It's a family kind of operation, as opposed to the big corporation. I mean, it's a big corporation, but there's still a family feeling. We feel very close to them."

"We're very proud to be with the Scotti Brothers, and I think they have a special pride in having Survivor on their label."

Rock'n'Roll Records

• Continued from page SB-4

ties and temperament of Dowd, and Scotti asked him to helm the new label, to be formed at the end of 1982 and known as Rock'n'Roll Records.

And now, some 30 years after he first tuned in to rock'n'roll in Redbank, Dowd has more enthusiasm than ever for what is now a venerable musical idiom. "They said when it first came out that it wouldn't last. But rock'n'roll is tremendously exciting and excitement will never die."

What Dowd tries to capture in the new label is the spirit of rock'n'roll itself. "To me the spirit of Rock'n'Roll Records is to be open, to take chances on something new, and not to be strictly guided by what radio's formats are. We want to find exciting, raw talent and make it work. The public will be the final judge."

Acts on the Rock'n'Roll roster so far include Felony, Weird Al Yankovic, the Shakin' Pyramids (from Scotland), Darque (from Sweden), Hisao Shinagawa (a Japanese performer who is now a U.S. resident), and the Rivals (from Australia).

The philosophy at the label is to take a lower cost, nurturing approach. Costs are kept down by utilizing the Scotti Brothers in-house studio, Santa Monica Sound Recording, for both demos and masters, and by employing the parent corporation's built-in administrative and promotional services. Studio access is used in contract negotiations as an incentive for lower advances. Acts are brought along slowly and allowed to ripen in their own time.

"I can have the luxury of developing them here," says Dowd, "as Berry Gordy did at Motown and Sam Philips did at Sun. We've got the studio—they don't come in asking for a lot of money. They just want a chance."

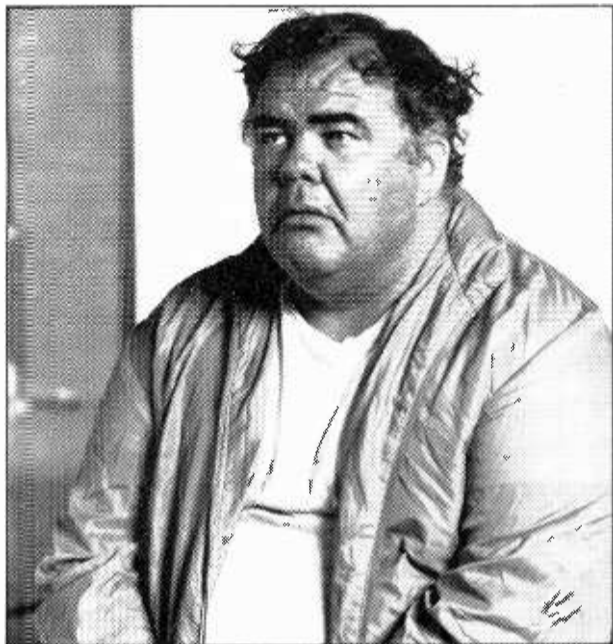
"I can put the right creative forces around them and there's no pressure to have a record right away. And when there is a record, I don't have to meet a volume quota. If I want to I can go and promote an act for six months on college radio and pick up a few progressive AOR stations."

"It's just like in the old independent record days. You pick a station here, you pick a station there, you get some feedback, and you try to guide the act along. If the record suddenly pops out like a gigantic Boy George—great. But if not, and you still believe in that act, you keep at it and make it work."

It is a game plan which combines the best of both the long-term and the short-term strategies. Acts are allowed to grow, rather than being forced into the common industry plan of buying the hit and the volume it carries with it, at a dear cost for an immediate result. And, costs are kept down so that when the records are out, the jump from red to black can be made at a relatively low volume of sales.

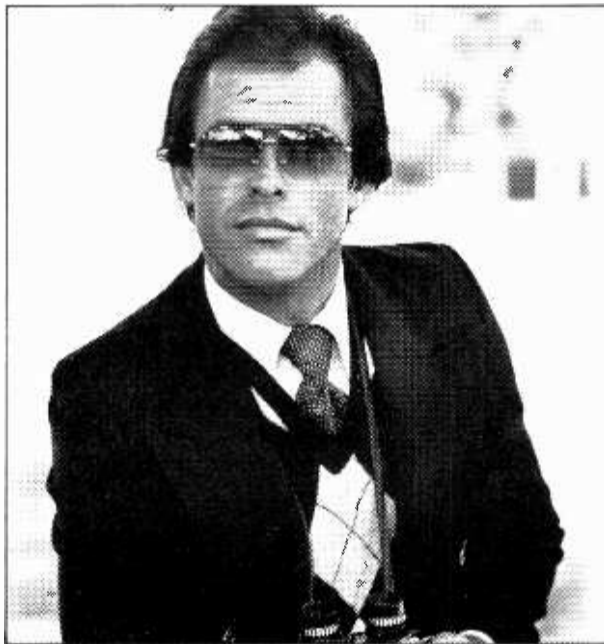
Talent must also see eye-to-eye with the Scotti Brothers as far as promotion goes. "I like to see the eagerness of the managers and the acceptance of the acts for our philosophy," notes Dowd. "And that is to go in and write a hit song, to work and take direction, and to have a workman-like attitude. They have to be excited about getting an opportunity."

(Continued on page SB-24)



BEFORE

This is me before I started listening to KFAC. Overweight, poor, unhappy and alone.



AFTER

This is I after 16 short years as a KFAC listener. Rich, trim and sexy.

The Scotti Brothers How classical music changed my life.

The other day at Ma Maison, as I was waiting for the attendant to retrieve my chocolate brown 450 SLC, the Saudi prince I'd been noshing with said, "Say, Bill, how did an unassuming guy like yourself come to be so rich, so trim, so... sexy?"

My eyes grew misty. "It wasn't always this way, Ahmed, old buddy..."

My mind raced back to the Bad Time, before the investment tips, the real estate empire, before Dino bought my screenplay and I bought my Columbia 50...

Once I was a lot like you.

Working at a nowhere job, hitting the singles bars, watching situation comedies in my free time. I tipped the scales at a hefty 232, but my bank balance couldn't have tipped the bus boy at the Midnight Mission.

Finally, I hit bottom...picked up by the Castaic police for barreling my old heap the wrong way over some parking lot spikes.

My last friend in this lonely world, Hardy Gustavsen, set me straight while he was driving me back to L.A.

"Bill, get hold of yourself! Start listening to KFAC!"

"Gosh, Hardy, don't they play classical music? I'm not sure I cotton to that high brow stuff!"

Aside from a couple of summers at Tanglewood and Aspen, and one semester in Casals' Master Class...

I knew absolutely nothing about classical music.

"Bill, who would be wrong if you got better?"

Looking into his steely blue eyes, I

realized Hardy was right. I resolved to give KFAC a shot.

At first, it was quite painful. Listening to all those 100-piece groups was confusing—I was used to having the drums on the right and the bass on the left and the singer in the middle. All those semidemihemiquavers made my head spin.

But I started to feel the beneficial effects of classical music listening in just one short week.

In no time, I was using napkins with every meal, I switched from Bourbon to an unpretentious Montrachet and I became able to hear sirens even with my car windows rolled up.

Soon I was spending every night with KFAC and a good book, like Aquinas' *Summa Theologica*.

I realized that some of the wealthiest, most famous people in this world listened to classical music—Napoleon, Bismarck, George Washington, Beethoven, and many others who are yet to be named.

Then I met Marlene...the first girl who knew there was more to *Also Sprach Zarathustra* than the theme from 2001 and I fell in love.

Today, I'm on top of the world with a wonderful wife, close friends in high places and a promising career in foreign policy manipulation.

Can classical music do for you what it did for me?

A few years back, scientific studies showed that when dairy cows are played classical music the yield and quality of their milk dramatically

improves.

Now if it can do that for plain old moo cows, imagine what it can do for you!

You might use it to control disgusting personal habits and make fun new friends. The possibilities are endless!

Can you afford KFAC?

Is lox kosher?

Even though marketing surveys show that KFAC's audience is the most affluent assemblage of nice people in Southern California, yes, you can afford KFAC! Thanks to their Special Introductory Offer, you can listen FREE OF CHARGE for as many hours as you like without obligation!

Begin the KFAC habit today.

Remember, the longest journey begins by getting dressed. Don't let this opportunity slip through your fingers. Tune to KFAC right NOW, while you're thinking about it.

Are you ready for a spectacular improvement in your life?

Introduce your family and friends that you are dressing for dinner.

You may lose your taste for beer noshing.

And the next time you're on the freeway thinking about playing with your nose, you'll find yourself asking:

"Really. Would a KFAC listener do this?"

KFAC
1310 AM/92.3 FM



Real estate investment counselor Fred Scotti, Bette Midler, Tony and Ben Scotti.

To Stan and Herb and everyone at
Scotti Brothers, Mores & Nanas

CONGRATULATIONS!

I wouldn't leave home without you.

A handwritten signature in black ink that reads "Roger Miller". The signature is fluid and cursive, with a large loop at the beginning of the first name and a long, sweeping tail for the last name.

Congratulations

to our good friends

BEN and TONY

The Jerry Meyers Organization

We gave you our most beautiful child



We welcome you in **RCA** *Family Tony*

CONGRATULATIONS

Scotti Brothers



STEREO
ZS4 04308
AA-AF
ZS4 04308-3
© 1983 CBS Inc.
Time: 3:32

Publisher
Flowering
Stone Music
(ASCAP)

BELIEVE

J. Harrington J. Pennig

MICHAEL HAMILTON

Produced by John D'Andrea, Carmine
Rubino for Gamma Baby

Manufactured and distributed by CBS Records/CBS Inc. / 51 W. 52 Street, New York, N.Y.

SCOTTI BROTHERS

ALAN OSMOND The Osmond Brothers

"It was the Scotti Brothers that first believed in the Osmonds as a recording act. And they really believed in us. They got behind us in those early recording days of the 1970s, and we have the Scotti Brothers to thank for that record year in which we received nine gold records. It was their hustle and their drive that helped us achieve that kind of success.

"Every time we would go to their office to meet with Ben, Tony and everyone, it was like family getting together with family. Donny always used to go in and terrorize the office with his practical jokes; he used to booby trap the secretaries' desks with 'snap crackers.' But they all loved him.

"We love the Scottis, and hope to be associated with them again someday, in one way or another."

Scotti Publishing And Recording

In addition to being president of Scotti Brothers Records and overseeing the Rock'n'Roll label, Johnny Musso also is in charge of Scotti Brothers Publishing. A worldwide sub-publishing deal was recently made with Intersong for Sabre Tooth Music, Scott-Tone Music and Holey-Moley Music and Flowering Stone Music, Scotti Brothers publishing wings.

And—Musso is indeed a busy man—he watches over the activities in the corporation's own studio, Santa Monica Recording. The state-of-the-art complex features a NEVE 8108 console with 48-track capability which was customized in the U.K. expressly for Scotti Brothers.

WALTER YETNIKOFF, CBS Records Group

"The Scotti Brothers Record Company is a meaningful and integral part of The Associated Labels. We all admire the special care and attention they deliver with each new release, reminiscent of the 'second effort' that has become synonymous with legendary Vince Lombardi."



Eddie Rabbitt and Stan Moress.



Ben Scotti Promotion is proud to have served many of the world's greatest artists throughout the past ten years, including...

Barbra Streisand, Foreigner, Paul Simon, Survivor, Dolly Parton, Sylvie Vartan, Olivia Newton-John, Beach Boys, Donna Summer, Eddie Rabbitt, Placido Domingo, Pia Zadora, ABBA, Donny & Marie Osmond, Bob Dylan, Diana Ross, Lou Rawls, John Schneider, Frank Stallone, Commodores, Kris Kristofferson, Stephanie Mills, Bette Midler, Frankie Valli and The Four Seasons, Manhattan Transfer,

and so many, many more. We thank you all.



Ben Scotti Promotion

**WHEN A COOPERATION
IS BASED ON
UNIQUE TALENT
AND MUTUAL RESPECT,
SUCCESS
IS BOUND TO FOLLOW.**



phonogram international b.v.

**GOOD
SHOW!**

Kathy

STAN AND THE GANG:

**THANKS FOR
PUTTING UP
WITH ME FOR
EIGHT YEARS
SAYING,**

**“WE CAN’T
AFFORD
IT”**

MICKEY BRYANT
GELFAND, RENNERT & FELDMAN



Syd Vinnedge and Casey Kasem.

Strong Screen Presence

(Continued on page SB-9)

courtroom drama and game show combined, and "America's Choice" a new weekly series, hosted by Casey Kasem.

"Some things we both produce and distribute," says Vinnedge, "because distribution gives us a way to get our product out there. Sometimes if you don't control the lines of distribution, then your product won't get viewed."

To take care of distribution, a company called All-American Television was created in 1982. George Back, who had worked in syndication for ABC and Westinghouse Broadcasting, is President of the company.

"In syndication, credentials are essential," says Back. "When we started we had a strong base from which to proceed, because of the remarkable credentials of Scotti Brothers/Syd Vinnedge Television as producers, and because of the Scotti Brothers reputation in music."

In syndication, a network is created every time one can put together 60% of the national audience, according to Back. "We put together as many cities as it takes to do that and then we go for national sponsors who consider us viable for national networking sponsor dollars."

All-American Television is currently distributing product as diverse as "America At Work" (for the AFL-CIO), "Local Program Network" (a news show), as well as the Scotti/Vinnedge produced "America's Top Ten."

A syndication project that both Vinnedge and Back are very excited about is "The Dance Show," to premier this month. "It's an hour-a-week dance show and the cohost is a fellow named Townshend Coleman, who's a disk jockey from Cleveland," says Vinnedge. "Ben Scotti met him and realized the guy was talented and had a good television type look." That's a good example of inter-company cooperation.

"I think it will be the dance show of the '80s," says a confident Back. "It will be produced by Cox Television and Metromedia Broadcasting. It's very contemporary, but it won't reflect any labels that the music industry puts out."

"What will determine the type of music played is whether you can shake your booty to it, if it's good dance music. There's a good chance on any given show that you might see a range of stuff from Flock Of Seagulls to Michael Jackson. And you might see other things—we might even go back 10 years and play a Sly Stone record."

Back joined the Scotti Brothers for the same reason as many of the other executives in the group—the expertise and creativity of the whole. "I admire their ability to be creative, far-reaching, and well-respected," says Back. "People know them. Stations know them. It's an exciting place. It's the company of the '80s and '90s."

**Scotti Brothers Records proudly
congratulates its artists and
executives for their outstanding achievements.**

USA
Best New Country Album Label 1981 ... Billboard Magazine
Grammy ... Best Performance by a Rock Group
NARM ... Best Selling Single of the Year
Cashbox ... #1 Record of the Year
Jukeboxes ... Best Pop Record of 1982
Solid Gold ... #1 Record of the Year
People's Choice Awards ... Favorite New Song, "Eye of the Tiger"
Academy Award Nomination ... Best Original Song

INTERNATIONAL
Best Screen Music Award
Ginza Music Festival Award
Radio Disc Grand Prix
Original Confidence Magazine ... International A&R Top Disc Award
Juno Award
British Recording Industry Award

**Rock 'n Roll Records comes off
the wall with its first artists
in its first year.**

"Weird Al" Yankovic (Rock 'n Roll Comedy)
Felony ... "One of LA's most exciting new bands" ... KROQ
and in 1984, we'll go 'Rockin' n Rollin' around the world with
The Shakin Pyramids (Scotland)
Darque (Sweden)
The Rivals (Australia)
Hisao Shinigawa (Japan)
YA YA (England)
Pat Robinson (USA)

At Rock 'n Roll Records ... the name says it all.

**Thanks To All Of You For Being
Part Of A Winning Team!**



Scotti Brothers Records

Johnny Musso
President, Scotti Brothers Record Group



Tad Dowd
President, Rock 'n Roll Records

Prospering From Teamwork Ideal

• Continued from page SB-3

ers/Syd Vinnedge Television, "Tony is unique because he's both a man's man and very sensitive. He was a student-athlete at the Univ. of Maryland and people growing up that way usually don't educate themselves in terms of the performing arts.

"But Tony has done both and I think that enhances his ability to communicate to a diverse group of people. His capability is only limited by the hours in the day. He really knows about dancers, about singers, about how to put together an act, about what works and what doesn't work.

"He is able to read a script and analyze it incisively. He can look at an act in Vegas, point out the weak spots, and analyze how it could be made better. He is very capable of producing hit records and does that quite often. And he is very able to communicate in business and legal terms and get right to the heart of the problem, whereas most people tend to get bogged down with minutiae and tangential points, things that can break deals.

"All of these different areas require a high degree of education and sophistication, and to find someone with all these attributes in the entertainment business is somewhat extraordinary."

Adds Vinnedge, "And Ben—in terms of his personality he's a very warm and outgoing individual. His personality is so strong that it affects the way everybody else works. And I think that's probably a reflection of how I imagine they grew up, in a family that was very open and raucous and close."

Along with Mores and Vinnedge, other partners in the various Scotti Brothers companies include Herb Nanas (in both the film and management divisions), and George Back, who runs All-American Television, the TV syndication arm of Scotti Brothers. Comments Back, who earned a doctorate in broadcasting, and served as executive director of NATPE, the National Assn. of Television Program Executives. "This is the most exciting environment I've been able to work in and that's why I'm here. We work together well and we're able to tap into each other's strengths. I always have somebody in any area of entertainment that can give me a quick, expert answer on a question. They're not afraid of risk at Scotti Brothers. They try new things and they're innovative."

Herb Nanas adds, "There's a harmony here where we all feel welcome. It's a thinktank." "It's a no-politic kind of atmosphere," says Mores, "we can all sit down and bring something to the table, since everybody has great respect for one another. There's a great pulling together."

"It's a team," says Ben Scotti. "And at Scotti Brothers we all have specific jobs to do and everyone works together."

"There are other companies who have these resources," says Vinnedge, "but they get so entangled in egos and bureaucracy that oftentimes it's easier going outside of the company for something than doing it within the company! But here it's a coherent, well-integrated operation, even with some 70 people involved, and everyone tries to help each other out. Anytime one area in Scotti Brothers can be of service to another, they help—it's a priori. Even though each company has a separate profit structure and unique rules, each tries to contribute to the whole."

As it goes into its 10th year, it is obvious that Scotti Brothers Industries has prospered from the teamwork ideal talked of by its executives and played out on the football field by the brothers themselves. With all of its many corporate parts, the parent company has a firm toehold in virtually every important area of the entertainment industry.

"MCA started out as an agency booking talent," says Tony. "And we started as a promotion company promoting talent. Our roots are similar in a way.

"The other night I was having dinner with a friend who asked me, 'How would you describe your company, Tony?' I said, 'I'd like to think that we're an MCA, but only a lot smaller.'

"He said, 'No Tony, just a lot younger.' "



Congratulations Tony and Ben

Bradshaw and Thomas, Accountants
A PROFESSIONAL CORPORATION
1145 Sunset Vale Avenue Los Angeles, CA 90069

MOLTO BENE!

love,
craig & cliff

THE DUDLEY-GOROV
ORGANISATION

WITH APPRECIATION

Foreigner
&
Bud Prager

Congratulations
on your
10 YEARS of SUCCESS!

May you have a hundred more.
It's great to have such good friends in our industry.

THE JERRY BRENNER GROUP

Jerry Brenner
Al Perry
Carl Strube

Brian Interland
John Brodey
Joe Carvello

Kathy and Linda

Congratulations to the Scotti Brothers.
I'm glad to be aboard.



*Lisa Popiel**

*On Scotti Brothers Records

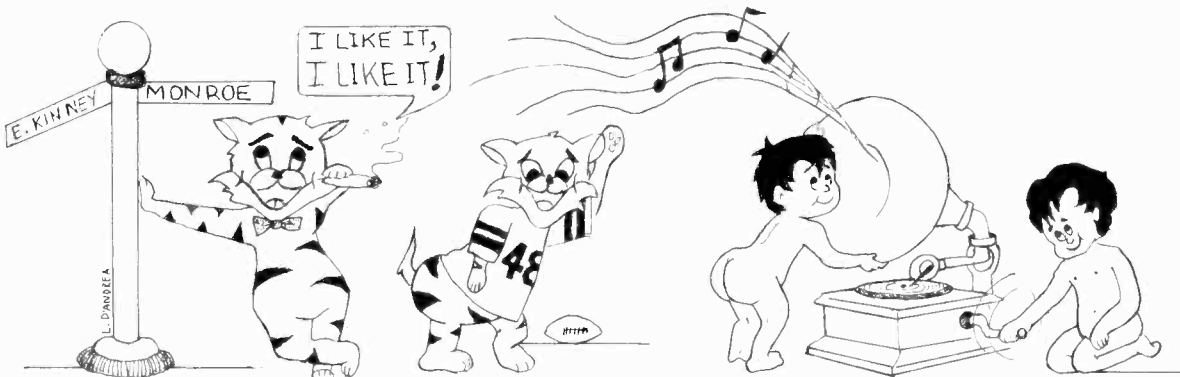
Congratulations to the
**Scotti Brothers &
Syd Vinnedge Television**

For their continued contribution
to the Entertainment Industry

Samuel Goldwyn

THE SAMUEL GOLDWYN COMPANY

**YOU GUYS ARE THE GREATEST!!!
CONGRATULATIONS!! FROM GRAMMA BABY**



JOHN D'ANDREA & CARMINE RUBINO/GRAMMA BABY PRODUCTIONS
3610 Alta Mesa Drive, Studio City, CA 91604 (818) 980-3304

Scotti
Brothers
Industries
and
Associated
Companies

10th
Anniversary
Special

Rock'n'Roll Records

• Continued from page SB-16

nity. I think it would be exciting for any act to work here because in Ben and Tony Scotti they have the best promotion team in the world."

The first release on Rock'n'Roll Records was the rock act Felony, which had a strong West Coast hit in the single "The Fanatic." Thirty thousand albums were sold in Los Angeles alone.

Weird Al Yankovic, known for his crazed parodies of hit songs, is a Rock'n'Roll act with several hit songs to his credit already. These include "My Bologna" (a takeoff on "My Sharona"), "Another One Rides The Bus" ("Another One Bites The Dust"), and "Ricky" ("Micky").

"He's got a big cult following in the 18-25 age group," says Johnny Musso, who oversees the label. "But we're trying to stretch his demographic so he's more widely accepted. Young kids love him and older people think he's cute." Rick Derringer was brought in to produce Weird Al's first LP and is at work with him right now on a second album. "Weird Al is still developing and has a long way to go," says Musso. "He has five originals along with the parodies on the new LP. We think he'll be the Allen Sherman of the '80s."

The Shakin' Pyramids are another act popular on college radio which Rock'n'Roll is working with. Dave Edmunds is producing their second album due in February and to be tied to either a U.S. or European tour. "They're a rockabilly act from Scotland, but you can't classify them only as rockabilly," says Musso. "We tried to create an awareness of them by buying the U.S. rights to two of their old albums and then taking the 10 best songs and releasing it as their first LP here." "They're as good as any young band I've ever seen," adds Dowd.

With early success with both Felony and Weird Al Yankovic, Rock'n'Roll Records has gotten off to a fast start in its first year. "I think it will live up to its name," smiles Dowd. "If you look at the history of rock'n'roll, the acts that became super giants were the ones that other labels passed up, that weren't given a chance because they were a little too radical or different.

"To me a good record is a good record and there are enough formats to get it played. Our logo is black graffiti on a red brick wall saying 'Rock'n'Roll.' That's it—the name says it all."

Scotti Brothers Records

• Continued from page SB-4

ing now to establish that Eddie And The Cruisers are John Cafferty and his band," says Musso.

The key to the Scotti Brothers label's success, says Musso, is "a complete commitment to every release." "We've always had a very small roster, never more than between five and seven artists," he says. "We don't get involved in an act unless we really believe in it. We are very selective and don't overload ourselves. We give our promotion and marketing arms a chance to really work the record.

"When we release a record, all our efforts are focused on that record's success.

"That's what has made us attractive to artists. They know that they have our full attention. If they release a record on the Scotti Brothers label, it'll get played on the radio—because, if we believe in it we'll get it played.

"The basis of this whole company is promotion, it's the bottom line. An artist needs to be talented and dedicated because, if they're not, they're not gonna make it. It's too competitive."

This office has continually been impressed with the growth pattern displayed by the Brothers Scotti.

This office has enjoyed our association with Scotti Brothers Industries through the years.

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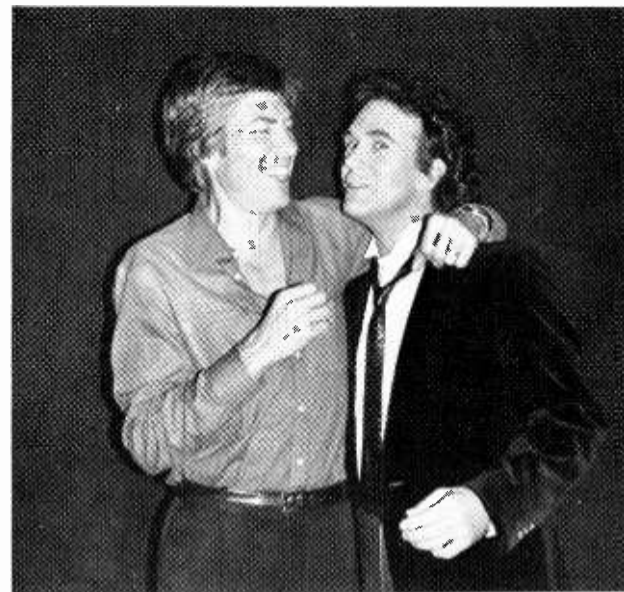
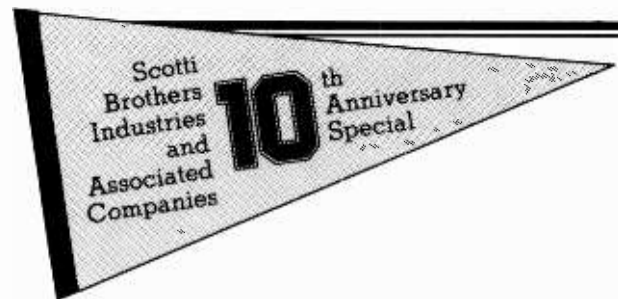
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Stan Moress and T.G. Sheppard.

Sylvie Vartan

The end of 1983 saw the birth of a new venue for Scotti Brothers: live legitimate theater production. "We just did our first production in 1983 in Paris," says Tony Scotti. "It was a one-woman show at the Palais d' Congres starring Sylvie Vartan, who is probably the best known woman in the world outside of the U.S. and English-speaking countries." The production cost \$2,500,000 and, based on its huge success in Paris, will begin a world tour in February.

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Congratulations To Stan Mores and all the
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Artist Management

• Continued from page SB-14

"I'm fortunate to have so many friends in this business who are successful," explains Nanas. "It's a wonderful entre for our artists and gives us early exposure to major projects. For example, our client, Lorenzo Lamas, is one of TV's most popular male stars. Lorenzo really has the ladies' attention," beams Nanas, "and he's loaded with talent, and, in addition to his TV exposure, there's tremendous interest in him for film."

Other Scotti Brothers, Moress & Nanas clients are currently very active in making motion pictures. Gary Busey is in production with the starring role in "The Bear," the story of legendary Alabama football coach Paul "Bear" Bryant. "Gary is totally stoked," says Nanas of his client. "This is his best role, and best performance, since his Academy Award nomination for 'The Buddy Holly Story.'"

Between that and his executive producer chores for "Lost in America," which client Albert Brooks wrote and is directing as well as starring in, Nanas couldn't be happier. "I work with very talented people in a creative environment. I manage extremely talented artists... and they're all busy. What more can a manager ask for," he laughs.

Concludes Nanas about the step into film, "It's another means of entertainment, another venue for the variety artist."

Scotti Brothers, Moress & Nanas has been successful, all partners agree, because they stick with the basics. "We only sign artists of great talent who are as dedicated to their careers as we are. We then meticulously select our opportunities and thoroughly and professionally exploit them," they chorus. Their dream? To have a Scotti Brothers, Moress & Nanas variety artist star in a Scotti Brothers/Syd Vinnedge-produced film with Ben Scotti Promotion handling the soundtrack album. Sound crazy? "News at 11," they respond, tongue in cheek.

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Written by Eddie Rabbitt. Briarpatch Music © 1983.

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Billboard Black LPs

Table with columns for 'This Week', 'Last Week', 'Weeks on Chart', 'ARTIST', 'Title, Label & Number (Dist. Label)', and 'This Week' through 'Weeks on Chart' for various artists like Lionel Richie, Madonna, Cheryl Lynn, etc.

JANUARY 21, 1984, BILLBOARD

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).

Black

WZAK SCORES WITH FORMAT

Urban Switch Works In Cleveland

NEW YORK—It has been almost three years since Cleveland's WZAK changed its format from ethnic to urban contemporary.

"Cleveland has always lagged behind as an urban market in comparison to other markets with a similar make up," says Lee Zapis, WZAK's director of operations.

To go from zero visibility in Cleveland's black community to a point where it challenges WDMT, Zapis says WZAK made two important moves.

similar to Detroit, Dayton and Chicago. It is much less dance-oriented and a lot less trendy than New York or other East Coast cities."

The station has also engaged in an aggressive campaign to promote itself to both listeners and advertisers.

An advertising piece, "black is beautiful on the bottom line" won an award from the National Radio Broadcasters Assn.

"Though it sometimes takes a long time for us to see the benefits, it is definitely money well spent," says Zapis, whose station enjoys a 5.3 share of the market.

every national buy directed toward the black market."

The promotion of a large concert at Cleveland's Municipal Stadium is seen as crucial to the station's development by Zapis.

To celebrate its third birthday in March, the station will host a large private party, with tickets distributed over the air to listeners.

The Rhythm & The Blues

Brook Benton Takes A Moral Stand

By NELSON GEORGE

While Brook Benton is no longer a major force in black music—he enjoyed his last big hit, "Rainy Night In Georgia," in 1970—his deep baritone voice is still a concert draw around the world.

However, after meeting with representatives of the Organization of African Unity (the official United Nations representative of the South African people) and members of American-based anti-apartheid groups, Benton has apologized for performing there.



fluent bassist was born in the tarheel state . . . The second single from George Clinton's "You Shouldn't-Nuf Bit Fish" album, "Quickie," could repeat the success of "Atomic Dog."

coming release of a Bryson 12-incher called "Rhythm Of The Street." Boogie, Peabo, boogie.

The new single from the underrated Rufus Chaka Khan "Live Stompin' At The Savoy" album is "One Million Kisses," a tune written by Rufus keyboardist Kevin Murphy and Jeffrey Osborne.

New York talk show host David Jackson has moved back to his hometown of Chattanooga, Tenn. to open a museum of Afro-American culture.

Advertisement for Success Records International, Inc. featuring 'The Artist' by Michael Sterling. Includes logo and text: 'THE BIRTH OF A MAJOR SUCCESS RECORDS INTERNATIONAL, INC. COMING SOON THE DEBUT SOLO ALBUM "/>

"Having gone and performed in South Africa on two occasions and having seen the deplorable conditions daily experienced by the oppressed African majority, and which, incidentally, corresponds to the description by the official representatives of Africa and stands condemned as a crime against humanity, I solemnly pledge not to return to racist South Africa until majority rule is achieved.

It is a difficult thing to admit you are wrong and, in this era when greed and cynicism are too often applauded, place morality over money. Benton could have gone to South Africa and closed his eyes to conditions there.

Short Stuff: Chic's Bernard Edwards was seen in his blue and white North Carolina Univ. jacket at a recent North Carolina conquest of Iona at Madison Square Garden.

Talent In Action

HUEY LEWIS & THE NEWS

The Palace, Los Angeles
Tickets: \$12.50

Huey Lewis put the sold-out crowd in his pocket Jan. 6, closed the flap and did up the button. It shows you the power of a top 10 single, because the News is essentially just a good bar band with elephantiasis.

Throughout a one-hour set and 25-minute encore, Lewis and his band proved that they are at their most appealing when playing the upbeat, rock 'n' bluesy pieces with which they began their career. But it was also clear that the fans love them best when they perform their recent hits, stuff that sounds like Hall & Oates crossed with Asia.

Looking, as always, like a B-movie actor, and with his cut-velcro voice in good form, Lewis led with "The Heart Of Rock 'n' Roll" and continued with songs drawn mostly from his two latest Chrysalis albums: "Do You Believe In Love," "Hope You Love Me Like You Say You Do," "Workin' For A Livin'," "Heart And Soul." Chris Hayes contributed back-to-basics hemi-metal guitar licks, and the News were joined by the Tower Of Power horns for the more rousing numbers.

The crowd was worked into an unexpected frenzy by the time the set closed with "I Want A New Drug"—which, by the way, is not a pro-drug song. Lewis added some nice harmonica breaks and even picked up a saxophone for a few bars of "Buzz Buzz Buzz."

It was an audience-pleasing evening, rather predictable and manipulative but certainly giving the patrons their 12 bucks' worth.

ETHLIE ANN VARE

TEENA MARIE

Beverly Theatre, Los Angeles
Tickets: \$16.75, \$17.75

Teena Marie rang in the new year performing her vibrant brand of r&b-pop to a capacity crowd of nearly 1,300. At midnight, Marie



TIME AFTER TIME—Portrait recording artist Cyndi Lauper makes another typically unusual performance at Avery Fisher Hall in New York during a tour in support of her album "She's So Unusual."

roamed the aisles of this converted movie theatre, shaking hands and embracing adoring fans. It was the singer's first concert in two years, and she seemed thrilled to be center stage once again.

Marie, who was supported by nine other musicians and four singers, was at first barely audible. But by the third song she chimed through, unleashing a full range of singing that brought many in the audience to their feet.

Marie 26, dabbled in a broad array of sounds during the more than two-hour show. She countered Latin-style ballads with reggae rhythms, and mixed jazz tunes with rock 'n' roll. Her renditions of "Fix It," "I'm A Sucker For Your Love" and "Cassanova Brown" were all well executed.

Marie demonstrated tremendous rapport with the audience, and even initiated several audience sing-alongs. In her set, she performed songs from her new Epic album "Robbery" as well as her previous releases on Motown.

FAYE ZUCKERMAN

CYNDI LAUPER

Ritz, New York
Tickets: \$11

The advertising slogan "Is it live, or is it . . ." used to refer only to audio tape. But if Cyndi Lauper's Dec. 17 performance at the Ritz is any indication, it may soon be used to refer to videotape as well.

Lauper and other characters from her video clip "Girls Just Want To Have Fun" cavorted onstage in a re-enactment that underscored the video's strength of concept and Lauper's star qualities. The live version of the video featured appearances by Captain Lou Albano, Lauper's personal advisor and video "father," as well as her real-life mother and 15 extras.

The rest of Lauper's performance was a non-stop series of spasmodic theatrics and breath-taking vocals. Beginning with "She Bop" from the current Portrait album "She's So Unusual," Lauper moved through a set of material from her days with Blue Angel and from the present. Her interaction with the audience—clowning with photographers, trying on new hats, accepting flowers, dancing off the stage and onto the main floor of the Ritz—certifies her as the Lucille Ball of rock. She has an incredible energy level, a wonderful sense of humor and a vulnerability—plus a set of pipes that would be appropriate for the Cathedral of St. John the Divine.

Lauper is the real thing: a brilliant and honest performer with more than a touch of eccentricity and a thousand volts of electricity. When she speaks she sounds like a Brooklyn-born Betty Boop; her singing voice can resemble a crazed bird.

But most of the time that voice is gutsy and wide-ranging, raunchy on rock songs, soulful on ballads. Of the latter category, Blue Angel's "I'm Gonna Be Strong" is the most heartfelt.

The performance lurches between rock songs and ballads at a pace that forces one to pay attention and showcases Lauper's plentiful talents. At the end of an hour the audience was exhausted, but Lauper was still onstage—or dancing through the audience—seemingly unaware that collapse could ever be a possibility.

LAURA FOTI



PLAZA DATE—The Raybeats headline Irving Plaza in New York.

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AMUSEMENT BUSINESS Boxscore

Survey For Week Ending 1/21/84

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 grosses reported through Jan. 10.

- **THE GRATEFUL DEAD**—\$574,750, 9,500, \$20 & \$13.50, Bill Graham Presents, San Francisco Civic Auditorium, five sellouts, Dec. 27-31.
- **DIO, Y & T, DOKKEN**—\$239,311, 14,500, \$18 & \$16.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, Dec. 31.
- **THE KINKS, CYNDI LAUPER, CATHOLIC GIRLS**—\$222,590, 10,224, \$50 & \$30, (New Year's Eve), \$15 (Dec. 29-30), John Scher Presents, Roseland, New York, three sellouts, Dec. 29-31.
- **DIO, Y & T, DOKKEN**—\$177,027, 13,915, \$13.50 & \$10.50, Avalon Attractions, Long Beach (Calif.), sellout, Dec. 30.
- **THE MOTELS, X, LOS LOBOS**—\$133,491, 8,927 (13,915 capacity), \$15 & \$12.50, Avalon Attractions, Long Beach (Calif.) Arena, Dec. 31.
- **BLUE OYSTER CULT, ZEBRA, DOKKEN**—\$61,720, 6,691 (17,500), \$10.50 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, Jan. 7.
- **DIO, Y & T**—\$57,009, 5,164 (7,000), \$11.75 & \$10.75, Avalon Attractions, Selland Arena, Fresno, Calif., Dec. 28.
- **KINGSMEN, WALLERS, RICHARD BERRY**—\$53,295, 7,106 (11,300), \$9.50 & \$7.50, KISW & Tacoma Stars, Tacoma (Wash.) Domes, Dec. 28.
- **TUBES, OINGO BOINGO**—\$42,419, 3,726 (4,252), \$12 & \$11, Rock 'N Chair Prods., Sacramento (Calif.) Memorial Auditorium, Dec. 30.
- **RATT, STEELER, RIOT**—\$39,266, 2,848 (3,500), \$13.50, Avalon Attractions, Santa Monica (Calif.) Civic Auditorium, Dec. 31.
- **ROY BUCHANAN, THE OUTLAWS**—\$37,584, 3,274 (3,500), \$11.75, DeCesare Engler Prods., Stanley Theater, Pittsburgh, Dec. 30.
- **BILLY IDOL, THE RESCUE**—\$33,022, 3,002, \$11, Concert Productions International/Donald K. Donald/Harvey & Corky, Mid-Hudson Civic Center, Poughkeepsie, N.Y., sellout, Dec. 29.
- **RONNIE DIO, HELIX**—\$30,763, 3,098 (5,000), \$10.50 & \$9.50, Evening Star Prods./Big River, Albuquerque (N.M.) Civic Auditorium, Dec. 20.
- **DIO, DOKKEN**—\$30,002, 2,778 (3,000), \$11.75 & \$10.75, Avalon Attractions, Bakersfield (Calif.) Civic Auditorium, Dec. 27.
- **JERRY RIOPELLE, DAVID BROMBERG**—\$29,610, 1,974 (2,690), \$15, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., Dec. 31.
- **DIO, BLACK & BLUE**—\$25,331, 1,964, \$14 & \$12.50, Bill Graham Presents, Santa Cruz (Calif.) Civic Center, sellout, Jan. 6.
- **OINGO BOINGO, UPTONES, ROBERT SIDLER**—\$24,549, 1,492 (2,100), \$16.50 & \$15.50, Bill Graham Presents, Warfield Theater, San Francisco, Jan. 7.
- **THE MOTELS, VARMITS**—\$24,345, 1,966 (3,029), \$12.50 & \$10.50, Evening Star Prods., Gammage Center, Tempe, Ariz., Dec. 28.
- **DAVID COPPERFIELD**—\$23,925, 2,033 (2,282), \$12.50 & \$10, in-house, Lakeland (Fla.) Civic Center, Jan. 9.
- **ATLANTA RHYTHM SECTION, GREG ALLMAN BAND, SAVANNAH**—\$22,842, 1,349 (2,400), \$20 & \$15.50, SRO Consultants/David Petzelt, Rainbo Music Hall, Marietta, Ga., Dec. 31.
- **SUGAR HILL GANG, WEST STREET MOB, THREACHEROUS THREE, KEVY KILL**—\$21,954, 2,220 (3,500), \$10.75, DeCesare-Engler Prods., Stanley Theater, Pittsburgh, Dec. 29.
- **RONNIE DIO, HELIX**—\$20,460, 1,803 (2,000), \$12 & \$11, Evening Star Prods., Mesa (Ariz.) Centennial Hall, Dec. 21.
- **DIO, BLACK & BLUE**—\$20,437, 1,898, \$11.75 & \$10.75, Rock 'N Chair Prods., Arlington Theater, Santa Barbara, Calif., sellout, Jan. 7.
- **JOAN JETT & THE BLACKHEARTS**—\$9,954, 942, \$12 & \$10, Cellar Door, Button South, Hallandale, Fla., sellout, Dec. 29.
- **X**—\$7,583, 1,000, \$8.50 & \$7.50, Evening Star Prods., Devil House, Tempe, Ariz., Dec. 20.

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.

San Diego's Marc Berman Reorganizes Concert Firm

SAN DIEGO—After a year-long slump, Marc Berman Concerts is looking forward to 1984 with a new name, a new backer, and a more selective booking policy. San Diego's leading rock concert promoting firm will henceforth be known as Southland Concerts, with the "Marc Berman Concerts" moniker remaining in all advertising.

Los Angeles real estate magnate John Lee, who in past years has set up various corporate/event sponsorships for such clients as the National Basketball Assn. All-Star Games and Tom Petty, has signed on as partner (and vice president) in the revitalized firm, coming in with an initial investment of \$250,000, Berman says.

And having learned from last year's mistakes, Berman adds, bookings will be much more selective—and probably fewer—than they have been in the past.

"Our problem was too many con-

certs," Berman says. "We did about 100 shows this summer, and in effect what we were doing was competing against ourselves. From now on, we're going to concentrate on solid, stable acts that we've done year in, year out, and that have proven themselves consistent moneymakers."

Last September, Los Angeles promoting firm Avalon Attractions, which had been providing Berman with many of his top-name acts, severed its seven-year agreement with him, prompting many local music industry observers to predict that without Avalon's support, Berman would crumble.

But the split with Avalon, Berman says, may have actually been a blessing in disguise. "With Avalon, they got 50% of everything, but we had to cover all the overhead," explains Marc Geiger, who has been named a junior partner in the firm.

THOMAS K. ARNOLD

Talent & Venues

A&R Execs See Happy 'New' Year

• Continued from page 42

dance-oriented but multi-format-influenced types of records, like Culture Club and Hall & Oates. But he adds: "Standard ballads and singer/songwriters may have a tough time of it." The focus at Arista will be on bringing the rock roster up to par with the pop and r&b activity.

"I think dance music in a general form will continue to be very important," agrees Don Grierson, Capitol's vice president of a&r. "Not just club records, but danceable mass appeal music from Lionel Richie to Duran Duran. There's a trend to good-time

music again, and I think people are getting back to the song more."

Gary Gersh, vice president of a&r at EMI America/Liberty, says he doesn't believe in trends: "Radio seems to be shifting away from things that are synth-oriented but I believe any great synth band with a great song could happen tomorrow."

Gersh does allow that he expects EMI to become "even more rock'n'-roll-oriented. We're involved in signing a lot of American-oriented rock'n'roll like we always have."

Tom Trumbo and Steve Moir, who oversee a&r at MCA, are looking for

acts with a substantial AOR base and not just a top 40 orientation. They note that the modern music bands that have made the greatest impact had that AOR credibility, while the ones that relied more on pop singles success—like the Stray Cats and the Human League—have so far fallen short of the superstar ranks.

The a&r executives polled had different views on the issue of listening to unsolicited demo tapes. Geffen's Kolodner says he receives more than 300 audio tapes a week and, with the help of listeners, checks out every one.

"I've never signed an act from an unsolicited tape in my eight years of doing a&r," he says, "but it gives you an idea of what's going on, on the street and what the kids are thinking about."

But Russ Regan, senior vice president of the a&r division at PolyGram, says he finally stopped listening a year and a half ago. "I stopped because I never found an unsolicited hit in 17 years of a&r."



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CONFERENCE**

May 13-17, 1984
Killarney, Ireland

Dance Trax

By BRIAN CHIN

Break them this time: It's been the better part of a year since an **Imagination** album arrived here as an import, and "Scandalous" (to be retitled "New Dimensions" when Elektra issues it this month) is everything the group's Stateside cult will want: melodic, hypnotic, lush and erotic. First single is "This Means War," released on 12-inch this week, which makes use of Imagination's unique fusion of high-tech electronics and proto-soul doo-wop. A dub version on the B-side pumps nicely, and isn't quite as cut-up as the remixes on the poorly-received "Night Dubbing." Elsewhere on the album: our hands-down fave, "State of Love," an aggressive, totally confident move into song-oriented hip-hop which we hope will someday be an enormous hit single. Also: "Point Of No Return" and the title track. Imagination deserves to be known as one of Britain's foremost creators of new music and was badly served by its previous label, which never, ever, got their in-demand records released here on time. We hope the group now gets its due from Elektra and from clubs and radio everywhere.

★ ★ ★

New singles: Another highly original act just on the verge of breaking wide (if there is justice) is **Steve Arrington's Hall Of Fame**. Arrington's "Hump To The Bump" (Atlantic promo 12-inch) might be rather slight party-party material in another's hands, but with his somewhat skewed sense of melody and delivery, it comes across solid and serious... **Jeffrey Osborne's "Plane Love"** (A&M 12-inch) has been remixed by New York DJ **Larry Levan**, with results that come close to the melodic funk of "Ain't Nobody"—not surprisingly, since this was also written by Rufus' **David "Hawk" Wolinski**. The B-side dub is hard and perfect... So, too, is the instrumental side of **Interborough Rhythm Team's "Watch The Closing Doors"** (RCA/Automatic): sterling hip-hop produced by **Raul Rodriguez and Randy Klein**, mixed by **Munzibai & Morales**.

★ ★ ★

Crossovers: Make sure to note the remix version of **Kraftwerk's "Tour De France"** on the long-awaited U.S. 12-inch version on Warner Bros. **Francois Kevorkian's** work, amazingly, amplifies the meaning of an essentially wordless song... **Positive Noise's "When Lightning Strikes"** (U.K. Statik) is their most commercial release so far; fine top 40 material... **Nina Hagen's "New York, New York"** (Columbia 12-inch) is right on the edge of commerciality, as produced by **Giorgio Moroder and Keith Forsey**; we recommend comparison to **Andrea True's "New York, You Got Me Dancing"**... **Dead Or Alive's "What I Want"** (Epic 12-inch) also perches on the radical edge of funk and rock (as did producer **Zeus Held's** work with **Fashion**). "The Stranger," on the flip, has art-rock appeal... **China Crisis' "Working With Fire And Steel"** (Warner Bros. 12-inch) should be looked at as snappy technodisco—like **SPK's "Metal Dance,"** (U.K. Desire, set for Elektra release), it's hard and fast, full of breaks.

(Continued on opposite page)

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DUKE LAKE / DO YOU
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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"
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Billboard Dance/Disco Top 80

Survey For Week Ending 1/21/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	9	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	40	41	5	WE ALL NEED LOVE—Ebony—Quality (12 Inch) QUS 048
2	4	11	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	41	45	6	LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (12 Inch) 4V9-42734
3	5	7	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976	42	66	2	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506
4	1	8	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	43	43	7	AFTER THE FALL—Kathy Wilson And Kwils—BMO/Columbia (12 Inch) 4W9-04195
5	8	7	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	44	19	14	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465
6	17	5	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	45	21	9	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203
7	3	11	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP—all cuts) QE 39107	46	67	2	NUMBER ONE—Aida—Vanguard (12 Inch)
8	14	7	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS	47	20	9	UNISON—Junior—Casablanca (12 Inch) 814725-1
9	7	10	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	48	68	2	20 QUESTIONS—Tick Tock—RCA (12 Inch)
10	16	6	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574	49	29	8	FINGER ON IT—Robbie Rae—Quality (12 Inch) QUS 049
11	13	8	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	50	22	13	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169
12	6	12	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	51	NEW ENTRY		RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975
13	30	5	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	52	53	3	LOVE CATS—The Cure—Sire (12 Inch) 20161-OA
14	18	6	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979	53	NEW ENTRY		I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053
15	9	9	UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD—The Rolling Stones—Rolling Stones (LP Cuts) 90120	54	60	3	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762
16	27	6	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	55	57	3	LOVE CARES—Endgames—MCA (12 Inch)
17	28	6	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425	56	65	5	LIFE IS THE REASON/MAYBE THIS TIME—Norma Lewis—E.R.C. (EP Cuts) MHL 1001
18	10	13	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) I-23936 (12 Inch*)	57	54	9	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
19	12	12	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeze—Streetwise (12 Inch) SWRL 2215	58	NEW ENTRY		THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055
20	48	3	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	59	NEW ENTRY		NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265
21	15	12	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	60	NEW ENTRY		THE RECORD KEEPS SPINNING—Indee-Becket (12 Inch) BKD 5109
22	56	14	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	61	64	3	BLUE EYED TECHNOLOGY (REMIX)—France Joli—Epic (12 Inch)
23	24	9	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	62	47	13	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68
24	32	5	CRAZY CUTS—Grandmixer D. St.—Island (12 Inch) DMD 695	63	69	2	AIN'T NO BIG DEAL—Barracuda—Epic (12 Inch)
25	25	9	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beverly (12 Inch) SAT 2003A	64	NEW ENTRY		WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699
26	37	5	ACTION—Evelyn “Champagne” King—RCA (12 Inch) PD-13683	65	23	9	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A
27	35	5	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103	66	33	8	PLEASURE OF LOVE—Tom Tom Club—Sire (12 Inch) 0-20164
28	11	10	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	67	NEW ENTRY		DR. LOVE (REMIX)—First Choice—Salsoul (12 Inch) SG 419
29	61	3	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	68	39	13	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814
30	49	3	SHOO-SHOO-WAH—The World—Elektra (12 Inch) 0-66980	69	NEW ENTRY		TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
31	31	8	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080	70	NEW ENTRY		CRUISIN'—Tom Brown—Arista (7 Inch) ADP 9140
32	46	6	RITESPOT—Blue Print—Fantasy (7 Inch) 941 (12 Inch*)	71	55	8	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
33	34	6	UNION OF THE SNAKE—Duran Duran—Capitol (12 Inch) 8567	72	40	11	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812
34	42	5	LIAR ON THE WIRE—Sharon Redd—Prelude (7 Inch)	73	59	8	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
35	26	17	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	74	58	10	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979
36	36	7	MAGNETIC—Earth, Wind & Fire—Columbia (12 Inch) 44-04211	75	63	8	TRI-TRA-TRULLALA—Joachim Witt—WEA Int'l/Jem
37	38	8	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200	76	73	6	KEEPIN' MY LOVER SATISFIED—Melba Moore—Capitol (12 Inch) 8569
38	52	5	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	77	50	11	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112
39	44	5	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741	78	70	3	RAPPIN' RODNEY—Rodney Dangerfield—RCA (12 Inch) PD 13657
				79	51	12	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214
				80	62	5	SKIPS A BEAT—Mayana—Atlantic (12 Inch) 06980

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.

Talent & Venues

Dance Trax

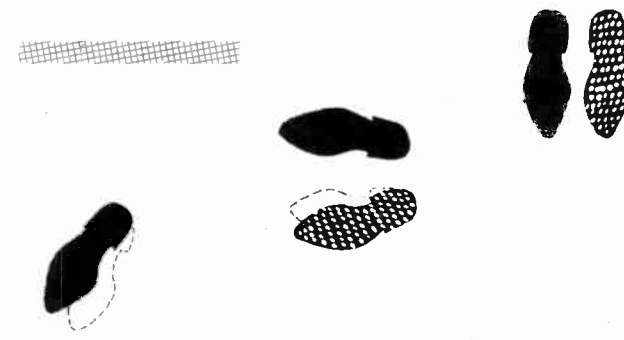
• Continued from opposite page

Crossovers, from the other side: The Crash Crew, who are the best harmonizers in rap today, follow their long-run radio hit “On The Radio” with “We Are Known As Emcees” (Sugarhill 12-inch), with even better vocals... Tom Browne's System-style “Cruisin'” (Arista promo 12-inch) rates black radio and rock club attention... X's “True Love Part II” (Elektra 12-inch) is a surprising smoker, as remixed by Mark Kamins.

★ ★ ★

Moving: Cindy McCormick has left YOR Promotions and is working independent projects under the name Pure Promotion. She can be reached at 177 Bleecker St., New York, N.Y. 10012; (212) 473-0669... Loren Chaidez is also working independently and can be reached at (212) 929-6643.

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| Proud Mary (remix)—Chi Chi Liah | Burning With Fire—Tapps | Love Symphony—Marga |
| Boogie To The Bop (remix)—Mantus | Radio Activity Rap—M.C. Frosty | T.S.O.P.—Philadelphia |
| Burning With Fire—Tapps | We All Like To Dance—Private Class | Flashdance (sung in French)—New Paradise |
| Radio Activity Rap—M.C. Frosty | Heart Full Of Soul—Data 3 | Break It Up—Contact U |
| We All Like To Dance—Private Class | You've Got The Motion—Fussy Cussy | Watch Out—Dr. Cat |
| Heart Full Of Soul—Data 3 | Way Of Life—The Puppets | Make It On My Own—Free Ent. |
| You've Got The Motion—Fussy Cussy | Al-Naafiysh—Hashim | Oxygene—Hypnosis |
| Destiny—Two Sisters | Take A Little Chance—Eve | No Rhyme, No Reason—Atelier Foie |
| Somebody's Watching Me—Rockwell | | Disco Train (remix)—Dance Reaction |
| Danger—The Flirts | | Coming Into Love—Sterling St. Jacques |
| My Heart—Lace | | Lost Time—Video Club |
| Fantasy—Costanza | | ABC—Inner System |
| Let's Stay Together—Tina Turner | | Scratch-O-Mania (White Vinyl) |
| Everlasting Love—Vicki Sue Robinson | | It's Too Late—Simone |
| We Are Known As M.C.'s—The Crash Crew | | Trying It On—Richie |
| City Boys—Satin | | Hold On I'm Coming—Sharon Benson |
| Turning You On—Treachous Three | | Hi Energy—Hi Energy |
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Gospel

250 Stations To Air Manna Bible Readings

NASHVILLE—Some 250 radio stations have signed to air the free Manna series of Bible readings produced and distributed by Singspiration Music, a division of the Zondervan Corp. of Grand Rapids, Mich.

Participating stations must agree to air each of the 365 five-minute segments at least once daily between 7 a.m. and 11 p.m. A 30-second spot in each segment is left open for the stations to sell to local advertisers.

The readings are taken from the New International Version of the Bible, which is distributed exclusively by Zondervan. A spokesman for Singspiration says the New International Version is alluded to in each segment in a "very soft-sell" manner.

Each month, participating stations are sent 30 complete segments on two reel-to-reel tapes, recorded at 7 1/2 ips. Stations agree to return the tapes to Singspiration at the end of each month.

Religious B'casting Study Finds Growth In 1983

NASHVILLE—Religious broadcasting in the U.S. had an overall growth of 10.2% in 1983 over the previous year, according to a survey conducted by National Religious Broadcasters. Specific results of the survey are carried in the "1984 Directory Of Religious Broadcasting" released this month.

NRB, based in Morristown, N.J., is an association of more than 1,000 organizations involved in the production and broadcast of religious programming.

Figures from the research division of NRB point to a 30% increase in television programs and films compared to last year, and a 2% rise in religious radio programming. However, the study says, the number of organizations producing radio programs for overseas market has dropped nearly one percent.

Some specific conclusions from the study:

Number of U.S. radio stations with a religious format: 1,045 (1983), 922 (1982). Up 13%.

Number of U.S. television stations with a religious format: 79 (1983), 65 (1982). Up 21%.

Number of organizations producing religious radio programs for use in the U.S.: 600 (1983), 535 (1982). Up 12%.

Number of organizations producing religious tv programs and films for use in the U.S.: 365 (1983), 280 (1982). Up 30%.

Number of organizations producing religious programs for use outside the U.S.: 233 (1983), 235 (1982). Down .85%.

Number of religious radio programs for use in U.S.: 850 (1983), 835 (1982). Up 2%.

Number of tv programs and films for use in the U.S.: 1,081 (1983), 996 (1982). Up 8 1/2%.

Number of radio programs for use outside the U.S.: 400 (1983), 360 (1982). Up 11%.

The 400-page directory, which sells for \$29, lists new stations and markets for radio and tv programs, new programs, music and news services, studio facilities and production companies, tape and film processing and duplicating companies, agents and marketing professionals.

Heartland Links With Benson Co.

NASHVILLE—Having survived its aborted alliance with the now-defunct Priority Records, Heartland Records recently signed a distribution deal with the Benson Co. here. Prodigal's album "Electric Eye" is due to ship in mid-February.

Heartland, based in Altamonte Springs, Fla., was "in limbo" for more than four months after Priority folded according to vice president and general manager David Brown: "We used the period as a time to really reorganize and set some standards," Brown adds, admitting that his fledgling label was hurt some in the Priority collapse.

However, Brown says, because Heartland had made its distribution deal directly with CBS Records, which owned Priority, the process of retrieving product and receiving remuneration for product sold was fairly easy. Of all the labels Priority represented, he notes, "We were the only label they distributed that they didn't own."

Praise Corp. Going Mobile

NASHVILLE—Praise Industries Corp., based in British Columbia, has put two mobile "warehouses" on the road in four Western Canadian provinces and three Western states to make its stock of records, tapes and religious plaques more accessible to Christian bookstores.

The mobile warehouses—3,000-pound GMC vans—follow circuits that lead to approximately 500 stores in Alberta, British Columbia, Saskatchewan, Manitoba, Washington, Oregon and California. Each store is visited by a Praise van about once every three months. Payment for product is made either by cash on delivery to the mobile warehouse personnel or on 30-day billing.

Each van carries up to 60 album titles in its stock, in addition to related product. Praise officials say that each stop lasts three to four hours.

The Canadian-based van has been in operation for about six months, while the American van has only recently been put into service.

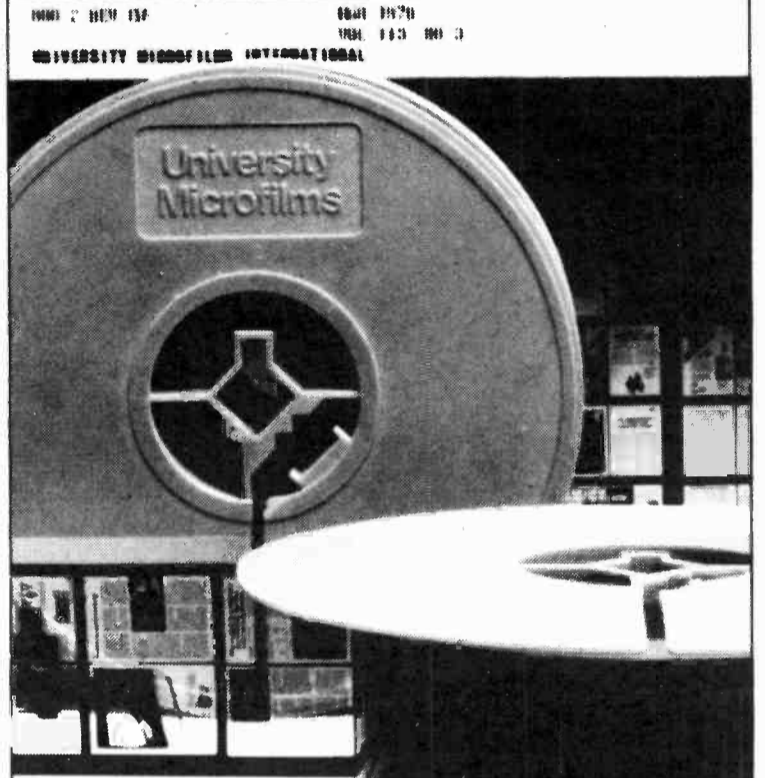
Survey For Week Ending 1/21/84

Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	33	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	19	14	25	FINALLY Andre Crouch, Light LS 5784
2	2	37	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	20	16	62	THE RICHARD SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803
3	5	17	WE SING PRAISES Sandra Crouch Light LS-5825	21	20	17	CHANGED Donald Watkins with the Gospel Music Educators Seminar Mass Choir GosPearl PL16006
4	4	20	I'LL RISE AGAIN Al Green, Myrrh MSB 6747	22	30	29	MAMA Dixie Hummingbirds, Atlanta Int'l 10061
5	7	29	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	23	24	9	JESUS IS USING ME Julia Mae Price Williams GosPearl 16015
6	6	20	DETERMINED Tramaine Hawkins, Light LS521	24	23	17	WHEN WE ALL GET TO HEAVEN The Redd Bud Choir Atlanta International 10058
7	22	9	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	25	21	13	WORDS CAN'T EXPRESS Nicholas Message 1002
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9	3	20	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	27	26	13	GOOD OLD DAYS Tommy Ellison Atlanta Int'l 10063
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12	9	37	LEAD ME Jackson Southernaires, Malaco MAL 4383	30	31	71	UNCLOUDY DAY Myrna Summers, Savoy I4594
13	11	48	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	31	NEW ENTRY		TESTIFY Timothy Wright, GosPearl
14	17	41	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	32	NEW ENTRY		SING AND SHOUT Mighty Clouds Of Joy, Myrrh
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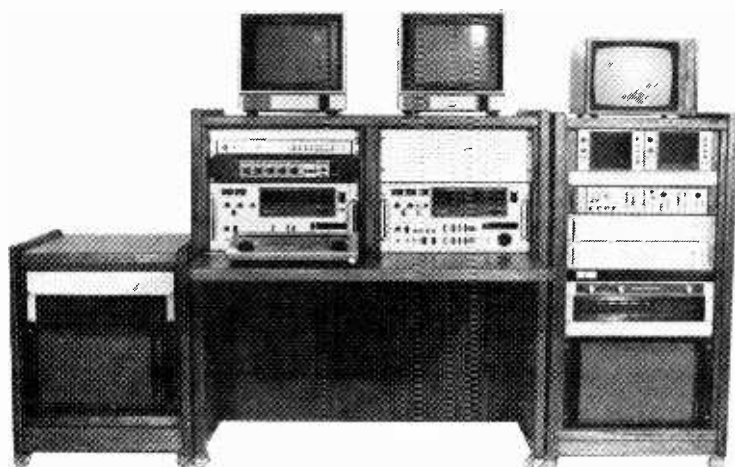
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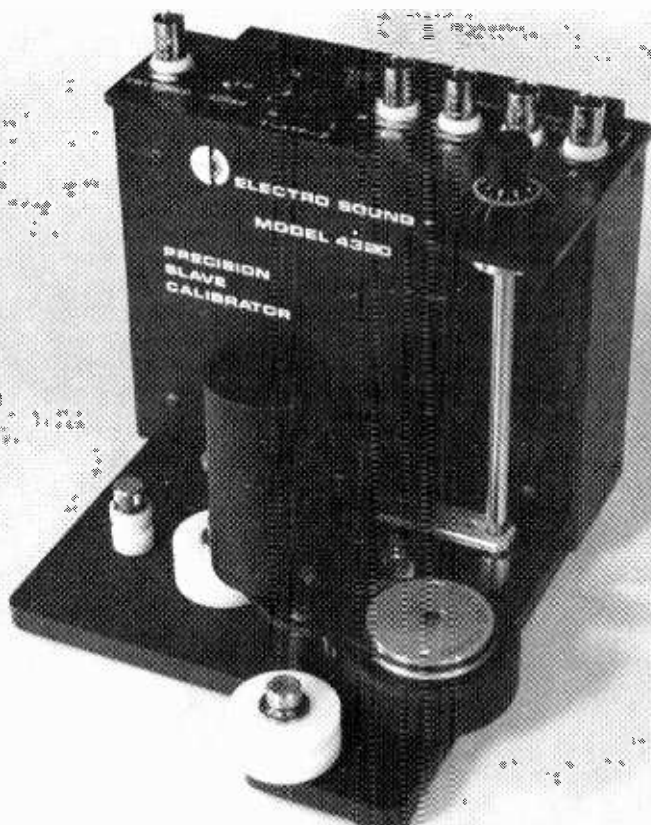
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Pro Equipment & Services

New Products



Broadcast Systems Inc. of Austin introduces its new Pro Pak consoles, featuring mahogany wood finish, heavy duty casters and rack mounting areas with tapped front and rear rackmount rails. The consoles move easily through standard doors, making them ideal for VTR editing suites, small production systems and mobile units.



Electro Sound adds the ES 4320 precision slave calibrator to its 4300 series quality control line of tape duplication systems. The unit is claimed to dramatically improve alignment of duplicator slave recorders in tape duplication chains by combining a four-channel, high-speed reproducing system within a portable tape drive system, thus affording a stable, calibrated reference standard for on-line monitoring of slave system performance. The unit adapts to most tape duplication systems operating at 32:1 or 64:1.

Digital Takes The Stand In Its Own Defense

By DAVE TEIG

In the following essay, studio veteran Teig takes a fictional twist in assessing the ongoing debate over professional digital audio recording.

NEW YORK—After the Society of Professional Audio Recording Studios (SPARS) announced plans for its upcoming March 8-10 conference on digital recording (Billboard, Dec. 24, 1983), taking the theme, "Digital On Trial," something hit me: How would the case for the state of the digital art be judged if it were placed in a courtroom setting?

Let's pretend that there is just such a trial, with the prosecution directed by adversaries of the new technology. Our day in court is intended as well-meaning speculation, in which the opponents aren't seeking a sentence or an acquittal, just the realization of digital audio's most appropriate—and creative—role.

To set the stage, let's project ahead

to March 8, where Gusman Hall at the Univ. of Miami will serve as the courtroom. The Florida sun is shining brightly, the outdoor temperature is a delicious 75 degrees, and the "presiding judge," conference director John Woram, has silenced the packed court. The trial begins:

Prosecutor (to the defendant): Would you please state your name and occupation?

Defendant: Yes, sir. My name is Digital Recording Technology, and my primary occupation is the manufacturing and marketing of both two-track and multi-track digital tape recorders, which can reproduce sound in a most superior way—with wider dynamic range and better frequency response than analog recording, without the residual system noise of those systems.

Prosecutor: Do you feel that what
(Continued on page 48)

PROFESSIONAL CUSTOMERS TARGETED

Kodak Eyes Major Video Splash

LAS VEGAS—Professional video customers figure prominently in Eastman Kodak's aggressive entry into videotape (Billboard, Jan. 14), with Kodak's firmly entrenched Motion Picture & Audiovisual Markets Division now slated to market professional grade videotape formulations and develop high-technology electronic hardware.

Kodak's thrust into the video field, trumpeted from its Rochester, N.Y. base Jan. 4 and underscored by the film giant's exhibition at the Consumer Electronics Show (CES) here, Jan. 7-10, has already made waves in the home video field, owing to the venerable firm's historic market dominance in the photographic trade. Given its professional division's similar tenure in the motion picture industry, it's likely the arrival of the familiar yellow and red logo on professional and broadcast video software, and later on hardware designs, will exert a palpable market impact.

Initially, Kodak will offer professional and broadcast grade videocassettes in both Beta and VHS half-inch formats, as well as in three-quarter-inch videocassettes under the Eastman name. The company will also market half-inch and three-quarter-inch videocassettes in bulk packaging for duplicators and forecasts the addition of one-inch videotape to its broadcast-quality line by midyear.

As with its consumer videocassettes, Kodak's professional and broadcast products are being manufactured by TDK, with quality control supervised by its Spin Physics division in San Diego, which reportedly worked with the Japanese tape supplier in developing specifications. William Koch, vice president and general manager of the Motion Picture & Audiovisual Markets division, claims both lines of videotape products will excel in reduced drop-outs and overall consistency of performance.

Spin Physics is already involved in

high technology research and development, with such recent products as its SP2000 Motion Analysis System, touted during CES, combining elements of video and computer technology. The SP2000, a high-speed video camera and recorder capable of replicating up to 2,000 complete or 12,000 partial images per second, is already being tested in various motion analysis projects.

Kodak is attributing the decision to develop its pro video line through its professional film and audiovisual arm to the increasing technical and creative interaction between film and video media. Electronic imaging is thus seen as a natural next step in its move beyond celluloid and into videotape, making the presence of that arm and the Spin Physics operation logical.

AUDIOPHILE PIONEER

Digital Dentente For Sax?

LAS VEGAS—Could digital audio's most outspoken pro trade critic be mellowing? That's the prospect suggested by comments from veteran producer, engineer and disk cutter Doug Sax during a Consumer Electronics show panel here Jan. 7.

Sax, long a proponent of direct-to-disk recording and an audiophile pioneer through his Sheffield Lab label, has previously mounted vocal opposition to digital audio systems in general and the Compact Disc in particular. Among his more visible efforts were critiques published in Billboard and other professional publications, as well as letters disseminated to key industry label and studio executives.

Thus, Sax raised eyebrows here when he signalled current talks with potential CD manufacturers regarding release of Sheffield Lab titles in the laser-read digital format. Although he took the opportunity to knock Sony's professional two-channel digital recorder, the 1610, as the CD submastering standard, Sax admitted he's been talking with JVC about utilizing its digital processors should he commit to releasing CD product from Sheffield.

Sax also confessed to being "shocked" at the accuracy of Sony's consumer market FI PCM processor in replicating master tapes, although he reported some problems in using the device, designed for operation with half-inch VCRs, for live recording.

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New Tannoy Arm In North America

LAS VEGAS—Tannoy, the British loudspeaker manufacturer, is launching a major U.S. and Canadian marketing effort via the establishment of its own factory-backed North American operation.

Offices, product and parts warehousing and a complete service division have been combined with Tannoy's sales function in its new Kitchener, Ontario headquarters. That complex replaces the network of U.S. and Canadian distributors previously used by the company.

Managing director Wib Heuckroth and North American marketing director Bill Calma will be based there. Heuckroth claims service support will be extensive enough to provide parts and service on Tannoy speakers dating back to the early '50s.

Established in the U.K. in 1926, Tannoy has long been recognized there for professional monitors as well as high-end consumer loudspeakers. To buttress its intention of creating a stronger U.S. and Canadian presence, the Ontario base will direct a new network of sales representatives and implement advertising and promotion campaigns.

Tannoy's new offices are at 97 Victoria St. North, Kitchener, Ont., Canada N2H 5C1.

Pro Equipment & Services

Digital Technology Takes The Stand In Its Own Defense

• Continued from page 47

you have to sell is what the industry should rush out to buy?

Defendant: Well, yes, if they want to improve their sound right now.

But we're prepared to continue our own development, if need be.

Prosecutor: Have you sold many machines?

Defendant: Mostly two-track re-

orders, and not as many multi-tracks. But artists and producers who have the inclination to record digitally express a meaningful confidence about the medium. Their belief in

digital audio is displayed best by the fact that they continue to use it.

Spectator I: Many here in the courtroom don't agree with your evaluation of your equipment.

Soundwise, an instrument doesn't necessarily sound as it should to our ears. Mechanically, editing on digital tape can be wearisome, with doubtful reliability. And then, there's the price. Is the industry prepared, in the economic shape it's in now following some lean years, to invest in digital audio at the present high price?

Prosecutor: You see, there is good reason to be reluctant. Unless these uncertainties can be settled, it becomes increasingly difficult to convince a producer, artist, engineer or record company executive to make a commitment to you. There are those who say we're exchanging one set of problems for another.

Defendant: Please, I'd like to answer both you and the court's spectators. We all know this is a new technology, and, as with any intricate new electronic device, there's bound to be some problems. I have to convince you that the tradeoff is worthwhile.

We stand behind our product 100%. Our profit in selling these machines is not great, yet our expenditure in developing better sound for world consumption has been enormous. You certainly can't blame us for the overall economy, and we do have a dedication to sound and to the industry itself.

Spectator II: If I may, I'd like to state on behalf of many of us here today that we have used and will continue to use digital audio technology. We totally agree with the defendant that it easily surpasses analog recording in potential sonic performance, and if someone has had the opposite experience, perhaps there's good reason to examine the specific techniques used. There are drawbacks, but the results are more than satisfactory—and we expect more improvement ahead. Record companies have made their own commitment to digital audio by accepting the digital Compact Disc.

Spectator I: The record companies have committed to the CD, but not to digital technology. Right now, they're scurrying to transfer analog master tapes to digital form for the CD format. Otherwise, there is little apparent desire for true digital recordings, except from within the classical field.

Beyond the dedicated audiophile, who else is really clamoring for true digital product, let alone able to afford it?

Defendant: Rome wasn't built in a day—there has to be a beginning. There will have to be a training period for the consumer as well as for the industry professional.

Prosecutor: About five years ago, there was a general feeling that the timetable for acceptable digital performance was five years in the future. Are we ready now to reset the clock for a future date, so that we can go back to the drawing board and develop a more efficient, acceptable digital method? Or is the "quad" syndrome once more close at hand?

Defendant: Hopefully, it's not the latter case. What we do have in mind is to increase the sampling rate to enable substantial improvement in high frequency information handling, and, of course, to do that as cost-effectively as possible. But that's in the longer term—we know that it's just not feasible to do that now.

For our part, we'll continue to make improvements as rapidly as possible, but digital audio is here now, for everyone. As such, we ask that the Court be realistic at this juncture: don't confuse operator errors with more substantial system defects, and we'll do our best to make use of digital audio easier and more reliable.

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Studio Track

NASHVILLE

At **Music Mill Recording Studio**, **Mel Tillis** is completing overdubs for his upcoming MCA album. **Harold Shedd** is producing the project, with **Jim Cotton** and **Joe Scaife** engineering. . . . Producers **Ricky Skaggs** and **Marshall Morgan** are putting the finishing touches on **the Whites'** next album. . . . **Paul Worley** co-producing tracks with artist **Eddy Raven** for upcoming RCA album. Morgan is behind the board. . . . Shedd producing overdubs on **Glen Campbell's** new Atlantic America album, with Cotton and Scaife at the controls. . . . **Jack Eubanks** producing an album by **Craig Southern** for Casino, with **Paul Goldberg** engineering. . . . Eubanks also co-producing new project with artist **Michelle Scott**. **Lou Bradley** is engineering. . . . **Kathy Mattea** cutting Mercury tracks with producers **Byron Hill** and **Rick Peoples**. Cotton and Scaife are behind the controls.

At **Sound Emporium Studios**, **Rhondda Jones** cutting Epic tracks with producers **Tony Migliore** and **Jim Williamson**. Williamson and **Cathy Potts** are engineering. . . . **Quentin Stacy** cutting his debut album for the Phonorama label with producers **Ron Demmans** and engineer **Mike Poston**. . . . **Steve Green** recording gospel tracks for Sparrow, with **Greg Nelson** producing and **Billy Sherrill** engineering. . . . **Brentwood** finishing LP, with **Rich Alves** producing and **Gary Laney** behind the board.

Southern Exposure cutting tracks at **Woodland Sound Studios**. **Dal Clark** and **Jerry Watson** are co-producing, with **Tim Farmer** at the controls. **Ken Criblez** is seconding. . . . **The Oak Ridge Boys** are in with producer **Ron Chancey** and engineer **David McKinley**, cutting overdubs for their next MCA single. . . . **James & Michael Younger** cutting with producer **Chancey** and engineer **Les Ladd**. . . . Producer **André Montell** mixing **Archie Dale's** Nashville album, with Criblez handling engineering. . . . Mastering at Woodland includes projects by **Gail Davies** and **Little Roy Lewis** with engineer **Denny Purcell**.

LOS ANGELES

Patrice Rushen is doing overdubs for her new album on Elektra at **Conway Recording Studio** with **Charles Mims** and Rushen co-producing. **Peter Chaikin** is engineering, with **Jeff Stabbins** seconding. . . . A&M act **the Valentine Brothers** are finishing an album. **Jerry Brown** is engineering, with assistants **Csaba Petocz** and **Stabbins**. The act is self-produced.

At **Larrabee Sound**, **O'Bryan** tracking a new album produced by **Don Cornelius** and engineered by **Barry Rudolph**, with assistance from **Toni Greene**. . . . **Jimmy Jam** and **Terry Lewis** are mixing the new **SOS Band** single. Rudolph is at the controls. . . . **Ross Bagdasarian** is producing the new **Chipmunks** album with engineer **Randy Tominga**. **Brad Coker** is seconding. . . . **Kent Jordan** is tracking a new album for CBS with producer **Stanley Clarke**. **Erik Zobler** is engineering. . . . Producer **Will Crocker** is mixing Japanese act **Matsubara** with engineer **Sabrina Buchanek**.

Bill Osborne is producing **J.W. Wade** for Larc at **Skip Saylor Recording**. **Jon Gass** is engineering, with **Tom McCauley** assisting. . . . **Psychobud** is mixing and EP for Enigma Records. **Joseph Marx** and **Ethan James** are producing, with Gass behind the console. . . . A&M artist **Gary Taylor** is recording self-produced tracks with Gass at the board.

Producer **Jorge Newbery** is cutting EP tracks on **Killroy** for Upstart. Gass is engineering. . . . **Secret** is mixing their upcoming album with producer **Guy Spells**.

ELSEWHERE

At **Kajam Recording Studios** in **Sladwyne Pa.**, **Nick Mundy** is cutting self-pro-

duced tracks for Motown with engineer **Mitch Goldfarb**. . . . **Beru Revue** is cutting single tracks produced by **Bcb McCafferty** and **John Sachs** for Straight Face Records. **Joseph Alexander** engineered the tracks. . . . **John Eddie & the Front St. Runners** are laying tracks with producer **Eddie** and **Goldfarb**. Goldfarb also engineered the tracks.

. . . **Brave New World** cutting new EP with producer **Steve Dcughty**. Alexander is behind the board.

At **Audiograph Productions** in **Okemos, Mich.**, **Tsunam** is laying down tracks for their debut single, with **David Tsunami** producing and **Glenn Brown** engineering.

Final touches are being put on **Tommy**

Bell's upcoming Gold Sound album at **RMS Studio** in **Las Vegas**. It's being produced by **Tommy DeVito** and engineered by **Bob Lentini**.

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

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New LP/Tape Releases

Continued from page 32

- STREISAND, BARBRA**
Greatest Hits, Vol. 2
CD Columbia CK 35670 (CBS).....no list
- THUNDERS, JOHNNY**
Diary Of A Lover
LP PVC 5907 (JEM).....\$9.98
CA PVCC 5907.....\$9.98
- VARIOUS ARTISTS**
Audio Video Soundtrack Masters
LP Passport PB 6028 (Jem).....\$9.98
- VARIOUS ARTISTS**
Greatest Hits From The Jukebox
LP Epic FE 39170 (CBS).....no list
CA 6ET 39170.....no list
- GAYNOR, GLORIA**
I Am Gloria Gaynor
LP Silver Blue FZ 39267 (CBS).....no list
CA FZT 39267.....no list
- VARIOUS ARTISTS**
Rocky Horror Audience Participation
LP Ode 1026 (JEM).....\$9.98
- VARIOUS ARTISTS**
The World's Worst Records
LP Rhino RNL 809.....\$8.98

JAZZ

- MAXGROOVE**
Dreamstreet
LP Jazztown MR 103.....\$8.98
- MIXON, DANNY**
Mixin' With Dixon
LP Cinderella DM8 19.....\$8.88

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- KANAWA, KIRI TE**
Verdi & Puccini; Arias

- John Pritchard, London Phil. Orch.**
CD CBS Masterworks MK 37298 (CBS). no list
- LICAD, CECILE**
Rachmaninoff
Chicago Symph. Orch., Abbado
LP CBS Masterworks IM 38672 (CBS) no list
CA IMT 38672.....no list
- LIN, CHO-LIANG**
Mendelssohn: Violin Concerto in E minor; Saint-Saens: Violin Concerto 3 in B minor
Philharmonica Orch., Tilson Thomas
LP CBS Masterworks IM 39007 (CBS)no list
CA IMT 39007.....no list
- MA, YO-YO**
Shostakovich, Kabalevsky
Cello Concertos Nos. 1
Philadelphia Orch., Ormandy
CD CBS Masterworks MK 37840 (CBS). no list
- RAVEL, MAURICE**
Bolero
- Orchestre Nationale de France, Maazel**
LP CBS Masterworks IM 37298 (CBS)no list
CA IMT 37289.....no list
- STERN, ISSAC, & ALEXANDER**
Enesco, Brahms, Schumann & Dvorak
LP CBS Masterworks M 39114 (CBS) no list
CA MT 39114.....no list
- WAGNER, RICHARD**
Orch'l Music From "The Ring"
New York Phil., Mehta
CD CBS Masterworks MK 37795 (CBS). no list

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New Video Releases

Continued from page 35

- THUNDERING TRAIL**
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- COLD RIVER**
Suzanne Weber, Pat Petersen
CED CBS/Fox Video.....\$19.98
- THE DARKENING TRAIL**
See The Battle
- GET THAT GIRL**
Richard Talmadge
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- THE GONDLIERS**
Keith Mitchell
Beta & VHS CBS/Fox Video.....\$49.98
- THE HOSPITAL**
George C. Scott, Diana Rigg
CED CBS/Fox Video.....\$19.98
- HUMAN EXPERIMENTS**
Linda Haynes
Beta & VHS Vestron Video.....no list
- INVITATION OF A GUNFIGHTER**
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CED CBS/Fox Video.....\$19.98
- BILLY JOEL: LIVE FROM LONG ISLAND**
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- LADY TAKES A CHANCE**
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- A MAN CALLED HORSE**
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- PORKY'S II: THE NEXT DAY**
CED CBS/Fox Video.....\$19.98
Beta & VHS.....\$79.98
- RUDDIGORE**
Vincent Price, Keith Mitchell,
Sandra Duggdale
Beta & VHS CBS/Fox Video.....\$49.98
- WHOOPS APOCALYPSE**
John Cleese, John Barron, Richard Griffiths
Beta & VHS Pacific Arts Video.....\$59.95
- WOMAN IN THE DUNES**
Eiji Okada, Kyoko Kishida
Beta & VHS Jef Films.....\$59.95

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Photo by Chuck Pulin

AUREVOIR—New Polydor act Bon Jovi films their "Runaway" video, a post-atomic war tale of a girl with pyrokinetic powers, at the Silvercup Studios in Long Island City, N.Y. The clip was produced by Robert Mont and Nathan Weiss of Robot Productions and directed by Mike Cuesta.

Video Music Programming

Continued from page 32

- Carly Simon, "Hello Big Man," Warner Bros.
- Sons Of Heroes, "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
- Tommy Tutone, "Get Around Girl," Columbia
- Monte Video, "Shoop Shoop," Geffen
- Wendy & the Rockets, "Play The Game," Oz/A&M
- Yello, "Lost Again," Elektra

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'Crossover' Facing Tough Battle Filmmakers Seek Distributor For Saga Of Salsa Singer

By ENRIQUE FERNANDEZ

NEW YORK—Will "Crossover" cross over? The film about the struggles of a salsa singer, played by singer/songwriter-turned-actor Ruben Blades, is nearly finished, but as of this date no distributor has picked it up. As with Latin music, which is what the movie is all about, no one in the mainstream industry seems to know quite what to do with it.

In a good example of art and life imitating one another, "Crossover" dramatizes the fighting spirit of Latin talent and the spirit of the filmmak-

ers themselves and their star. Actually, music may well be ahead of film, for Ruben Blades has recently signed a recording contract with Elektra Records for both Spanish- and English-language product, a new crossover venture by the label.

The film has been produced and directed by the team of Latin filmmakers who a few years ago earned critical acclaim with the Spanish-language feature "El Super," which is still a staple of the art-house and college circuit. Their hope for "Crossover" is much wider distribution, given the appeal of its star, the music scene it portrays and the English-language dialogue.

Blades, along with producer Manuel Arce and director/screenwriter Leon Ichaso, collaborated on the film, recruiting friends and associates in the New York Latin music industry to participate. Veteran percussionist Virgilio Marti, noted salsa band Conjunto Libre, recording engineer John Fausty, pianist/composer Marco Rizo and the dance association Aida's Bailadores were among those who donated time and energy to this project.

"We figured if we didn't do it our-

selves, no one else was going to," says Ichaso, who had given up on the chance of a studio backing the film. His hope is that once it's in the can, distributors—perhaps the very studios he felt would not be interested at first—will grab it.

Producer Arce explains that they became interested in making this film when they realized that no one had captured on film the color and energy of the New York Latin club scene—the *cuchifrito* circuit, as it's called after a popular Puerto Rican snack food. The film was shot entirely on location in these clubs, apartments and streets in Spanish Harlem, recording studios and various New York locales, including Coney Island.

Rough cuts of the movie have been screened for potential distributors, and there has recently been talk of a tie-in with a Broadway musical project of the same theme. But "Crossover" 's struggles are not over.

"All the incidents in the film are based on fact," says Ichaso. "It's a composite of the fights for survival and fame that Latin artists must wage. And our own struggle as filmmakers is part of it."



CROSSOVER DREAMIN'—Elektra recording artist Ruben Blades, who stars in the film "Crossover," leads his *Seis dal Solar* at a recent show in New York.

Notas Grammys Take Step Forward

The nominations for the three Latin Grammy categories this year represent a major step toward the recognition of the Latin record industry's importance and the role Latin music is playing in the overall American music scene. Although the creation of a Latin category in the NARAS awards several years ago signalled an increased awareness of this field, the nominations and winners often reflected—with notable exceptions like Eddie Palmieri and Tito Puente—the tastes of the non-Latin recording community, not those of Latin artists, Latin recording personnel or the Latin public.

This was understandable. Latin music's impact on American jazz generated an exciting subgenre, Latin jazz, and it was this kind of music to which non-Latins related best. Most Latin Grammy winners have been either Latin jazz talent or the kind of Afro-Cuban music that impacted on jazz in the first place, and which since the late '60s has gone by the name of salsa. It's a great sound, but it's not the whole picture.

By tripling the Latin category, NARAS has not only tripled the weight of Latin music in its estimation, but has provided a way for the different forms of Latin music to compete within sensible boundaries. In the past, the voters were stuck with an apples-and-oranges situation where MOR ballads, funky Afro-Caribbean beats and mariachi bands would be lumped together. The new categories—Latin pop, tropical and Mexican/American—solve this problem. Now it's the voters' turn to decide which three are best.

Where do Menudo fans turn when they've outgrown the kiddie beat? One obvious answer is Spanish-language rock, and that's where A&M has positioned young Mexican artist Antonio de Jesus. A Herb Alpert discovery, de Jesus specializes in rock ballads and straight rock. He'll be performing at New York's Xenon this month.

Jose Feliciano will perform at the Felt Forum in New York on Jan. 29, presented by Tejada Talents... Ralph Mercado Management will help coordinate a salsa show to be taped at the Hollywood Palladium for the syndicated English-language Latin music tv show "Bravisimo." Artists include Celia Cruz, Ray Barretto, Adalberto Santiago, Oscar D'Leon and Yomo Toro... Tito Puente will be appearing at the annual Latin Carnival in Helsinki late this month... Marco Antonio Muniz is receiving the Album de Oro award from the magazine of that name... Celia Cruz, Hector Lavoe and Jose Alberto are recording new albums: Celia with Tito Puente and Justo Betancourt for Tico Records, Hector for Fania and Jose Alberto for Sono Max Records... After experimenting with Brazilian rhythms and Latin pop, Willie Colon may be going back to salsa's funky roots. His forthcoming Fania album is said to be a hard-edged display of the band-leader's growing singing talent.

★ ★ ★

The International Academy of Latin Recording Artists has named its officers for the New York chapter: Peter Terrace, president; Tito Puente, executive director; Max Salazar, first vice president; Harriet Wasser, vice president; Linda Rios, secretary, and Zorina Quinos, treasurer... The Alliance of Latin Artists Society is joining other organizations in the Voter Registration Power campaign.



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Tropical Festivals In Gotham

NEW YORK—This city's tropical music fans will get to indulge their musical tastes in the next two months with two monster concerts of salsa and merengue. Jose Tejada's sixth Carnaval del Merengue on Feb. 10-12 and Ralph Mercado's Salsa-Rengue Festival on March 16 will bring some of the hottest talent in Latin tropical music to New York.

The Carnaval del Merengue, to be held at the Beacon Theatre, will feature Wilfrido Vargas, Bonny Cepeda, Anibal Bravo, Los Kenton and Aramis Camilo, all from the Dominican Republic, plus Millie, Jocelyn y Los Vecinos and Ballet Quisqueya from New York.

Mercado will be presenting the Salsa-Rengue Festival at Madison Square Garden, which has been the traditional venue for his salsa concerts. The change in name and the increase of merengue artists is seen as sign of the increasing weight of Dominican merengue in what used to be a salsa-dominated market.

Survey For Week Ending 1/21/84

Billboard® Special Survey Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	6	WILFRIDO VARGAS El africano, Karen 75	1	1	ANTONIO DE JESUS Juntos, AM 7005		
2	5	MENUDO A todo rock, RCA 7241	2	4	LOS BUKIS Mi fantasia, Profono 3122		
3	1	JOSE JOSE Secretos, Ariola 6000	3	2	JOSE JOSE Secretos, Ariola 6000		
4	3	EL GRAN COMBO La universidad de la salsa, Combo 2034	4	9	ROCIO DURCAL Entre tu y yo, Ariola 6004		
5	0	ORQUESTA LA SABROSA Los 12 exitos del merengue, Salsoso 1001	5	3	MENUDO A todo rock, RCA 7241		
6	2	VARIOS ARTISTAS Lo mejor del ano, CBS 80358	6	6	JUAN GABRIEL Todo, Pronto 0706		
7	7	PIMPINELA CBS 11317	7	0	VARIOS ARTISTAS Lo mejor del ano, CBS 10341		
8	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305	8	14	LOS CAMINANTES Especialmente para usted, Luna 1098		
9	0	MILLIE Y LOS VECINOS Avantgarde, Algar 39	9	10	JOSE LUIS RODRIGUEZ Ven, CBS 30305		
10	4	OSCAR D'LEON El sabor de Oscar, TH 2263	10	12	PALOMA SAN BASILIO Grandes exitos, CBS 80370		
11	8	VARIOS ARTISTAS Entre amigos, Collectors Gold 527	11	5	LOS DIABLOS Endiablamente romanticos, Girol 1003		
12	13	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	12	7	JULIO IGLESIAS En concierto, CBS 50334		
13	12	CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522	13	0	ROCIO JURADO Por que me habras besado, RCA 7243		
14	0	ANIBAL BRAVO El africano, Kubaney 40019	14	0	LOS KINOS Mar Int'l 141		
15	9	COSTA BRAVA Seguimos de costa a costa, Profono 3114	15	0	LOS DIABLOS 15 exitos, Girol 1004		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	1	MENUDO A todo rock, RCA 7241		
2	2	ROCIO DURCAL Entre tu y yo, Ariola 6004	2	2	JUAN GABRIEL Todo, Ariola 0706		
3	9	WILFRIDO VARGAS El africano, Karen 75	3	7	JULIO IGLESIAS En concierto, CBS 50334		
4	3	ROCIO JURADO Por que me habras besado, RCA 7243	4	5	ANTONIO DE JESUS Juntos, AM 37005		
5	0	WILLIE CHIRINO Subiendo, TH 2268	5	9	JOSE LUIS RODRIGUEZ Ven, CBS 30305		
6	8	HUGO BLANCO De fiesta, WS Latino 4162	6	8	LA MAFIA Mafiamania, Cara 053		
7	6	MILLIE Y LOS VECINOS Avantgarde, Algar 39	7	10	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357		
8	5	VARIOS ARTISTAS Lo mejor del ano, CBS 10341	8	15	ROCIO DURCAL Entre tu y yo, Ariola 6004		
9	0	HANSEL Y RAUL TH 2271	9	0	SERGIO Y ESTIBALIS Agua, RCA 7229		
10	0	ANTONIO DE JESUS AM 37005	10	3	MENUDO 14 exitos navidenos, Profono 1405		
11	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305	11	0	LORENZO ANTONIO Busco un amor, Musart 1844		
12	7	CELIA CRUZ 14 grandes exitos, Profono 1404	12	14	MENUDO Una aventura llamada Menudo, Profono 9094		
13	0	RICCHIE E POVERI Mama Maria, Musart 14530	13	0	MERCEDES CASTRO 15 exitos, Musart 1007		
14	15	EL GRAN COMBO La universidad de la salsa, Combo 2034	14	0	CAMILO SESTO Amanecer 84, Ariola 6009		
15	0	ANDY MONTANEZ Tania y Andy, TH 2256	15	0	CHELO 15 exitos, Musart 1006		

Chevy Confident Of Continued Success

By PHILLIP HILL

PARIS—Despite the stifling aura of economic recession hovering over the record industries of most countries, Bernard Chevy, commissaire general of Midem, is confident that his 1984 event in Cannes will ride out the difficulties.

"Midem has not suffered from the music business crisis," Chevy says. "The event is, if anything, more stable than ever before. And it's been profitable since the third in the long series."

With just a couple of weeks to go, the Midem organization here was predicting that the number of companies exhibiting this year would be around 1,400, the same as last year. The total has been relatively stable, between 1,200 and 1,400, since 1978, according to Chevy.

Future expansion of Midem could depend on the success (or failure) of Chevy's latest brainchild, the creation of a separate International Radio Program Market within the structure of the main event.

Says Chevy: "There are a great many countries where radio is going through a real boom period, an era of fast coverage and development. Local radio is now a fact of life in

France, for instance, and there are a lot of stations producing programs for which they need material. The same situation, on an even bigger scale, has existed in Italy for several years. So it's very important indeed that we should create a marketplace showcase for radio programs."

Record companies are watching the development of a formalized radio program market with interest, particularly executives with French companies or French subsidiaries of the multinationals. FM stations in France, some legal, many not, have mushroomed over the last two years. The question of royalties on packaged programs sold to stations has not been satisfactorily sorted out, and this is set to be a key debating point at Midem.

Roger Maruani, managing director of Barclay France, says: "There is no agreement by the radio stations, nor the syndicates who want to sell programs. They must come to terms with us, the record industry, over use of our product. We'll be seeing the syndication companies at Midem; they can't really afford not to be there."

Chevy says the new Midem division "won't be a MIP-TV at this stage, but we already have the BBC,

ABC, NBC and SPER, the Italian radio network, on the register. The Americans are generally supporting the move to put this new emphasis on radio programming within the Midem structure."

One seminar will deal with international programs and programming in general. A group of radio professionals will try to determine which programs sell best in a worldwide sense and which have been seen to have less marketing potential. They'll discuss music in detail and try to assess whether, as a longterm bet, it is an essential ingredient in world radio or whether other areas, such as sports or drama, have stronger prospects.

Another seminar lined up by Chevy will look at legal and contractual matters. A provisional list of participants includes Tom Burchill of RKO Radio, Aidan Day of Ampli-city U.K., Roni Abitol of RMC in New York, Tom Rounds of Watermark Radio, Guy Mazzeo of the Canadian Broadcasting Co. and Hugh Howse of the BBC.

For many record companies, however, the radio market section of Midem will be of marginal interest only. Alain Levy, president of CBS France, says: "Radio doesn't interest us in a direct sense. What we're more inter-

ested in are the live performances which have become a built-in part of Midem, for that adds up to excellent public relations for the artists involved and for their product.

"Midem is good for the business in that it offers that opportunity to showcase talent in a setting where the major record companies are talking on even terms with the independents."

Chevy stresses that the galas will again be a key part of the Midem week. The show set for Jan. 26 is particularly important, being a joint production by Midem and WDR, the Cologne-based television channel in West Germany, of the leading German rock program "Rockpalast," taking place for the first time outside its home country. The package will be sent out through the full Eurovision network, which links most West European territories.

Midem Classique, the classical marketplace, was reintroduced last year and rated a success by Chevy, who says some 1,500 individual participants were listed. The formula this year will be the same, with four concerts planned for each day and the final production shown live on FR3, France's third television chan-

nel. Pierre Vozlinsky, artistic director of Midem Classique, has also put together a schedule of some 15 debates and presentations.

The BBC, as it did last year, is making a major effort at Midem. The corporation is looking to collate 350 hours of new material through 1984, and Midem action is expected to yield a worthwhile harvest with the new emphasis on radio wares. From the U.S., ABC plans Midem announcements of various new programs, including an "American Top 40" package and a "Country Soundtrack Of The Sixties."

In general, Chevy exudes a confident air. He insists Midem Classique will become a fully established feature, and he's equally sure about the radio program sector being an expansion area. His first excursion into the exhibition field in the U.S., in Miami last year, will be repeated he says, adding, "Next time it'll be some 50% bigger."

Amid the successes, though, there is the inevitable failure. Mijid, the first video game and personal computer show, held separately from the main Vidcom last October, will be re-integrated into the main event this year, admits Chevy.

Most West German Executives Remain Enthusiastic

By WOLFGANG SPAHR

HAMBURG—Feelings about the pros and cons of Midem participation run high in the West German music business. But despite all the critics, most of whom are carping about the high cost of taking part and the layout "confusion" of the main exhibition hall, most executives seem to agree that it makes good business sense to be in Cannes.

Such companies as Teldec and Bellaphon haven't booked stand space this year. But many top music publishers still consider Midem a key place to be both seen and heard.

The Midem classical section, re-introduced at the 1983 event, gets little positive reaction from the Germany industry. It appears certain that few

recording or publishing companies will be separately represented in it this year.

Berlin-based music publisher Andreas Budde, of Budde Music, hangs on to the now traditional line of thinking that has Midem ringed in the calendar as "a good opportunity" to meet many affiliates in one place within a few days. But, he adds, "I feel fewer and fewer major deals are actually signed there."

Budde is no fan of the newly built Palais. He says the layout offers less opportunity for quiet and relaxed business conversation than the old Palais des Festivals, about half a mile along the seafront. Budde thinks the atmosphere in the new hall is generally "very bad."

"These are the reasons we opted

out of taking a stand in 1983 and why we don't have one this year," he says. "On the financial side, I think it's sheer impudence that nowadays a company can only book four people on a registration, thereafter having to pay new booking stand fees for each extra group of four."

Bellaphon Records chief Branko Zivanovic talks of "bad experiences" in the new Palais, bad enough for him to turn down stand space this year. "But I'll be there, hoping to make contacts with the international independent labels and talk with freelance producers who have anything worth buying," he says.

On the other hand, Herbert R. Kollisch, managing director of Intercord, remains enthusiastic about the business opportunities available at

Midem. "Believe it or not, and I know the knockers don't agree, there are still plenty of possibilities of buying hit material in Midem," he maintains.

"We're there with two a&r section executives. Our export division is also strongly represented, for we've proved time and time again that Midem gives us the chance to tie up new deals with foreign firms. At the top management level, contact with license partners is all-important."

But Intercord is not booking stand space. The corporate view is that there's an uneconomic balance between the cost and the trade potentials.

For Michael Karnstedt, Peer-Southern's European chief, Midem remains the only music fair of real

importance to the world music business, "despite all the crises." He says: "There are always openings for sub-publishing deals with smaller production companies and publishers. But at the root of it all is that one word 'contact.' You can make and cultivate contacts."

Traditionally, the Peer-Southern group has an annual full-scale meeting at Midem with managing directors of its European branches. But, observes Karnstedt, "I'd appreciate it more if the Midem organizers concentrated more fully on the pop side of our business instead of chasing off in other directions that are supposed to compensate for lack of interest elsewhere."

Hans Blume, managing director of Intro, sees trading in masters as the most important aspect of Midem these days. The company plans to stress product from such 1984 acts as the Twins, Slip and G.G. Anderson, plus new studio packages from the established Frank Farian.

Roba chief Rolf Baierle rates Midem "the most important date of the year." His team is in Cannes on behalf of acts like Vitesse, the Shorts, Viva and Udo Lindenberg. Says Baierle, "Because we've now linked up our offices from Benelux, Germany and Switzerland, we're able this year to make decisions for bigger areas. That's a clear advantage."

Another German executive who remains firmly loyal to Midem as the key event of the year is Goetz Kiso, managing director of Intersong. "But that's not to say I've no criticisms. I'd appreciate it if it could be made easier to track down the firms that are attending but don't have stand space. It's for Bernard Chevy, as organizer, to ponder the way fewer stands are being rented while more and more meetings take place in hotel lobbies."

Intersong is looking to set up worldwide deals for the Masquerade hit single "Guardian Angel." Says Kiso: "Midem doesn't change much, really, from the old format. Meetings, listen to music, the Martinez bar, meetings, listen to music and so on."

George Hildebrandt, head of
(Continued on page 60)

Japanese Have Mixed Feelings About Meet

By SHIG FUJITA

TOKYO—Some big-name representatives of the Japanese music business will be at Midem again this year, while others have opted out. Some are very much in favor of the new festival exhibition hall, while others are convinced that it is a confusing architectural "mess," making business meetings a problem.

Definitely signed on at Cannes this year are: Misa Watanabe, president of Watanabe Music Publishing; Ichiro Asatsuma, managing director of Pacific Music Publishing (PMP); Kay Ricketts, vice president of Taiyo Music, and Joe Miyazaki, manager of Shinko Music's international division.

But not on the visiting list are: Shichio Kusano, president of the Music Publishers' Assn. of Japan and of Shinko Music; Tats Nagashima, president of Taiyo Music and Thunder Music, as well as Polystar Records; Mamoru Murakami, president of Nichion, and Shoo Kaneko, managing director of Victor Musical Industries.

Opinions here are sharply divided concerning the new Palais des Festivals. Most of those who were at Midem last year say the new venue is

confusing, the layout difficult in terms of locating booths and meeting people. But PMP's Asatsuma praises the new site as "very functional," with a better layout once the design is understood.

In the absence of Kusano, Misa Watanabe will be leading the MPA delegation of more than 30 people. She says that, in addition to her Midem activities, she is attending a meeting of the worldwide International Federation of Popular Music Publishers (IFPMP) to explain the implications of the Japanese record rental law, which is scheduled to go into effect June 2. Various details, including the charge that record rental shops will be required to pay, have yet to be worked out, but the basic legislation moves will be outlined.

Watanabe takes the line that Midem is no longer as "colorful" at it was back in 1978, when a Japanese contingent of 100 went to Cannes and Watanabe Music staged "Gala Japonaise" with singer Kenji Sawada as the star.

But she says that while it is not possible to do business at Midem as in earlier years, there are other benefits. She recalls that it was at the 1982 Midem that the meeting in Japan between the Music Publishers Assn.

and the National Music Publishers Assn. of the U.S. was first discussed. Details were finalized the following year, and around 15 top NMPA names, including company presidents Irwin Robinson (Chappell/Intersong), Al Berman (Harry Fox Agency), Mike Stewart (CXBS Songs), Sam Trust (ATV Music) and Ralph Peer II (Peer-Southern) made the trip to Japan last March, along with ASCAP president Hal David.

Watanabe says that most of her international repertoire staff won't be looking in on Midem this year because they are busy preparing for upcoming tours of Japan by Duran Duran, Chicago and Alcatraz.

PMP's Asatsuma says that Midem is still a key place for doing business, and that as yet there's nowhere better. "It has to be worth it to go there just once a year, saying hello to business associates. Contacts are all important in our search for new stars and new songs." Asatsuma is going on to France and the U.K. after Midem, and possibly also to Italy, before stopping at Los Angeles on his way back to Japan.

Kay Ricketts, vice president of Taiyo, called in at Los Angeles and New York for business talks before moving on to Midem, where she's

seeking new catalog deals.

Shinko Music's Joe Miyazaki is adamant that the new site is depressingly dark and that it is "difficult to find the people you want to see." As for the shorter run of Midem these days, down to five days, he says: "That makes virtually no difference. A shorter stay means you get down to business faster and find you're accomplishing the same work in a shorter time." But he also feels that Midem today doesn't generate as much excitement as it used to.

Tadao Sekiguchi, manager of Nippon Phonogram's international division, is another Japanese executive to find problems locating booths in the new Palais. He says: "There was a time when it was possible to make one-off deals at Midem. Now it is not, because an artist's average life is shorter and you have to invest so much money in promotion for new artists. My main reason for going to Midem is to exchange promotion ideas with publishing managers."

Sekiguchi will go from Midem to a major Phonogram meet in Amsterdam. The main topic of discussion there will be what kind of artists should be promoted most strongly in the coming year.

British Firms' Participation Greater Than Last Year

By NICK ROBERTSHAW

LONDON—With around 225 companies represented, British participation at this year's Midem shows a slight increase over 1983 levels, an indication both of the U.K. record industry's improving fortunes and of the continuing usefulness of the Cannes market, particularly in the eyes of music publishers and small independent labels.

As usual, however, fewer than half the companies attending will take stand space in the New Palais: only CBS Records among the majors, ATV Music, Chappell, Intersong and CBS Songs among the larger publishers, and Precision, Pickwick, tv merchandisers Ronco and K-tel and a handful of others among the lesser labels. Many companies will instead content themselves with what the Midem organizers call "participation sans bureau," among them WEA, Chrysalis, Virgin, Stiff, Magnet, DJM and Beggars Banquet, and publishers Carlin, WB Music, EMI Music, Heath Levy and Rondor.

The 88 U.K. firms exhibiting benefit from a government subsidy administered each year by the British Overseas Trade Board through the British Phonographic Industry and Music Publishers' Assn. and covering between 60%-80% (the higher figure for first-time exhibitors) of the cost of a four-unit stand. The only conditions are that British goods must be displayed and stands must be continually manned.

Among the most interesting first-time exhibitors is Starblend, a new specialist in direct response concept albums that's about to launch a budget compilation label called Etcetera and will be looking to buy or license suitable material. Managing director Tony Harding says he also hopes to finalize a network of international license deals for Starblend's own material, which includes the digital project "Musical Fantasy," and worldwide sub-publishing deals for the company's catalog of several hundred titles.

"This is our first trip to Midem," says Harding, "but we are taking it very seriously as an opportunity to meet all our clients, and we do intend to finalize deals, not the usual Midem thing where you settle the details when you get home.

"We have a unique service to offer: franchise-style licensing for overseas territories, and a consultancy service where we would help identify and carry through concept projects suitable for particular territories, using our expertise in digital and orchestral recording."

Many of this year's Midem debutants are small indie labels, including Midas, Passion, Kruger/Two's Company, Plezure Records and That's Entertainment. Many other stand-holders are successful indies like Cherry Red, the quickly expanding Zomba group, Sonet, Creole, Heavy Metal Records, or else independent distributors such as Pinnacle, IDS and Spartan.

It is now well-accepted Midem lore that these smaller operations are the ones that stand to gain the most from their five days in Cannes. As Midem's former U.K. representative Jack Kessler puts it: "The old line that we always gave exhibitors is perfectly true: If you are a small indie, Midem can save you a lot of time and money, and you can meet an awful lot of people if you put yourself about. In that sense it can be very beneficial; if you are looking for international contacts of any kind, it's still the place to be."

But, he goes on, "If you are a large or even medium-sized operation that already has those international contacts, and companies like Virgin now have offices all over the world, then it's rather harder to see what tangible benefits you are going to gain from attending Midem."

Kessler himself will be at the event with Kace International Productions, one of the growing number of video music software firms that are taking their search for new material to the South of France. "We're not sure what we'll find, but what we're hoping is to acquire rock and other product for release in Europe or beyond," he says. "Our aim now, after five rock releases, is to expand the scope of the label to include jazz, classical, archive and other areas where we feel there are small but expanding markets capable of development."

Other U.K. video companies attending include Thames Video,

EMI's Picture Music International, jukebox supplier Sound & Light, new promo specialist Why-B2 and, taking one of the largest British stands, the massively backed Videoform Music, which recently paid a reported \$700,000 to acquire a package including David Bowie's "Serious Moonlight" tour. Early releases from Meat Loaf, Kid Creole and Glen Campbell have done well, and company head Mike Heap, former WEA managing director here, hopes to talk with producers who have rights available for the U.K. or, preferably, pan-European markets.

Biggest of all the U.K. stands at 24 units will be the one taken by another lavishly funded operation, Lamborghini Records, with a Contach luxury car on display for executives to drool over. After an accident-prone first year, company president Patrick Mimran and his third managing director, Mike Hurst, have a revamped roster comprising Steve Hackett and four unknown acts to license for all territories outside Italy and, in Hackett's case, the U.S.

British companies seem rather conservative in their attitudes to the extensions of Midem introduced in recent years by Bernard Chevry. Only Chandos among U.K. labels will exhibit at Midem Classique, and of all U.K. broadcasters only the BBC will attend the first International Radio Program Market.

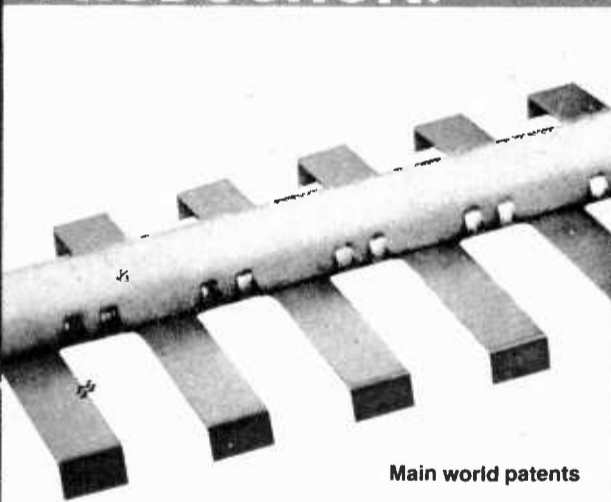
BBC Transcription Services distributes 350 hours of programming a year to overseas stations, about 50%

of the output being music, whether rock, light or serious. "Top Of The Pops" goes to some 40 countries, and a concert hour is issued twice monthly that may be taken by up to 200 stations. Key markets are Australasia, British Forces stations and America, and business manager Ted Dougherty is hoping the international turnout will make the trip worthwhile.

"We'll get a chance to see what's going on," Dougherty says. "And we'll be especially delighted if the Americans come, because we are always anxious to increase our contacts with them." This is understandable in view of the fact that sales to U.S. stations generate real income, whereas sales to some Third World countries barely even cover clearance costs.


British artists figure prominently in the Midem gala lineups, though these are notoriously subject to last-minute change, no-shows, etc. Chrysalis chart-toppers Spandau Ballet are due to play the opening gala on Jan. 22 on the same bill as Joan Baez and Italian star Angelo Branduardi, while CBS's Paul Young and Stiff/Island group the Belle Stars appear Jan. 24 alongside Irene Cara, Ryan Paris and others. Most sought-after seats will certainly be for the Jan. 26 concert however, when Van Morrison takes the stage with highly regarded folk performer Richard Thompson as support. Two performances a night of each gala are scheduled.

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Dutch Trade: Meet's Impact Has Lessened

By WILLEM HOOS

AMSTERDAM—The majority of the Dutch record industry's top executives clearly think that Midem has lost something of its impact as an annual event. But even so, key figures from most record companies and virtually all publishing houses will be there as usual.

The loss of impact is attributed to a variety of reasons. The economic atmosphere, which has had a negative impact on record business energy worldwide, is obviously a major factor. But some executives in Holland feel Midem is somewhat superfluous, especially for those working with the Dutch branches of multinational companies.

One executive offered a typical viewpoint: "I'm going abroad regularly for meetings, so I don't need a Midem to freshen up my international contacts or to see what's going on outside the Benelux region. Midem used to be a trendsetting event. That's no longer true."

There is also the expense of spending time in Cannes, a problem for most European countries with economic problems. But even so, between 100 and 150 Dutch industryites are going to Cannes this year. Quite a few are booked through the Dutch Conamus Foundation, a unit set up to promote national popular music both in the Netherlands and abroad.

For the 14th successive year, Conamus is presenting a free compilation album to Midem attendees, featuring tracks from leading domestic artists under the banner "Music From Holland With Love."

Conamus is linked to the Dutch
(Continued on page 58)

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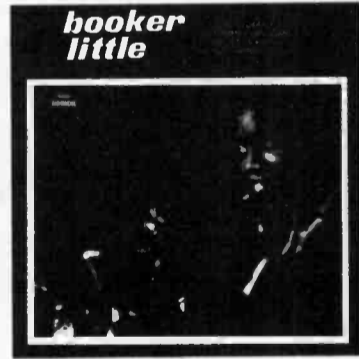
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Most South African Indies Making Trip To Cannes

By JOHN MILLER

JOHANNESBURG—Most of South Africa's independent record and publishing companies, along with one major, are represented by top-level executives buying and selling product at Midem this year.

The trek is now an established part of music business life in this territory. Since the start of the '80s, the independents have grabbed an impressive 40% share of total national sales. Most of these companies are headed by former chiefs of major labels, seemingly disenchanted with the assumption that "big is wonderful."

One indie, the David Gresham Record Co., is one of the best established, having been in business for 10 years. Gresham himself started his association with the South African music business in the '60s, when he was a full-time disk jockey with a pop radio station. After a short spell with a major record company, he quit to build his own production outlet.

The move paid off to the tune of three gold disks in two years. In 1980, he launched a publishing company, Goldgresh, based in Los Angeles. Leading artists, including Glen Campbell, have picked up on his titles.

The Gresham firm represents the Larc, Philly World, Red Bus, Ritz Music and Song For Today labels, distributed via the company, which also has three ethnic labels. Last year, Gresham became the first record company head to sign a recording deal with David Hasselhoff, after the star of the "Night Rider" television series paid a four-week promotional visit to South Africa.

In addition to the publishing, jingle writing and record production/distribution activities to be showcased at Midem, Gresham is now set to buy a 24-track studio and to get into the video distribution field. Ritz, linked with Gresham as a result of last year's Midem, picked up six gold disks for South African sales in 1983.

Hilton Rosenthal, head of Mink, the record company to which Juluka is signed, is visiting Midem to plot European releases of the group's latest album, "Work For All," which went gold within two weeks in South Africa. Mink represents two Australian labels, Wizard and WMDT, which distributes leading acts like Rick Springfield and Fat Larry's Band. Rosenthal has pegged Tear Us Apart, a two-brother team, for special promotion activity at Midem.

Chris Kritzing formed Transistor Music some two and a half years ago after being national product manager with a major company for eight years. His company now derives most of its income from publishing and, along with Terry Dempsey's Angela Music, is one of the main companies in South Africa. On the record side, the first overseas label acquired by the company was the Dutch CNR, followed by the British Albion and Towerbell labels and, from the U.S., Aero Records. John Ireland, a qualified doctor who also operates as a singer/songwriter, is being promoted by Transistor at Midem this year.

A second company, formed around the same time as Transistor, was Principle Records, headed by Peter Cook, another former major company executive. It handles Safan and the British labels Virgin, Charisma and Static. It's also one of South Africa's strongest ethnic labels, with more than 50 local acts on the roster.

Cook plans to launch promotions at Midem for new three-piece outfit Karu, which includes two former

members of the '70s teen-scream act the Bay City Rollers. Also set for promotion is female singer Anneline. Composer Terry Dempsey, one of

the leading names in the South African music business, formed Angela Music 16 years ago, making it the oldest independent in this territory.

His titles have been performed by Cliff Richard, Engelbert Humperdinck, Petula Clark and Tom Jones. Dempsey is launching Miami-based

Cathy Burdick and South African act Stirling & Telling, both produced by him, at Midem.

(Continued on opposite page)

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Breaking The Market Barrier-Can a hot artist in one market be established in another? A case history of how one company is doing it.

Among topics considered

News/International

Italians In Cannes Mostly For Public Relations

By VITTORIO CASTELLI
MILAN—Around 40 Italian record and publishing companies will be at Midem this year, most of them

attending as independent registrants rather than taking up stand space. Notable absentees, for obvious reasons, are the Italian operations of the

multinationals. The Italian independents admit that these days they go to Midem more for public relations than for any

real prospect of setting up major deals. A case in point is CGD/MM, a consistently successful Italian firm. Key CGD/MM executive Adelfo

Forni says: "Our top artists are nowadays being released in most important territories. Maybe we'll talk over contract and license renewal terms in Cannes, but mostly it's an opportunity to talk with old acquaintances or perhaps to expand foreign license business on upcoming acts like Rettore or Cube who have just started being released outside Italy in European territories."

Dischi Ricordi executive Diego Ando says: "Midem surely does provide an opportunity for acquiring evergreen or oldies catalogs. So a big company should send some representatives on the marketing side alongside the creative folk. They're the ones who can spot, better than most, the chances on offer from small independent producers from all over the world."

And that is the reason that the smaller companies in Italy are annually excited by Midem prospects.

Discotto, for instance, is planning to put out some 20 singles by May, but a great deal depends on foreign business drummed up at Midem. Another emerging though small company in this area, a wholesale operation moving over into record production, is Gong, which is at Midem mostly to see what material it can acquire, rather than sell, even though it has a good catalog of its own in the disco field.

Sandro Coppola, president of the Milan-based Delta/Atlas, says: "Now is a very good time for Italian music abroad. Our industry is spreading its wings, and our artists are being well received worldwide. The last Midem gave me 'Sunshine Reggae,' and I'm hoping for the same kind of success this time."

Wholesalers turned part-time record producers Discotto and Gong, have their own stands at Midem, whereas CGD and Ricordi do not. But state-owned Fonit-Cetra has two stands, one for its pop music action and the other one for classical. The company has already set up license deals in most territories worldwide, especially on the classical side, but it believes in the public relations aspect of Midem.

Fonit-Cetra this year has a strong selling point. The company is the first in Italy, and one of the few in Europe, to offer a complete cycle of digital recording facilities, including the new Sony multitrack recorder PCM 3324, a 24-track operation.

South African Firms In Cannes

Continued from page 56

A former independent, RPM, taken over three years ago by Gallo Records, one of the biggest majors in South Africa, is represented at Midem by marketing director Paul Zamek. The company licenses from A&M, Motown, Arista, Ariola, DJM, Ice and Magnet.

A local RPM artist on offer at Midem is singer/songwriter Pierre de Charmoy, a "crossover" country and rock artist. And Karen Haugaard, whose debut album was released here recently, is another big RPM hope for pan-European sales. She sings in Flemish, German and French.

Another company act is Soft Shoes, a four-man song-and-dance team which won a national television talent contest last year and which built wide popularity as support act on tour here with Joe Dolan, Irish entertainer.

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Dutch Trade Says Meet's Impact Has Diminished

• Continued from page 54

composers and mechanical rights organization BUMA/STEMRA, with both directors, Ger Willemse and Jan Verhagen, going to Cannes. The BUMA Fund, connected with the society, is in attendance for the first time and is especially interested in the series of classical concerts within the framework of Midem Classique.

Performances are set from the Dutch Radio Chamber Orchestra, to be transmitted live via the Veronica radio station on Hilversum-4, Holland's classical radio network, and by Ton Koopman's Amsterdam Baroque Ensemble.

The Dutch independent record companies evince the greatest interest in Midem as a showcase, and around 15 of them are represented this year. Some, like Johnny Hoe's Benelux Music Industries (also known as Telstar), which specializes

in Dutch language pop, have decided for economic reasons to stay for just a few days.

A parade horse in the Telstar roster is the Frank Boeyen Group. The group, which had several major Dutch domestic hits in 1983, is now looking for deals for English, German and French covers. Another Telstar act set for major promotion in Midem is newcomer Astrid Marz.

Ric Uirmel, managing director of the Megadisc independent, is pushing Dutch acts Mathilde Santing, Elvira Larson, Giner, Nasmak and Wat, particularly for West German, Austrian and Swiss license deals. And a Dutch regular at Midem is Gert van der Meent, head of Sound Products, who this year is aiming to promote his mid-price classical Fidelio label, launched in 1979.

CNR looks to Midem to help boost the international prospects of the Star Sisters, an outstanding Benelux

success last year. This female trio had a No. 1 single with a medley of old Andrews Sisters hits, produced and projected by Jaap Eggermont, who built an international reputation through his "Stars On 45" medley packages.

Dureco international label manager Frits van Swoll is laying Midem promotional muscle on Dutch singer Vanessa and such local disco acts as Thunderstorm, Lafleur and the Broads. Cees Wessels, managing director of Roadrunner Records, says he believes in the continued potential impact of Midem. Last year he tied up a distribution deal with Neat Records, a U.K. label specializing in heavy metal.

For Chris Hinze and Michel Damen, the two managing directors of Keytone Records, Midem opens up opportunities for U.S. and Japanese deals for the 30-album catalog, which ranges from jazz through folk and

pop to classical. Midem will showcase two new U.S. acts exclusively signed worldwide to Keytone: jazz guitarist Kevin Eubank (who recorded his label debut album in New York recently) and Special Delivery, a six-piece Latin-rock band. Both acts are produced by Hinze.

This is a second Midem stopover for Ramshorn Records, an indie specializing in disco, funk and soul. In Cannes, the label is promoting singer Kelly Page and the groups Sweetness and the Real.

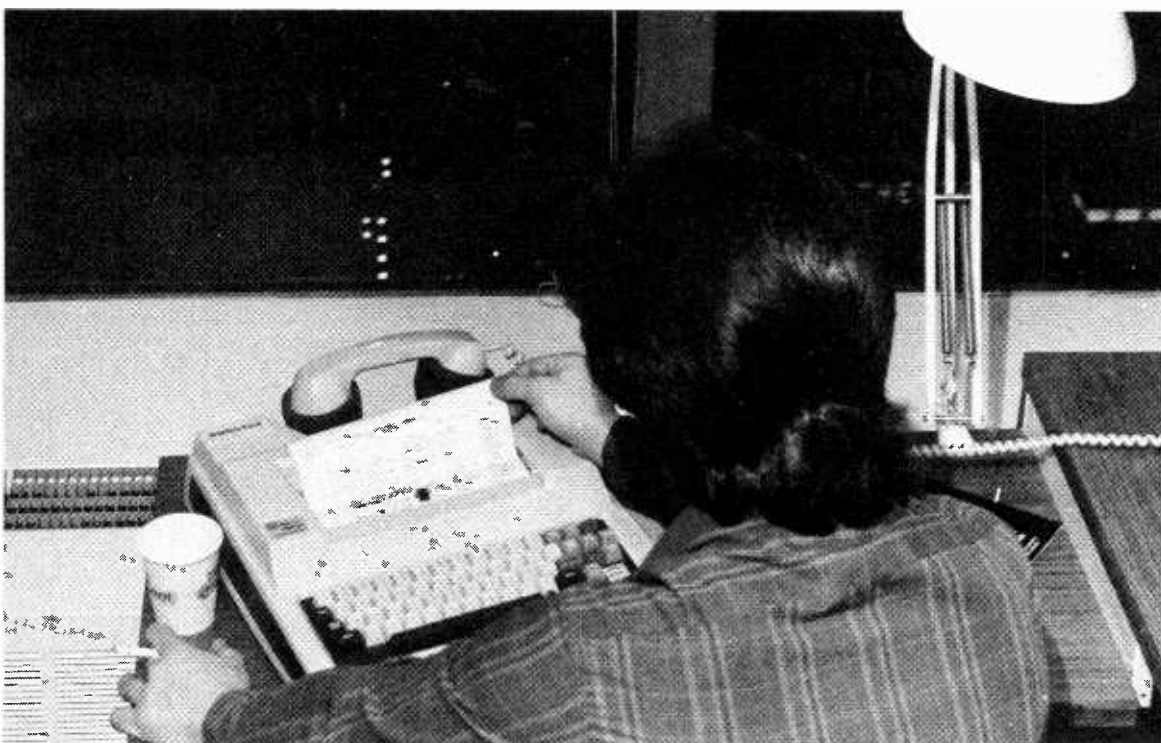
There's special Midem significance this year for Rockhouse Records, specializing in rock and rockabilly but not officially distributed in Benelux since Dutch independent Inelco went bust. The label is also seeking a U.S. deal.

For Boni Records, the emphasis is on three new bands: Master Genius, Digital Emotion and X-Ray Connection. The former's 12-inch debut sin-

gle, "Let's Break," sold a reported 25,000 units in Holland in less than two weeks. Other Boni acts are the Cats, singer Andree and hard rock band Personal.

The list of participating Dutch companies is long. EMI Bovema, is making its first Midem visit in four years, and of prime interest is Dutch group the Shorts, whose single "Comment Ca Va?" sold two million copies in Europe.

Ton van den Bremer, exploitation chief of PolyGram Holland, is representing a long list of Dutch acts, including flautist Berdien Stenberg, rock band Vitesse, disco singer Lisa Boray, disco group Novo Band, hard rock band Picture and new wave act the Mo, all with Phonogram Holland, as well as three Polydor acts: female disco group Risque, singer Daniel Sahuleka and instrumental group Flairick.



JANUARY 21, 1984, BILLBOARD

Sam Hui's Album Is Hot; Hong Kong Trade Is Not

By HANS EBERT

HONG KONG—Despite a two-day boycott by major record dealers, the eagerly-awaited new album by Sam Hui, who is still probably Hong Kong's most popular recording artist, sold more than 100,000 units in less than a week, according to Contec Sound Media (CSM), the label he switched to after a decade on PolyGram's roster.

Despite this exceptional sales splash, however, some executives here are expressing doubt about the health of the local record industry, described as "at the crossroads" by Norman Chang, who heads up PolyGram operations in Southeast Asia.

The boycott was imposed because of "a radical marketing move" by CSM in this turbulent territory. Instead of having the Hui LP, "A New Beginning," distributed exclusively through record dealers, the company marketed it through the major super-market chain Park 'N Shop.

John Chu, CSM managing director, admits that there was "antagonism" from record retailers. But, he adds, "It was a necessary marketing move. We wanted to reach customers who don't like browsing around specialist record shops.

"At Park 'N Shop there's a lot of impulse buying, and we chased that kind of sales. The only problem we've had has been from shoplifters."

Chu plays down the hostility of record dealers. However, the album itself has not been well received by the media, with most critics apparently finding it hard to accept the sudden change in Hui's image projected on the album.

Says Chu: "The whole idea has been to introduce listeners to a more mature artist. The album title underlines this. He's no longer singing to the lower spectrum of our society. He's now much more than a pop singer."

Hui is a leading actor here, and his last few albums have been carefully linked to his movie appearances. But CSM has changed this, too. "We're promoting him first and foremost now as a singer," Chu claims.

To this end, the company has produced three pop videos and a half-hour special by the singer. The album is set for release in "Chinatowns" throughout the U.S. and Canada, as well as in Singapore, through CBS.

But keeping close tabs on Hui, CSM and the album is PolyGram's Chang, who says: "Reaction from the

critics has generally been unfavorable, and it all pinpoints the problems within the Hong Kong pop music scene, an industry certainly at the crossroads.

"No one is signing up new talent. The only people making records are former teen idols who are now all pushing 30. They've become caricatures of their former selves and lost the respect of disk jockeys, the media and the fans."

However, PolyGram has recently signed promising singers Priscilla Chan, Louisa Lai and Monica Chan. And saleswise, the label has come back from a slump and various setbacks, not the least of which was the loss of Hui, to achieve considerable success in recent weeks. Chang claims that Michael Kwan's newest album has outsold Hui's.

A "sleeper" success for PolyGram has been the Taiwan-produced album featuring Julie Sue, one-time resident singer at the Hong Kong Hilton. The LP is titled "Papa, Can You Hear Me Sing?" The title track, written by Hua Tak-Kin, is the theme of the Mandarin movie "The Collector."

Hua Tak-Kin, one of the most popular contemporary songsmiths in Taiwan, created widespread controversy following his defection to China early last year. The official Taiwanese version of Julie Sue's album doesn't include this title track, though a pirated version of the release does. Despite the banning of the one track, claims Chang, the album is one of the biggest sellers in Taiwan recording history.

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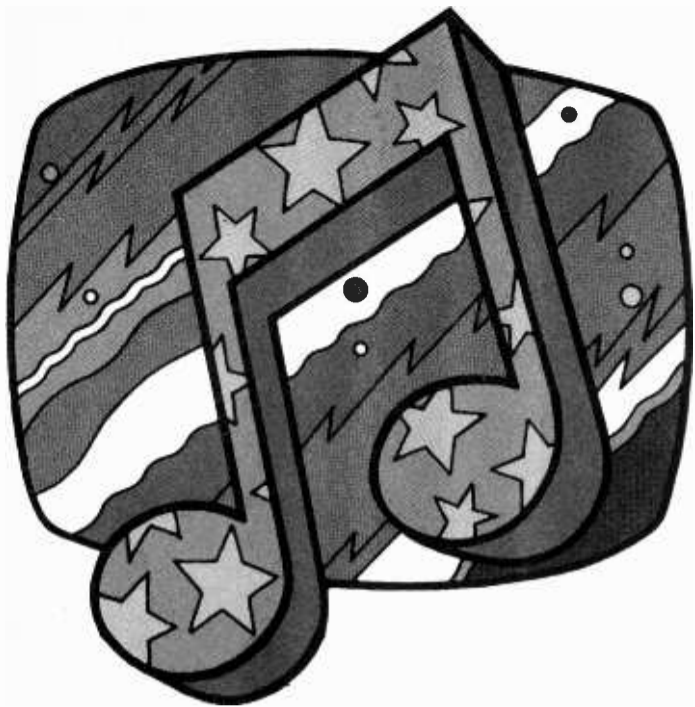
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IFPI Reports Progress On Record Rental

LONDON—Major progress is being made in the worldwide music industry's efforts to control problems created by the rental of records, according to IFPI. And a new IFPI submission is to be used as the basis for a major international conference, attended by all governments belonging to the Berne Union and UCC.

This forward step follows meetings on copyright matters in Geneva in December, organized under the auspices of the International Labor Organization, UNESCO and the World Intellectual Property Organization (WIPO). IFPI delegates were there to emphasize the serious problems facing the record industry.

The IFPI paper on the rental of phonograms and videograms was "warmly received," according to a headquarters statement here. The international conference will recommend model legislation "intended to permit producers of phonograms and videograms to control rental of copies of their works."

In Geneva, four countries, India, Israel, Peru and Yugoslavia, announced their intention to ratify the Rome Convention this year, bringing the total number of countries adhering to 30. And three countries, Czechoslovakia, the Netherlands and Peru, announced that they will ratify the Phonograms Convention.

TDK Study Sees Continued Videotape Market Growth

TOKYO—World production of videotape in 1983 totalled 492 million recording hours, according to figures from leading Japanese manufacturer TDK.

The company predicts 30% market growth in 1984, to 640 million hours, and notes that the 1983 increase was 42%. But TDK warns that the rapid expansion of the market seen in recent years will not be maintained much longer.

Some national markets, however, are still growing very quickly. Demand in the U.S. in 1983 was 75% up at 140 million hours, and a further 44% increase in sales during 1984 is

Germany Study Finds Tape Market Booming

HAMBURG—Some 25% of all West German citizens are purchasers of blank audio cassettes, according to new market research figures from Agfa Gevaert here. Young people constitute the largest consumer group.

Cassettes in the C90 format dominate the market, accounting for almost two-thirds of all blank cassette sales. Chrome dioxide formulations enjoy wide and still-growing support; they represented 60% of total sales in 1983.

However, the metal tapes introduced with such high expectations have failed to achieve significant penetration and still represent only 1.5% of the total blank audio tape market.

likely, according to the TDK projection. Similarly, Japanese demand was 55% up in 1983 at 96 million hours and should grow a further 36% this year to 130 million hours, the company estimates.

Demand for audio tape, by contrast, will be relatively stable, according to TDK. Total worldwide sales in 1983 were equivalent to 1.6 billion C-60 cassettes, 4% up on the previous year, the company says. A further 4% increase to 1.67 billion tapes is forecast for 1984.

In Japan itself, some 190 million audio cassettes were sold last year, 7% more than in 1982, and this year's figure is expected to reach 300 million. But with Japanese cassette recorder ownership close to the saturation level, TDK sees little room for further growth in the demand for tape.

The Japanese giant says its own share of the world markets will be around 28% this year for both video and audio tape. The audio share has remained steady for three years, but the video share will be a couple of points lower than the 30% of 1983.

Most German Executives Are Still Enthusiastic

• Continued from page 53

Chappell in Germany, sees Midem as "something of a phenomenon." He says: "Every year you get those who say they'll never go back again, but check the registration lists and they're all there again."

"It all proves that despite the pessimistic attitudes within the international music market, the men who make the big decisions still think it is important to meet face to face with each other in one venue. There's still creativity all around. You can show it off at Midem."

Hans Sikorski, of the Sikorski music group in Hamburg, admires the ambiance of the Cote d'Azur, "which makes it the most appropriate place in the world for us to meet."

New German Copyright Law

• Continued from page 9

certainly does not provide for anything like adequate compensation for authors and artists. The Bundesrat (second chamber of the West German parliament) seems to be saying, "Copyright, yes; but not too much of it."

"However, the bill is an important first step, and we can only hope that it will, in the medium term, lead to appropriate compensation for rights owners whose works are privately copied and whose livelihoods are seriously endangered by the escalating unauthorized use of their intellectual property."



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PRIDE DOWN UNDER—RCA recording artist Charley Pride, center, accepts a Golden Opal award for sales exceeding one million in Australia. Making the presentation are RCA Ltd. (Australia) managing director Brian Smith, left, and RCA Ltd. product development manager Jim Shipstone.

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News/International

MUSICAL CATALYST DEAD AT 55

Korner 'Fathered' British Blues

LONDON—Alexis Korner, who died here Jan. 1 at 55, probably did more than any other British musician to gain acceptance here for American rhythm & blues music and, in his role as "father of British blues," pioneered the development of a successful, authentic and money-spinning domestic marketplace for the genre.

Dozens of upcoming musicians and singers worked with Korner in the early days. Many of them found superstardom, while catalyst Korner remained in a mainly supervisory role.

At school, Korner's musical hero was boogie-woogie pianist Albert Ammons. His own ambition was to play guitar and sing in the style of his favorite black American musicians. Big Bill Broonzy was a house guest of Korner during a U.K. visit, and the

resultant friendship further fueled Korner's ambition.

He went on to play guitar with the Ken Colyer skiffle group and with Chris Barber. At the end of the '50s, he ran the Roundhouse Blues Club in London's Soho, a meeting place for such visiting American bluesmen as Jimmy Rushing, Sonny Terry & Brownie McGhee and Muddy Waters.

Korner and the late Cyril Davies opened another club, forming Blues Incorporated as the resident group. Rolling Stone Charlie Watts was in the first lineup. Mick Jagger and Brian Jones later enlisted on a part-time basis.

The Stones, in fact, got together to play as deputy band for Blues Incorporated, which was involved in BBC radio work. In yet another club, the

Marquee, which is still operating at a different address, the band played host to such emergent British bluesmen as Graham Bond, Paul Jones (later with Manfred Mann), Eric Clapton and Jack Bruce.

While many of these artists went on to pop/rock/r&b fame and fortune, Korner stayed with the basic blues, refusing to chase new trends. He worked only rarely with bands after the late '60s, but he enjoyed operating as half of a blues/folk duo with bassist Colin Hodgkinson. In recent years, he concentrated on writing and broadcasting.

His aim for four decades had been to further the cause of blues and r&b in Britain and to prove that there were at least some musicians, neither black nor American, who could master the craft.

Mobile 24-Track Studio Arrives In South Africa

JOHANNESBURG—Africa's first mobile 24-track studio has been imported by Priority Records of South Africa from the Zomba Battery Studios, which, in turn, bought the unit from the Record Plant in Los Angeles in November.

Priority was set up this March, when the British-based Zomba group signed a license deal with Moonshine, as it then was known, to distribute the Jive label in South Africa. Prior to that agreement, Moonshine, apart from its many indigenous acts, also had such artists as Hugh Masekela, Letta Mbulu and Caiphus Semenya on the roster. The company also took on distribution of the Island and Stiff labels and, also through Zomba, the Jive Africa label, which records only African artists for international release.

The 24-track mobile studios, an

important addition to Africa's recording facilities, was first taken to Botswana and set up at the holiday resort of Gabarone. Masekela is now set to start work on a new album in the studio in January, with U.S. producer Stewart Levine.

The studio will remain in Botswana at least until the middle of the year. Caiphus Semenya will be flying out from Los Angeles to cut an album in March, and Letta Mbulu will follow.

Ian Fuhr, Priority managing director, says the studio will also be taken to Zimbabwe, Zaire, Zambia and Malawi in search of new talent for local and international release. He says the studio, if not used by Priority artists, will be made available to any foreign act who wants to record in Africa.

ON JAPANESE RELEASE

Country Stars Showcased

TOKYO—A two-album set of international country songs from the '50s performed by veteran Japanese country singers and musicians is being marketed by Toshiba-EMI through its East World label. Though individual Japanese domestic singers in this genre have put out many previous albums, this is the first major locally produced compilation.

Included in the lineup are several Japanese country artists who have appeared at the Grand Ole Opry in Nashville, including yodeler/banjo player Yoshio Ohno and singer/gui-

tarists Jimmy Tokita and Keichi Teramoto. Ohno has been invited back to the Grand Ole Opry in 1984.

The two-record package, "Tokyo Jamboree '83," was recorded live at the "Golden '50s Nostalgia Country Night" at the American Club in September. Toshiba-EMI bid early for recording rights to the Seiya International production.

The record company is hoping for nationwide sales of at least 10,000 units of what it sees as a likely collector's item. Also sought is an export deal with the U.S.

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BRITAIN

(Courtesy of Music & Video Week)
As of 1/14/84

SINGLES	
This Week	Last Week
1	9
2	10
3	5
4	6
5	3
6	35
7	4
8	7
9	8
10	1
11	2
12	11
13	NEW
14	18
15	19
16	14
17	12
18	NEW
19	40
20	17
21	15
22	36
23	32
24	28
25	16
26	13
27	25
28	NEW
29	22
30	33
31	24
32	NEW
33	29
34	23
35	30
36	NEW
37	27
38	NEW
39	NEW
40	NEW

SINGLES	
This Week	Last Week
25	35
26	39
27	31
28	NEW
29	NEW
30	10
31	25
32	40
33	NEW
34	32
35	NEW
36	27
37	NEW
38	NEW
39	30
40	37

CANADA

(Courtesy of The Record)
As of 1/23/84

SINGLES	
This Week	Last Week
1	3
2	4
3	1
4	6
5	5
6	19
7	2
8	9
9	16
10	10
11	13
12	7
13	15
14	NEW
15	8
16	11
17	12
18	14
19	18
20	20

ALBUMS

1	1
2	2
3	4
4	3
5	6
6	5
7	8
8	10
9	7
10	9
11	15
12	11
13	13
14	12
15	14
16	16
17	17
18	18
19	19
20	NEW

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/16/84

SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	7
5	3
6	8
7	5
8	6
9	14
10	9
11	10
12	11
13	NEW

ALBUMS

1	1
2	3
3	5
4	2
5	14
6	7
7	4
8	12
9	6
10	9
11	13
12	17
13	18
14	NEW
15	NEW
16	20
17	NEW
18	NEW
19	19
20	15

JAPAN

(Courtesy Music Labo)
As of 1/16/84

SINGLES	
This Week	Last Week
1	NEW
2	NEW
3	1
4	3
5	2
6	11
7	NEW
8	7
9	9
10	12
11	NEW
12	6
13	14
14	5
15	8
16	16
17	4
18	NEW
19	NEW
20	17

ALBUMS

1	NEW
---	-----

Warner-Pioneer

2	1
3	2
4	6
5	NEW
6	7
7	4
8	11
9	5
10	3
11	10
12	8
13	20
14	NEW
15	NEW
16	NEW
17	9
18	NEW
19	NEW
20	12

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/16/84

SINGLES	
This Week	Last Week
1	1
2	2
3	8
4	5
5	4
6	3
7	6
8	20
9	15
10	7
11	10
12	NEW
13	NEW
14	9
15	17
16	11
17	NEW
18	14
19	19
20	NEW

ALBUMS

1	1
2	10
3	2
4	19
5	4
6	12
7	3
8	7
9	8
10	NEW
11	6
12	14
13	8
14	11
15	15
16	5
17	13
18	17
19	NEW
20	NEW

ITALY

(Courtesy Germano Ruscitto)
As of 1/9/84

SINGLES	
This Week	Last Week
1	2
2	1
3	5
4	3
5	4
6	6
7	8
8	7
9	12
10	13
11	17
12	14
13	NEW
14	NEW
15	NEW
16	NEW
17	9
18	10
19	11
20	16

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 1/14/84

SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	6
5	3
6	4
7	NEW
8	10
9	7
10	NEW

ALBUMS

1	1
2	5
3	2
4	9
5	3
6	4
7	8
8	NEW
9	NEW
10	7

PRS '83 Grants Total \$100,000

LONDON—Maintaining its financial grants to a wide range of musical causes, the Performing Right Society (PRS) here handed out in excess of \$100,000 in 1983 to a total of 90 music-related organizations.

Donations went to composers' competitions and to performers' organizations which include substantial contemporary music in their repertoire, such as the Nash Concert Society. Additionally, PRS helped fund groups which encourage amateur music-making, notably in schools. Charities linked with hospital music and music for the blind also benefited.

26th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR

(Grammys to the artist & producer)

All Night Long (All Night)—Lionel Richie, Motown, producers: Lionel Richie, James Anthony Carmichael; Beat It—Michael Jackson, Epic, producers: Michael Jackson, Quincy Jones; Every Breath You Take—The Police, A&M, producers: The Police, Hugh Padgham; Flashdance... What A Feeling—Irene Cara, Casablanca/PolyGram, producer: Giorgio Moroder; Maniac—Michael Sembello, Casablanca/PolyGram, producer: Phil Ramone.

ALBUM OF THE YEAR

(Grammys to the artist & producer)

Flashdance (Original Soundtrack)—Irene Cara, Shandi, Helen St. John, Karen Kamon, Joe Esposito, Laura Branigan, Donna Summer, Cycle V, Kim Carnes, Michael Sembello, Casablanca/PolyGram, producer: Giorgio Moroder; An Innocent Man—Billy Joel, Columbia, producer: Phil Ramone; Let's Dance—David Bowie, EMI America, producers: David Bowie, Nile Rodgers; Synchronicity—The Police, A&M, producers: The Police, Hugh Padgham; Thriller—Michael Jackson, Epic, producer: Quincy Jones.

NEW SONG OF THE YEAR

(A Songwriter's Award)

All Night Long (All Night)—Lionel Richie (Brockman Music/ASCAP); Beat It—Michael Jackson, (Mijac Music/BMI); Billie Jean—Michael Jackson (Mijac Music/BMI); Every Breath You Take—Sting (Magnetic Publishers/BMI); Maniac, Michael Sembello, Dennis Matkosky (Intersong/Famous/Warner Bros./ASCAP).

BEST NEW ARTIST

Big Country—Mercury/PolyGram; Culture Club—Epic; Eurythmics—RCA; Men Without Hats—Backstreet/MCA; Musical Youth—MCA.

PRODUCER OF THE YEAR

James Anthony Carmichael & Lionel Richie; Jay Graydon; Quincy Jones; Quincy Jones & Michael Jackson; Phil Ramone.

POP FIELD

BEST POP VOCAL PERFORMANCE, FEMALE

Flashdance... What A Feeling—Irene Cara, Casablanca/PolyGram; She Works Hard For The Money—Donna Summer, Mercury; Telephone (Long Distance Love Affair)—Sheena Easton, EMI America; Total Eclipse Of The Heart—Bonnie Tyler, Columbia; What's New—Linda Ronstadt, Asylum.

BEST POP VOCAL PERFORMANCE, MALE

All Night Long (All Night)—Lionel Richie, Motown; Maniac—Michael Sembello, Casablanca/PolyGram; 1999—Prince, Warner Bros.; Thriller—Michael Jackson, Epic; Uptown Girl—Billy Joel, Columbia.

BEST POP VOCAL PERFORMANCE, DUO OR GROUP

Do You Really Want To Hurt Me—Culture Club, Virgin/Epic; Every Breath You Take—The Police, A&M; The Girl Is Mine—Michael Jackson & Paul McCartney, Epic; How Do You Keep The Music Playing—James Ingram & Patti Austin, Qwest/WB; Islands In The Stream—Kenny Rogers & Dolly Parton, RCA.

BEST POP INSTRUMENTAL PERFORMANCE

Being With You—George Benson, Warner Bros.; Blow Your Own Horn—Herb Alpert, A&M; Breakdown—Joe Jackson, A&M; Friends—Larry Carlton, Warner Bros.; Love Theme From Flashdance—Helen St. John, Casablanca/PolyGram.

ROCK FIELD

BEST ROCK VOCAL PERFORMANCE, FEMALE

Faster Than The Speed Of Light—Bonnie Tyler, Columbia; Invisible Hands—Kim Carnes, EMI America; The Key—Joan Armatrading, A&M; Love Is A Battlefield—Pat Benatar, Chrysalis; Stand Back—Stevie Nicks, Modern/Atlantic.

BEST ROCK VOCAL PERFORMANCE, MALE

Affair Of The Heart—Rick Springfield, RCA; Beat It—Michael Jackson, Epic; Cat People (Putting Out Fire)—David Bowie, EMI America; The Distance—Bob Seger, Capitol; I Don't Care Anymore—Phil Collins, Atlantic.

BEST ROCK PERFORMANCE, DUO OR GROUP

Burning Down The House—Talking Heads, Sire/Warner Bros.; Eliminator—ZZ Top, Warner Bros.; Heart And Soul—Huey Lewis & The News, Chrysalis; In A Big Country—Big Country, Mercury/PolyGram; Synchronicity—The Police, A&M.

BEST ROCK INSTRUMENTAL PERFORMANCE

Anybody There—Rainbow, Mercury/PolyGram; Brimstone And Treacle—Sting, A&M; Road Games—Allan Holdsworth, Warner Bros.; Rude Mood—Stevie Ray Vaughan & Double Trouble, Epic; Unused Piano: Quadrophonia—Pete Townshend, Atlantic.

RHYTHM & BLUES FIELD

BEST R&B VOCAL PERFORMANCE, FEMALE

The Best Is Yet To Come—Patti LaBelle, Elektra; Chaka Khan—Chaka Khan, Warner Bros.; Feel My Soul—Jennifer Holiday, Geffen/Warner; Get It Right—Aretha Franklin, Arista; I'm So Proud—Deniece Williams, Columbia; Merciless—Stephanie Mills, Casablanca/PolyGram.

BEST R&B VOCAL PERFORMANCE, MALE

Billie Jean—Michael Jackson, Epic; International Lover—Prince, Warner Bros.; Midnight Love—Marvin Gaye, Columbia; Party Animal—James Ingram, Qwest/WB; Stay With Me Tonight—Jeffrey Osborne, A&M.

BEST R&B PERFORMANCE, DUO OR GROUP

Ain't Nobody—Rufus & Chaka Khan, Warner Bros.; Dead Giveaway—Shalamar, Solar/Elektra; Fall In Love With Me—Earth, Wind & Fire, Columbia; In A Special Way—DeBarge, Gordy/Motown; It's Raining Men—The Weather Girls, Columbia.

BEST R&B INSTRUMENTAL PERFORMANCE

Billie Jean—Quincy Jones & Jerry Hey, Epic; The Mood—Kashif, Arista; Rockit—Herbie Hancock, Columbia; Today—James Brown, Churchhill; Where Are We Going?—Gap Band, Total Experience.

BEST NEW RHYTHM & BLUES SONG

(A Songwriter's Award)

Ain't Nobody—Hawk Wolinski (Overdue Music ASCAP); Billie Jean—Michael Jackson (Mijac Music BMI); Electric Avenue—

Eddy Grant (Greenheart Music ASCAP); P.Y.T. (Pretty Young Thing)—James Ingram & Quincy Jones (Eiseman Music/Hen-AI Music/Kings Road/BMI)—Yellow Brick Road Music/ASCAP; Wanna Be Startin' Somethin'—Michael Jackson (Mijac Music/BMI).

COUNTRY FIELD

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Baby I Lied—Deborah Allen, RCA; Baby What About You—Crystal Gayle, Warner Bros.; Burlap And Satin—Dolly Parton, RCA; Last Date—Emmylou Harris, Warner Bros.; A Little Good News—Anne Murray, Capitol.

BEST COUNTRY VOCAL PERFORMANCE, MALE

All My Life—Kenny Rogers, Liberty; Born To Love Me—Ray Charles, Columbia; Holding Her And Loving You—Earl Thomas Conley, RCA; I.O.U.—Lee Greenwood, MCA; If You're Gonna Do Me Wrong (Do It Right)—Vern Gosdin, Compeat/PolyGram; Stranger In My House—Ronnie Milsap, RCA.

BEST COUNTRY PERFORMANCE, DUO OR GROUP

American Made—Oak Ridge Boys, MCA; The Closer You Get—Alabama, RCA; Houston (Means I'm One Day Closer To You)—Larry Gatlin & The Gatlin Brothers Band, Columbia; Pancho And Lefty—Merle Haggard & Willie Nelson, Epic; Take It To The Limit—Willie Nelson & Waylon Jennings, Columbia.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Classic Country I—Albert Coleman's Atlanta Pops, Epic; Doc & Merle Watson's Guitar Album—Doc & Merle Watson, Flying Fish; Fireball—The New South (Ricky Skaggs, Jerry Douglas, Tony Rice, J.D. Crowe, Todd Phillips) Sugar Hill; Roller Coaster—Earl Scruggs, Columbia; Tara Theme—Chet Atkins, Columbia; Wildwood Flower, Roy Clark, Churchill.

BEST NEW COUNTRY SONG

(A Songwriter's Award)

Baby I Lied—Deborah Allen, Rory Bourke, Rafe VanHoy (Posey Publisher/BMI)—Chappell Music/ASCAP—Unichappell Music/VanHoy Music/BMI; I.O.U.—Kerry Chater, Austin Roberts (Vogue Music/The Welk Music Group/Chriswald Music/Hopi Sound Music/MCA Music); Lady Down On Love—Randy Owen (Maypop Music/Buzzherb Music/BMI); A Little Good News—Tommy Rocco, Charlie Black, Rory Bourke (Welk/Chappell Music/ASCAP); Stranger In My House—Mike Reed (Lodge Hall Music/ASCAP).

JAZZ FIELD

BEST JAZZ VOCAL PERFORMANCE, FEMALE

The Best Is Yet To Come—Ella Fitzgerald, Pablo Today; Big City—Ernestine Anderson, Concord Jazz; Crazy And Mixed Up—Sarah Vaughan, Pablo; Sue Raney Sings The Music Of Johnny Mandel—Sue Raney, Discovery; What Ever Happened To Love?—Betty Carter, Bet.Car.

BEST JAZZ VOCAL PERFORMANCE, MALE

Cloudburst—Jon Hendricks, Enja/PolyGram; The Dave Frishberg Songbook Vol. 2—Dave Frishberg, Omniscience; Jimmy Witherspoon Sings The Blues With Panama Francis & The Savoy Sultans—Jimmy Witherspoon, Muse; Lessons In Living—Mose Allison, Elektra/Musician; Top Drawer—Mel Torme, Concord Jazz.

BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP

Listen—L.A. Jazz Choir, Mobile Fidelity; New Weave—Rare Silk, Polydor/PolyGram; A Stephen Sondheim Collection—Jackie Cain & Roy Kral, Finesse; Supersax & L.A. Voices—L.A. Voices, Columbia; Why Not?—Manhattan Transfer, Atlantic.

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST

At The Vanguard—Phil Woods, Antilles; Keystone 3—Art Blakey, Concord Jazz; The Last Stitt Sessions, Vol. 1—Sonny Stitt, Muse; Think Of One—Wynton Marsalis, Columbia; Trio Music—Chick Corea, ECM.

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

At The Vanguard—The Phil Woods Quartet, Antilles/Island; Keystone 3—Art Blakey & the Jazz Messengers, Concord Jazz; Quartet—Herbie Hancock, Columbia; Sprint—Red Rodney/Ira Sullivan Quintet, Elektra/Musician; Think Of One—Wynton Marsalis, Columbia; To Tadd With Love—Philly Joe Jones/Dameron, Uptown.

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

All In Good Time—Rob McConnell & the Boss Brass, Dark Orchid; Farmers Market Barbecue—Count Basie Big Band, Pablo; The London Gig—Louie Bellson Big Band, Pablo; Priestess—Gil Evans, Antilles/Island; Soaring—The Bob Florence Limited Edition, Bosco.

BEST JAZZ FUSION PERFORMANCE

City Kids—Spyro Gyra, MCA; Mirage A Trois—Yellowjackets, Warner Bros.; Procession—Weather Report, Columbia; Star People—Miles Davis, Columbia; Travels—Pat Metheny Group, ECM.

GOSPEL & INSPIRATIONAL FIELD

BEST GOSPEL PERFORMANCE, FEMALE

Ageless Medley—Amy Grant, Myrrh/Word; Come Celebrate Jesus—Cynthia Clawson, Priority; The Gift Goes On—Sandi Patti, Impact/Benson; Reign On Me—Michele Pillar, Sparrow/Birdwing; War Of Love—Sheila Walsh, Sparrow/Birdwing.

BEST GOSPEL PERFORMANCE, MALE

Chariots Of Fire—Dino, Light/Lexicon; I Exalt Thee—Phil Driscoll, Sparrow/Birdwing; I Put Away My Idols—Dion, Day-spring/Word; Michael W. Smith Project—Michael W. Smith, Reunion/Word; Walls Of Glass—Russ Taff, Myrrh/Word.

BEST GOSPEL PERFORMANCE BY A DUO OR GROUP

The Masters V Featuring Hovie Lister, J.D. Sumner, James Blackwood, Jake Hess, Shaun Neilsen—The Masters V, Skyline; More—Mylon LeFevre & Broken Heart, Myrrh/Word; More Than Wonderful—Sandi Patti & Larnelle Harris, Impact/Benson; No Other Name But Jesus—The Gaither Vocal Band, Dayspring/Word; Side By Side—Imperials, Myrrh/Word; White Heart—White Heart, Myrrh/Word.

BEST SOUL GOSPEL PERFORMANCE, FEMALE

Determined—Tramaine Hawkins, Light/Lexicon; God Is Able To Carry You Through—Albertina Walker, Savoy; Jesus, I Love Calling Your Name—Shirley Caesar, Myrrh/Word; Make Me An Instrument—Candi Staton, Beracah; Peace Be Still—Vanessa Bell Armstrong, Onyx International/Benson; We Sing Praises—Sandra Crouch, Light/Lexicon.

BEST SOUL GOSPEL PERFORMANCE, MALE

Cornertone—Leon Patillo, Myrrh/Word; I'll Rise Again—Al Green, Myrrh/Word; Longtime Friends—Morris Chapman, Myrrh/Word; Precious Lord, Take My Hand—Solomon Burke, Savoy; Take My Hand, Precious Lord—Thomas A. Dorsey, DRG.

BEST SOUL GOSPEL PERFORMANCE BY A DUO OR GROUP

Glad I Heard Your Voice—Sandra Crouch/Andrae Crouch, Light/Lexicon; He's Worthy—Jean Johnson, Sandra Crouch, Linda McCrary, Andrae Crouch, Light/Lexicon; I'm So Glad I'm Standing Here Today—Bobby Jones & New Life with Barbara Mandrell, Myrrh/Word; Long Time Comin'—The Winans, Light/Lexicon; Sincerely—Clark Sisters, New Birth/Benson.

BEST INSPIRATIONAL PERFORMANCE

He's A Rebel—Donna Summer, Mercury/PolyGram; I've Come Back (To Say I Love You One More Time)—Christy Lane LS/Liberty; Noel! Noel!—Leontyne Price, London; Peace In The Valley—B.J. Thomas, Myrrh/Word; Precious Lord—Linda Hopkins, Palo Alto.

LATIN FIELD

BEST LATIN POP PERFORMANCE

Besame Mucho—Placido Domingo, CBS Masterworks; Lani—Lani Hall, A&M; Me Enamore—José Feliciano, TPL; Una Aventura Llamada Menudo—Menudo, Raff; Ven—José Luis Rodríguez, Discos CBS International.

BEST TROPICAL LATIN PERFORMANCE

Corazon Guerrero—Willie Colon, Fania; El Que La Hace La Paga—Ruben Blades, Fania; Vaya; Mongo Magic—Mongo Santamaria, Roulette; On Broadway—Tito Puente & His Latin Ensemble, Concord Picante; Tremendo Trio—Ray Barretto, Celia Cruz, Adalberto Santiago, Fania.

BEST MEXICAN/AMERICAN PERFORMANCE

A Cambio De Que—Chelo, Musart; Anselma—Los Lobos, Slash; La Diferencia—Vicente Fernandez, CBS; Todo—Juan Gabriel, Ariola; You Te Necesito—Los Bukis, Profono.

MISCELLANEOUS FIELDS

BEST ETHNIC OR TRADITIONAL FOLK RECORDING

The Grey Fox—The Chieftains, DRG; I'm Here—Clifton Chenier & His Red Hot Louisiana Band, Alligator; Raga Mishra Pi-loo—Ravi Shankar & Ali Akbar Khan, Angel; Renaissance Of The Celtic Harp—Alan Stivell, Rounder; Synchro System—King Sunny Ade, Mango/Island.

BEST TRADITIONAL BLUES RECORDING

Blues N' Jazz—B.B. King, MCA; Blues Train—Big Joe Turner & Roomful Of Blues, Muse; One More Mile—Clarence Gatemouth Brown, Rounder; San Francisco '83—Albert King, Fantasy; Texas Flood—Stevie Ray Vaughan & Double Trouble, Epic.

BEST RECORDING FOR CHILDREN

Born To Add—The Sesame Street Muppets, producer: Christopher Cerf, Sesame Street Records; Born To Add—Bruce Stringbean & the Sesame Street Band, Sesame Street Records; E.T. The Extra Terrestrial—Michael Jackson, MCA; The Music Machine, Part II—Candle, producers: Tony Salerno, Fletch Wiley & Ron Krueger, Birdwing/Sparrow; Rocky Mountain Holiday—John Denver & The Muppets, Sesame Street Records.

BEST COMEDY RECORDING

Bill Cosby Himself—Bill Cosby, Motown; Eddie Murphy: Comedian—Eddie Murphy, Columbia; Monty Python's The Meaning Of Life—Monty Python, MCA; Throbbing Python Of Love—Robin Williams, Casablanca/PolyGram; What Becomes A Semi-Legend Most?—Joan Rivers, Geffen/Warner.

BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

Copland: Lincoln Portrait—William Warfield, Mercury/Philips; Everything You Always Wanted To Know About Home Computers—Steve Allen & Jayne Meadows, Casablanca/PolyGram; Jane Fonda's Workout Record For Pregnancy, Birth And Recovery—Jane Fonda & Femmy De Lyser, Columbia; Old Possum's Book Of Practical Cats—Sir John Gielgud & Irene Worth, Caedmon; The Robots Of Dawn—Isaac Asimov, Caedmon.

BEST VIDEO, SHORT FORM

Bill Wyman—Bill Wyman, Sony/Ripple (VHS); A Flock Of Seagulls—A Flock Of Seagulls, Arista/Zomba/Sony (VHS/Beta); Girls On Film/Hungry Like The Wolf—Duran Duran, EMI Music Video/Sony (VHS) Rod Stewart: Tonight He's Yours—Rod Stewart, Sony, Embassy Home Entertainment (VHS); Videosyncracy—Todd Rundgren, Sony/Alchemedia (VHS).

BEST VIDEO ALBUM

Alice Cooper "The Nightmare"—Alice Cooper, Warner Home Video (VHS); Duran Duran—Duran Duran, Thorn EMI Video (VHS) Pioneer Artists (Disk); Grace Jones: A One Man Show—Grace Jones, Island Pictures/Vestron Video (VHS); Olivia In Concert—Olivia Newton-John, MCA Home Video (VHS); Rolling Stones Let's Spend The Night Together—The Rolling Stones, Embassy Home Entertainment (VHS); Word Of Mouth—Toni Basil, Chrysalis (Beta/VHS).

COMPOSING AWARDS

BEST INSTRUMENTAL COMPOSITION

An Actor's Life—Dave Grusin, Golden Horizon Music Corp./BMI; Dream Hunter—Michael Sembello & Dan Sembello, Warner Bros. Music; Gravity Raincoat & Johdan Music; Love Theme From Flashdance—Giorgio Moroder, ASCAP; Rockit—Herbie Hancock, B. Laswell, M. Beinhorn, Hancock Music/OAO Music; The Thorn Birds Theme—Henry Mancini, Warner Bros. Music.

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

Flashdance—Giorgio Moroder, Keith Forsey, Irene Cara, Shandi Sinnamon, Ronald Magness, Douglas Cotler, Richard Gilbert, Michael Bodicker, Jerry Hey, Phil Ramone, Michael Sembello, Kim Carnes, Duane Hitchings, Craig Krampf, Dennis Mat-

kosky, Casablanca/PolyGram; Gandhi—Ravi Shankar, George Fenton, RCA; Star Wars—Return Of The Jedi—John Williams, RSO/PolyGram; Staying Alive—Frank Stallone, Bruce Stephen Foster, R. Freeland, V. DiCola, T. Marolda, Joe Bean Esposito, Randy Bishop, Tommy Faragher, Barry Gibb, Maurice Gibb, Robin Gibb, RSO/PolyGram; Tootsie—Original Motion Picture Soundtrack—Dave Grusin/Marilyn Bergman, Alan Bergman, Warner Bros.

BEST CAST SHOW ALBUM

Cats—composer: Andrew Lloyd Webber, lyricists: Trevor Nunn, Richard Stilgog, producer: Andrew Lloyd Webber, Geffen/Warner Bros.; La Cage Aux Folles—composer/lyricist: Jerry Herman, producer: Thomas Z. Shepard, RCA; Little Shop Of Horrors—composer: Alan Menken, lyricist: Richard Ashman, producer: Phil Ramone, Geffen/Warner Bros.; On Your Toes—composer: Richard Rodgers, lyricist: Lorenz Hart, producer: Norman Newell, Polydor/PolyGram; Zorba—composer: John Kander, lyricist: Fred Ebb, producer: Thomas Z. Shepard, RCA.

ARRANGING AWARDS

BEST ARRANGEMENT ON AN INSTRUMENTAL RECORDING

Afternoon Of A Prawn—Bob Florence (Track from "Soaring"), arranger: Bob Florence, Bosco; I Got Rhythm—Rob McConnell & the Boss Brass (Track from "All In Good Time"), arranger: Rob McConnell, Dark Orchid; Remembering Bud—Toshiko Akiyoshi—Lew Tabackin Big Band (Track from "European Memoirs"), Arranger: Toshiko Akiyoshi, Ascent; Summer Sketches '82—Dave Grusin & the N.Y./L.A. Dream Band (Track from "Dave Grusin & the N.Y./L.A. Dream Band), arranger: Dave Grusin, GRP; Too Hip For The Room—Patrick Williams (Track from "Dreams And Themes"), arranger: Patrick Williams, PCM.

BEST INSTRUMENTAL ARRANGEMENT

ACCOMPANYING VOCAL(S)

All Night Long (All Night)—(Lionel Richie), arrangers: Lionel Richie, James A. Carmichael, Motown; Be Bop Medley—(Chaka Khan), arranger: Arif Mardin, Warner Bros.; Mornin'—(Jarreau), arrangers: David Foster, Jay Graydon, Jeremy Lubbock, Warner Bros. Step By Step—(Jarreau), arrangers: Jerry Hey, Al Jarreau, Tom Canning, Jay Graydon, Warner Bros. What's New—(Linda Ronstadt), arranger: Nelson Riddle, Asylum.

BEST VOCAL ARRANGEMENT

Be Bop Medley—(Chaka Khan), Arif Mardin, Chaka Khan, Warner Bros.; Code Of Ethics—(Manhattan Transfer) arranger: Alan Paul, Atlantic; Down South Camp Meetin'—(Manhattan Transfer), arranger: Janis Siegel, Atlantic; The Night That Monk Returned To Heaven—(Manhattan Transfer), arranger: Jeremy Lubbock, Atlantic; Red Clay—(Rare Silk), arranger: Todd Buffa, Polydor/PolyGram.

MISCELLANEOUS CRAFTS

BEST ALBUM PACKAGE

(An Art Director's Award)

The Key (Joan Armatrading)—Michael Ross, A&M; Nothing But The Truth (Mac McAnally)—Richard Seireini, Geffen/Warner; One Night With A Stranger (Martin Briley)—Bill Levy & Murry Whiteman, Mercury/PolyGram; Records (Foreigner)—Bob Defrin & Linda Dreese Breslin, Atlantic; Speaking In Tongues (Talking Heads)—Robert Rauschenberg, Sire/Warner Bros.

BEST ALBUM NOTES

(An Annotator's Award)

The Fugs Greatest Hits Vol. 1 (The Fugs)—Lester Bangs, Adelphi; Giants Of Jazz (Joe Sullivan)—Richard B. Hadlock, Time-Life; The "Interplay" Sessions (Bill Evans)—Orin Keepnews, Milestone; The Okeh Sessions (Big Maybelle)—Peter Guralnick, Epic; Seven Come Eleven (Benny Goodman)—John McDonough, Columbia.

BEST HISTORICAL ALBUM

Back In The Saddle Again: American Cowboy Songs (Various)—producer: Charlie Seemann, New World; The Complete Blue Note Recordings Of Thelonious Monk—producer: Michael Cuscuna, Mosaic; The Greatest Recordings Of Arturo Toscanini Symphonies Vol. 1—producers: Stanley Walker, Allan Steckler, Franklin Mint; Kings Of New Orleans Jazz (Jelly Roll Morton, King Oliver, Sidney Bechet)—producers: Stanley Walker, Dan Morgenstern, Franklin Mint; The Motown Story: The First 25 Years (Various)—producer: John Badaeux, Motown.

BEST ENGINEERED RECORDING

Bossa Nova Hotel (Michael Sembello)—Tommy Vicari, Thom Wilson, James Gallagher, Peter Chaiken, Warner Bros.; Jarreau (Al Jarreau)—Jay Graydon, Ian Eales, Eric Prestis, Warner Bros.; Kilroy Was Here (Styx)—Gary Loizzo, Will Rascati, Rob Kingsland, A&M; Target (Tom Scott)—Allan Sides, Atlantic; Thriller (Michael Jackson)—Bruce Swedien, Epic.

CLASSICAL FIELD

BEST CLASSICAL ALBUM

(Grammy to the artist & producer)

Haydn: Concert For Trumpet & Orchestra In E-Flat Major, L. Mozart: Concerto For Trumpet & Orchestra In D Major, Hummel: Concerto For Trumpet & Orchestra In E-Flat Major—Wynton Marsalis with Raymond Leppard conducting National Philharmonic Orchestra, producer: Thomas Mowrey, CBS; Leontyne Price & Marilyn Horne In Concert At The Met—Leontyne Price & Marilyn Horne with James Levine conducting the Metropolitan Opera Orchestra, producer: Jay David Saks, RCA; Mahler: Symphony No. 9 In D Major—Sir Georg Solti conducting Chicago Symphony, producer: James Mallinson, London; Verdi: Falstaff—Carlo Maria Giulini conducting Los Angeles Philharmonic & Los Angeles Master Chorale/Principal Soloists: Renato Bruson, Katia Ricciarelli, Luo Nucci, Barbara Hendricks, Lucia Valentini Terrani, Dalmacio Gonzalez, Brenda Boozer, producers: Gunther Brest, Renate Kufer, DG; Vivaldi: The Four Seasons & Concerto for 4 Violins, Op. 3 No. 10, Bach: Double Concerto BWV 1043, Mozart: Sinfonia Concertante, K.364—Itzhak Perlman, Isaac Stern, Shlomo Mintz, Pinchas Zukerman, Ivry Gitlis, Ida Haendel with Zubin Mehta conducting Israel Philharmonic Orchestra, producer: Steven Paul, DG.

BEST CLASSICAL ORCHESTRAL RECORDING

(Grammys to the conductor and producer)

Beethoven: Symphony No. 5 In C Minor, Op. 67—Carlo Maria

(Continued on page 64)

Video Firms Committed To Music

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on Motown).

IRS Video plans a March release for "The Beast of IRS," a \$29.95 40-minute compilation of songs by such IRS Records acts as the Alarm, Wall Of Voodoo, the English Beat and, according to company president Derek Power, "probably" the Go-Go's. Promotion will involve an audio cassette version of the soundtrack, he says.

In addition, IRS has numerous other productions in the planning stages and in production. "ICBM (Inner City Beat Man)" goes into production this spring with director Frank Delia. Power describes the program as "a 1990s detective story, like 'Blade Runner' with music." Such IRS acts as Oingo Boingo, Torch Song and the Alarm will supply the music, and may appear in the program as well.

Power says, "We're delighted rackjobbers and record stores have gotten into the business. Music video for the home market is obviously here to stay."

From Media Home Entertainment comes "That Was Rock," a 90-minute program combining footage from "The TAMI Show" and "TNT," with such artists as the Supremes, the Rolling Stones and James Brown.

Newly shot footage features Chuck Berry. Sales vice president Paul Culberg says the company plans a simultaneous theatrical release of the \$29.95 home video title.

Media also has "Countryman," licensed from Island Films, featuring performances by Bob Marley & the Wailers, Steel Pulse, Toots & the Maytals and Jah Lion. This title also will be released theatrically, "about the same time" as its home video release, says Culberg.

"The market for music will be good," Culberg says. "We're beginning to feel the need for a music catalog."

The Walt Disney Studio is at work on MTV-style programming featuring current top 40 songs and Disney animation. Director of marketing Richard Fried explains that rights have not yet been worked out, but that the finished programming will air on the Disney Channel and be offered for sale via Disney Home Video.

The company also offers a 12-minute "video single" of songs from the Home Box Office series "Fraggle Rock." "Doozer Music" lists for \$19.95. Upcoming are sing-along videocassettes and such music titles as

"Kids Country" and "Kids' Folk Songs."

CBS/Fox Video, says Len White, senior vice president, sales and marketing, will release video clip compilations in 1984, and possibly video singles as well. Current titles such as "Billy Joel In Concert," and upcoming releases, to feature Willie Nelson, among others, are appealing to the home video market's demographics.

It's not only a music title, but Paramount's upcoming "The Solid Gold Five Day Workout" will feature the "Solid Gold" dancers. Promotional tie-ins will include cross-merchandising with clothing manufacturer Cole of California, but the program's main draw, says Paramount's Tim Clott, is its development by a team of physicians from the Alta Fitness Institute.

RCA/Columbia Pictures releases "Eurythmics: Sweet Dreams (The Video Album)" this month. According to president Rob Blattner, "In the last year there has been increased interest from what are to us new channels of distribution. A lot of record stores are getting involved."

Embassy Home Entertainment will release "The Bette Midler Show," a 1976 Home Box Office special, in February.

Grammy Nominations Dance To New Sound

• Continued from page 3

Solti, Itzhak Perlman and Wynton Marsalis with four. Marsalis, the 22-year-old trumpet virtuoso, is the first person in Grammy history to receive nominations in both the jazz and classical music fields.

"Flashdance" is the first soundtrack to make the album of the year finals since 1978, when both "Saturday Night Fever" and "Grease" were nominated. But "Flashdance" went one better in that it produced two records of the year nominees. "Fever" yielded only one: the Bee Gees' "Stayin' Alive."

The only repeat nominee in the album of the year race is Billy Joel, who has been a finalist in that category with his last four regular studio albums. That's the longest string by any act in Grammy history; Frank Sinatra, the Beatles and Stevie Wonder were all nominated for album of the year with three successive studio releases.

The only repeat nominee in the record of the year category is Lionel Richie, who was a finalist two years ago with "Endless Love." Richie was also nominated for the second time as producer of the year. Richie's success was the best news for Motown in its

silver anniversary year, which was commemorated with a nomination for "The Motown Story: The First 25 Years" as best historical album.

Phil Ramone was also a big winner this year. He received his third nomination for producer of the year, his sixth for album of the year (Joel's "An Innocent Man") and his fourth for record of the year (Michael Sem-

bello's "Maniac"). Ramone is also nominated in the category of best cast show album for producing Gefen's "Little Shop Of Horrors."

Some surprises on the ballot include the failure of David Bowie's "Let's Dance" to appear in the male pop vocal category and of Eddy Grant's "Electric Avenue" to place in any of the male performance categories. Also noteworthy is the first nomination for the new wave label Slash. Their band, Los Lobos, is entered in the new category of best Mexican/American performance.

Deutsche Grammophon was the big leader in the classical field with 21 nominations, which is more than the next four labels combined. London received six nominations, CBS and RCA each scored five and Angel had four.

26th Annual Grammy Awards Final Nominations

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Giulini conducting Los Angeles Philharmonic Orchestra, Producer: Gunther Breest, DG; Bernstein: West Side Story Symphonic Dances & Candide Overture, Barber: Adagio For Strings, Schuman: American Festival Overture—Leonard Bernstein conducting Los Angeles Philharmonic Orchestra, producer: Hanno Rinke, DG; Del Tredici: In Memory Of A Summer Day (Child Alice, Part One)—Leonard Slatkin conducting Saint Louis Symphony Orchestra, producers: Marc J. Aubert & Joanna Nickrenz, Nonesuch; Mahler: Symphony No. 9 in D Major—Sir Georg Solti conducting Chicago Symphony Orchestra, producer: James Mallinson, London; Mozart: The Symphonies—Vol. 6—Christopher Hogwood conducting The Academy of Ancient Music with Jaap Schroder, producer: Morten Winding, L'Oiseau-Lyre.

BEST OPERA RECORDING

(Grammys to the conductor and producer)

Mozart Le Nozze Di Figaro—Sir Georg Solti conducting London Philharmonic Orchestra/Principal Soloists: Kiri Te Kanawa, Lucia Popp, Samuel Ramey, Thomas Allen, Kurt Moll, Frederica von Stade, producer: Christopher Raeburn, London; Verdi: Aida—Claudio Abbado conducting La Scala Opera Orchestra & Chorus/Principal Soloists: Ka-

tia Ricciarelli, Placido Domingo, Elena Obraztsova, Leo Nucci, Nicolai Ghiaurov, Ruggero Raimondi, producer: Rainer Brock, DG; Verdi: Falstaff—Carlo Maria Giulini conducting Los Angeles Philharmonic Orchestra & Los Angeles Master Chorale/Principal Soloists: Renato Bruson, Leo Nucci, Katia Ricciarelli, Barbara Hendricks, Lucia Valentini Terrani, Dalmacio Gonzalez, Brenda Booser, producers: Gunther Breest, Renate Kupfer, DG; Verdi: La Traviata—James Levine conducting the Metropolitan Opera Orchestra & Chorus/Principal Soloists: Teresa Stratas, Placido Domingo, Cornell MacNeil, producers: Max Wilcox, Jay David Saks, Elektra; Wagner: Tristan Und Isolde—Leonard Bernstein conducting Chorus & Orchestra of the Bavarian Radio Symphony/Principal Soloists: Peter Hofmann, Hildegard Behrens, Yvonne Minton, Bernd Weikl, Hans Sotin, producer: John McClure, Philips; Wagner: Tristan Und Isolde—Carlos Kleiber conducting Dresden State Orchestra & Leipzig Radio Chorus/Principal Soloists: Rene Kollo, Margaret Price, Brigitte Fassbaender, Dietrich Fischer—Dieskau, Kurt Moll, producer: Dr. Hans Hirsch, DG.

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

Bach: St. Matthew Passion—Raymond Leppard conducting NDR Choir & Knabenchor Hannover/

NDR Symphony Orchestra, Angel; The Brahms Edition: Choral Works A Capella (Complete)—Choral Conductor: Gunter Jena, North German Radio Chorus, DG; Handel: Coronation Anthems—Choral Conductor: Trevor Pinnock, Choir Of Westminster Abbey & English Concert, Archiv; Haydn: The Creation—Choral Director: Margaret Hillis, Chicago Symphony Orchestra Chorus, conductor: Sir Georg Solti, Chicago Symphony Orchestra, London; Haydn: The Creation—Herbert von Karajan conducting Vienna Singverein & Vienna Philharmonic, DG.

BEST CHAMBER MUSIC PERFORMANCE

Bartok: The String Quartets (6)—Juilliard String Quartet, CBS; Beethoven: "Archduke" Trio (Trio No. 6 in B-Flat, Op. 97)—Itzhak Perlman, Lynn Harrell, Vladimir Ashkenazy, Angel; Brahms: Sonata For Cello & Piano In E Minor, Op. 38 & Sonata In F Major, Op. 99—Mstislav Rostropovich & Rudolph Serkin, DG; Glass: The Photographer—The Philip Glass Ensemble (Michael Riesman, conducting), CBS; Ravel: Introduction & Allegro—Nancy Allen & Tokyo String Quartet with Ransom Wilson & David Shifrin, Angel; Zemlinsky: The String Quartets—La Salle Quartet, DG.

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH

ORCHESTRA)

Beethoven: Concerto For Piano No. 3 in C Minor, Op. 37—Rudolph Serkin (Seiji Ozawa conducting Boston Symphony Orchestra), Telarc; Gershwin: Rhapsody In Blue—Leonard Bernsten (Leonard Bernstein Conducting Los Angeles Philharmonic Orchestra), DG; Haydn: Concerto For Trumpet-Orchestra In E-Flat Major, L. Mozart: Concerto For Trumpet & Orchestra In D Major, Hummel: Concerto For Trumpet & Orchestra In E-Flat Major—Wynton Marsalis (Raymond Leppard conducting National Philharmonic Orchestra), CBS; Mozart: Concerto For Violin & Orchestra No. 3 In G Major, K. 216 & No. 5 In A Major, K.219, Itzhak Perlman (James Levine conducting Vienna Philharmonic), DG; Vivaldi: The Four Seasons, Simon Standage (Trevor Pinnock, Dir., the English Concert), Archiv; Vivaldi: The Four Seasons & Concerto for 4 Violins, Op. 3, No. 10—Isaac Stern, Pinchas Zukerman, Itzhak Perlman, Shlomo Mintz, Ivry Gitlis, Ida Haendel (Zubin Mehta conducting Israel Philharmonic Orchestra), DG; Weber: Concerto For Clarinet No. 1 In F Minor, Op. 73, Rossini: Theme And Variations For Clarinet & Orchestra, Mozart: Andante In C, K. 315 (transcribed for clarinet)—Richard Stoltzman, (Alexander Schneider conducting Mostly Mozart Festival Orchestra), RCA.

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

Beethoven: Sonata No. 12 In A-Flat Major, Op. 26 & No. 13 In E-Flat Major, Op. 27, No. 1—Glenn Gould, CBS; Beethoven: Sonata For Piano No. 15 In D Major, Op. 28 ("Pastoral") & No. 3 In C Major, Op. 2, No. 3—Emil Gilels, DG; Horowitz In London—Vladimir Horowitz, RCA; Paganini: Caprices (24)—Shlomo Mintz, DG; Ravel: Gaspard De La Nuit, Prokofiev: Sonata For Piano No. 6 In A Major, Op. 82—Ivo Pogorelich, DG.

BEST CLASSICAL SOLO VOCAL PERFORMANCE

The Brahms Edition: Lieder (Complete)—Dietrich Fischer-Dieskau (Daniel Barenboim, Accompanist), DG; The Brahms Edition: Lieder (Complete)—Jessye Norman (Daniel Barenboim, Accompanist), DG; Faure: Eighteen Songs—Frederica Von Stade (Jean-Philippe Collard, Accompanist), Angel; Leontyne Price & Marilyn Horne In Concert At The Met—Leontyne Price & Marilyn Horne (James Levine conducting The Metropolitan Opera Orchestra), RCA; Mozart Opera Arias—Kiri Te Kanawa (Sir Colin Davis conducting London Symphony Orchestra), Philips.

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Mood Bullish At Winter CES

• Continued from page 1
program suppliers.

Eastman Kodak, in its first CES appearance, snared attention from established video hardware suppliers with the unveiling of its new 8mm video hardware and software. Kodak's decision to use the show for its product launch forced competing 8mm video firms, including Sanyo and Fisher, to rush prototypes onto the floor.

Although the Kodavision system incorporates a home playback unit intended for off-air taping as well as playback of home video programs, the consensus among attendees was that the new tape technology won't impede continued growth for half-inch VHS and Beta format VCRs: that market, estimated at four million in unit sales during 1983, to reach a critical 10% market penetration, is now expected to generate as much as six million in VCR sales this year.

Within the Compact Disc camp, proliferation of new player designs touted second- and third-generation technology as ironing out early technical problems, increasing programming versatility and reducing list

prices. Economies of scale in CD players are expected to push prices down, although the latitude for a similar reduction in software prices is not seen, with CD prices likely to drop only marginally, if at all, this year.

As for the burgeoning home computer field, most major firms appeared intent on developing a clearer focus to their business. Apple Computer's presence on the main exhibition floor, like the high profile given to IBM PCjr-compatible software, was interpreted as evidence of a more stable trade emerging in the wake of the year's numerous financial and marketing reversals.

Commodore, which unveiled its new, top-line 264 system with built-in software, presented recent pricing research to an invited group of financial analysts, who were told that Commodore's \$9.95 software titles have not sold as well as anticipated. The company will promote aftermarket products and expects its software sales to rise; overall, sales during 1983 reportedly doubled to an estimated \$425 million.

Coleco, meanwhile, sought to buttress confidence in its Adam home

computer system, unveiling a wide selection of peripherals and available software. Third-party suppliers also went on record to defend the system's debated reliability.

Electronic software distribution systems also assumed a visible stance during CES, with firms like Romox, Xante and the new Cumma system touted to retailers.

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Billboard Album Reviews

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EURHYTHMICS—Touch, RCA AFL1-4917. Producer: David A. Stewart. The British duo's regal electronic pop fostered two strong singles and a substantial album success with last year's debut, so this straightforward sequel should meet a ready audience among the new rock faithful. Here, Annie Lennox continues to refine a sultry poise as vocalist, while producer and instrumentalist Dave Stewart taps pop, rock, r&b and Caribbean music to color his intricate charts.



GENE WATSON AND HIS FAREWELL PARTY BAND—Little By Little, MCA MCA-5440. Producers: Russ Reeder, Gene Watson. This is a happy combination of uniformly strong material and one of the most believable voices in country music. The album returns to the somber, dolorous mood that Watson built his reputation and following on.

BILL MONROE—Bill Monroe And Friends, MCA MCA-5435. Producer: Walter Haynes. More important historically than artistically, this project pairs the venerable Father of Bluegrass in duets with Johnny Cash, Larry Gatlin and the Gatlin Bros., the Oak Ridge Boys, Barbara Mandrell, Waylon Jennings, Emmylou Harris, John Hartford, Willie Nelson, Ricky Skaggs and Mel Tillis.



New & Noteworthy

WIRE TRAIN—In A Chamber, Columbia/415 BFC 38998. Producer: David Kahne. The Bay Area label's latest find will invite comparison with 415's 1983 breakthrough, Red Rockers: a quartet with a classic two guitar configuration, thoughtful lyrics and a musical attack that rejuvenates '60s motifs while riding a relentless four-square beat ready for the dancefloor. It's new rock with a sense of history.

Billboard's Recommended LPs

pop

ENDGAMES—Building Beauty, MCA MCA-3721/22. Producers: Colin Campsie, George McFarlane. Irresistible dance/pop tunes in the Culture Club vein, but far less predictable. Scottish quartet already has a club hit here in "Love Cares."

THE HUBCAPS—Rock To The Beat, 1SMB Records, TSMB 1947. Producers: Bob Skye, The Hubcaps. Seven lead vocalists, with horn section and rollicking keyboards, recreate the classic doo-wop of the '50s and '60s. Contact: (800) 441-7680.

★ ★ ★

Embassy Home Entertainment chairman Andre Blay announced a new deal with the Samuel Goldwyn Co. for such classic titles as "The Best Years Of Our Lives," "Wuthering Heights" and "The Little Foxes." At a posh CES dinner party, the company's release and promotion plans for all of 1984 were outlined for distributors and others. As director of marketing Robin Montgomery pointed out, "Other industries plan their activities a year in advance."

Just another sign of an industry maturing.

Additional Embassy releases: "Silkwood" and the still-in-production "Children Of The Corn" by Stephen King, "Special Effects" and "Blind Alley," as well as the current theatrical release "The Golden Seal."

★ ★ ★

Internationally Speaking: New operations are being set up by home video companies Vestron and MGM/UA. The former is opening European offices in the U.K. and Holland. In the U.K., Colin Bayliss, former managing director of MGM/UA, will hold the same position at Vestron, with creative services vice president Susan Senk making the move from Connecticut to London to work with him. MGM/UA has signed an agreement with Herald/Pony of Japan for distribution of MGM's catalog. According to Mick-

ey Hyman, the deal makes MGM/UA the first American company to make video programming available on all formats.

Other home video deals include the licensing of rights to 14 films from Tri-Star Pictures to CBS/Fox and RCA/Columbia, with division of the product yet to be decided.

★ ★ ★

Alive & Well: Atari's Don Kingborough says that the video game industry is not dead and that Atari's VCS sales in 1983 were five million, the second best ever for the company. VCS sales in 1982 were 10 million.

Texas Instruments had representatives form its now-defunct home computer unit seeking third-party software vendors to take over the marketing and sale of all their excess computer software inventory, now numbering more than one million

units. Many software firms nixed TI's idea; they are waiting for the company's warehouse and retail outlets to clear out excess inventory. Third-party software maker Sierra On-Line, however, is nearing an agreement with the Dallas-based firm, whose presence at CES was predominantly in calculators and educational products for children.

★ ★ ★

Although Kodak's entry into the home video fray was the talk of the show, once hardware marketers settled down, it's representatives admitted the 8mm market would not amount to a significant market force for at least a few years, due to short recording time and lack of prerecorded software. Still, the Kodak brand name is looked upon with envy—and concern—by many competitors.

Cumma Technology Corp. of Sunnyvale, Calif. showed a computer software vending machine to dis-

pense titles and instructions. For videocassettes, Videomat International of New York demonstrated its vending machine.

April 1 is the rumored target date for Thorn EMI to move its computer software division to the west coast, with Lou Delmonico from the U.K. reportedly to handle operations.

★ ★ ★

Either/Or: Amid the building hubbub over Compact Disc, even digital advocates could still remember when the computer-derived recording technology posed problems. Admitted Record Plant's Chris Stone, "I went out and bought digital recorders in 1979 because I thought analog was dead," remembering his Los Angeles studio's installation of professional 3M digital gear. "I couldn't have been more wrong—it was a \$300,000 mistake." That said, Stone still proved a persuasive CD booster during his CES seminar stint.

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/JAZZ CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Spotlight



VAN HALEN—1984, Warner Bros. 23985. Producer: Ted Templeman. Pasadena's platinum quartet strikes again in a market ripe for their raucous hard rock. Funnier and more versatile than most of their metal brethren, they add traces of modern rock—notably Eddie Van Halen's prominent use of synthesizers for the title overture and cordal dressing elsewhere—without diluting the classic guitar focus of the band. David Lee Roth's vocal mien remains as salacious as ever, even without the usual off-the-wall cover tune usually included, and production is typically strong. "Jump" is already off to a strong start, and this set will follow suit.



JUDAS PRIEST—Defenders Of The Faith, Columbia FC 39219. Producer: Tom Allom. The title's an apt one as one of Britain's first neo-metal bands extends the formula that carried them to platinum last time out. The music and lyrics epitomize the studded leather image this quintet has retained over the years, with breakneck tempo, howling leads, stuttering power chords and Rob Halford's snarling vocals all true to the tradition: not a ballad in the bunch, with the lone "slow" entry a lumbering, erotic paean to their chosen style, "Heavy Duty." Headbangers will doubtless delight.

DP AND THE GREYS—If You Really Love Me... You'll Kill Yourself. Grey Boy Records GB1001. Producer: Dani Petroni. Although rooted in jazz, rock and r&b, this album's diversity defies categories, with vocalist, guitarist and songwriter Petroni shifting pace with ease. Contact: (201) 249-4377.

SOVIET SEX, Secret Society Records, SS0108. Producer: Jon King. Light reggae fused with fuzz guitars, ringing bass and thick-throated vocals tackle new wave-ish melodies and lyrics dabbling in politics. Contact: 241 Center St., New York, N.Y. 10013.

VARIOUS ARTISTS—The Blasting Concept. SST Records, SST 013. Producers: Not listed. Grating compilation of early works from label's heavy wave bands including Black Flag, Minuteman and Wurm.

FRANKIE LAINE—The Uncollected, Hindsight HSR198. Producer: Wally Heider. With Carl Fischer's orchestra, Laine sings a dozen standards recorded in 1947, "That's My Desire" and "We'll Be Together Again" among them. Laine was just getting started when he cut these for oversized radio transcriptions.

WILL OSBORNE'S ORCHESTRA—The Uncollected, Hindsight HSR197. Producer: Wally Heider. With his slide trombones and trumpets, the Canadian maestro/singer led an outstanding big band in 1936. Dick and Dorothy Rogers are the personable singers.

country

JAN HOWARD—Tainted Love, AVI 6146. Producer: Jimmy Capps. Grand Ole Opry star Howard offers a series of moving performances with the traditional country material here and does a creditable job with the title tune that was a Soft Call hit.

jazz/fusion

STAN KENTON'S ORCHESTRA—The Uncollected, Hindsight HSR195. Producer: Wally Heider. Taped in 1962 for a radio transcription service, 12 powerful tracks include such Kentonia gems as "Peanut Vendor" and "Mellophobia." A welcome addition to the Kenton legacy.

LES BROWN'S ORCHESTRA—The Uncollected, Hindsight HSR199. Producer: Wally Heider. JoAnn Greer is the singer with Brown's 1956-57 aggregation, 12 titles recorded for 16-inch radio transcriptions. Recording quality is superb and the "Band of Renown" is spectacular.

THELONIOUS MONK—Tokyo Concert, Columbia C2-38510. Producer: Teo Macero. Previously released only in Japan, this two-record live set is vintage Monk, better than some of the albums released in the U.S. during the peerless pianist/composer's tenure with Columbia.

BILLY BANG—Untitled Gift, Anima 3BG9. Producer: Billy Bang. A very accessible quartet session reminiscent of early Ornette Coleman, with Don Cherry's piquant trumpet playing accentuating the similarity and offering effective counterpoint to Bang's exuberant violin work. Contact: NMDS, (212) 925-2121.

RICHARD BOUKAS TRIO—Embarcadero, Jazz Essence JE 6404. Producer: Richard Boukas. Skillful and very pretty guitar playing in a variety of essentially straightforward settings, with bass, drums, and occasionally Boukas' wordless vocals. Contact: P.O. Box 126, Kew Garden Hills, N.Y. 11367.

EDWIN HUBBARD—Prana PL 12372. Producer: Edwin Hubbard. Saxophonist/flutist/composer Hubbard calls his music a "marriage of jazz and bluegrass," but it's more like warmed-over funk/fusion with a few disparate musical odds and ends tossed in. Contact: 1981 Riverdale, Germantown, Tenn. 38138.

classical

SULLIVAN: PINEAPPLE POLL; OVERTURE DI BALLO—Philharmonia Orch., Mackerras, London LDR 71119. "Pineapple" is a lighthearted lark of a ballet cannily constructed from operetta tunes that sparkle even without the Gilbert lyrics. The overture is an attractive filler, and both works are given superior processing.

SHURA CHERKASSKY PLAYS LISZT & MENDELSSOHN—Vox Cum Laude D-VCL 9048. Few, if any, pianists remain who so eloquently personify the Romantic tradition. There's still plenty of agility in the Cherkassky fingers as they perform wonders of phrasing in a half-dozen pieces including Liszt's Hungarian Rhapsody No. 12 and Mendelssohn's Fantasy in F-Sharp Minor.

PLACIDO DOMINGO: OPERATIC RARITIES—RCA AGL1-4800. The composers are familiar, but the operas from which the arias are selected are rarely encountered, including such as Mascagni's "Iris" and Leoncavallo's "La Boheme." A salable compilation, especially at the Gold Seal price.

gospel

DEREK FLOYD—Arrival, PTL Records PTL 1838. Producers: Derek Floyd, Dale Hill, Eric AuCoin. Floyd, who has achieved a large following via his PTL television appearances, carries over to vinyl his smooth voice and winning personality.

QUIERO ALABARTE—Instrumental III, Maranatha SPNC-7-100-11182X. Producer: Tom Coomes. A well-produced album, geared to the growing Spanish gospel market.

PROGRAMMERS OPTIMISTIC

Urban Radio: Good Year Seen

• Continued from page 1

stations, its use of black music will be beneficial to crossover sales.

There is great enthusiasm among these programmers for the Motown vocal group DeBarge, whom they view as, perhaps, the next major black crossover act. They also cite Midnight Star, New Edition and Philip Bailey as artists with a chance to expand their audience.

On the negative side, perennial superstars Earth, Wind & Fire and Diana Ross are viewed as "being out of

touch" with their core audience. Some programmers also wonder whether Luther Vandross was on his way to "burning out."

Barry Mayo, program director of New York's WRKS, predicts that in the new year, "around the country, including New York, you'll see increased sharing of the urban audience with contemporary hit stations. Surveys show that 20% of the contemporary audience is black, so that definitely will affect urban radio." But Mayo says that in New York,

where top 40-formatted WHTZ has made a strong impression, he still "expects to see an urban station No. 1 in this market by the end of the year."

Lynn Tolliver, program director of Cleveland's WZAK, says, "Black music is the most exciting thing happening right now, so everybody wants to get in the ballpark, which will help black music, but hurt black radio. I don't think the black-owned urban stations, for example, will be able to beat these top 40 stations in a marketing battle. Eventually, this could change the urban audience."

J.C. Floyd of Pittsburgh's WAMO thinks it will profoundly change the sound of black and urban stations. "We need white listeners to get over six and five in the ratings book, so we'll have to start devising things to attract white listeners and fine-tune our music, promotions, etc. to that end," Floyd says.

In contrast, Joe Tamburro of WDAS Philadelphia, Alonzo Miller of KACE Los Angeles, Curtis Anderson of WINN Baltimore and Dan Jaynes of WMAK Nashville share the view that the strength of the black/urban format is in its core black listenership and knowledge of the music.

"Contemporary hit radio is not really a threat to black stations and is good for black artists," says Tamburro. "Black stations will be fine as long as they don't give up their commitment to the black audience. The listeners will come back as long as black stations don't regress."

Looking at what young acts have the best shot at moving from an urban/black audience to crossover stardom, the unanimous choice of all programmers interviewed is DeBarge, a group that, according to Barry Richards of New Orleans' WAIL, "has already made the move to AC and is almost MOR now." DeBarge's appeal is summed up by WINN's Anderson: "Everybody is programming on a beat, but by bringing back the song with 'I Like It,' 'All This Love' and 'Time Will Reveal,' they have distinguished themselves from all the groove music around."

Midnight Star ("Everything off the 'No Parking On The Dance Floor' album is a hit in my market," says Richards) and New Edition (Anderson says, "I see these kids having their own Saturday afternoon cartoon show") receive wide (but not total) support as groups with the potential to establish themselves as consistent hitmakers after having strong years in 1983.

Earth, Wind & Fire, a major force in black music both artistically and commercially since 1974, is treated roughly by several programmers, many of whom agree with Richards' assessment that "they are over" as a result of having become complacent. But others aren't ready to write the group off, though all those surveyed agree with Mayo that "the band has gone too far from its base." There is widespread optimism, however, about E,W&F vocalist Philip Bailey's solo career.

Diana Ross, a star for nearly 20 years, is also perceived as being in some trouble. "Relative to her last project on RCA, she has lost her base," says Mayo. "She has to remember that she is still a black person. Her name does not guarantee airplay."

There is major disagreement over the future of Luther Vandross as both artist and producer. All the programmers, however, report that his current album, "Busy Body," is selling well in their markets.

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Growth Seen For CD Market

• Continued from page 3

at or near \$300 by year's end.

Software prices won't undergo a corresponding shift, however. During a CDG press conference held Jan. 8, coordinator Steve Traiman held possible price reductions to perhaps \$2 or less, at retail, this year, saying that a high mastering costs and small product runs will keep the tag high.

Available CD catalog will increase, however, aided by an expected jump in manufacturing capacity around the world. Emiel Petrone, senior vice president in charge of Compact Disc for PolyGram here, projected that the present U. S. list of about 550 titles should expand to more than 1,000 over the coming year; total worldwide CD catalog is seen as exceeding perhaps 1,700 titles during that period.

Recent criticism from professional audio specialists and audiophile consumers over the proliferation of CDs derived from analog sources but inadequately clarified in product packaging has also generated label response. Although no universal scheme for distinguishing true digitally recorded CDs from analog product is presently planned, PolyGram and CBS have both implemented new systems for describing their disks in liner material.

CBS' approach, already in practice in the latest runs of CD packages, specifies whether specific titles were recorded with analog or digital gear, and also details mastering prior to digital CD submasters. PolyGram will adopt a coding scheme whereby disks will carry AAD (analog recording, mixing and mastering), ADD (analog recording digitally mixed) and DDD (digitally recorded, mixed and mastered) symbols.

Additional coverage of individual Compact Disc release plans and marketing programs, and unveiled during CES, will appear in the next issue.

Grammy Nominations

• Continued from page 64

RECORDING, CLASSICAL
Del Tredici: In Memory of A Summer Day (Child

Alice, Part One)—Phyllis Bryn-Julson/Leonard Slatkin conducting Saint Louis Symphony Orchestra, engineer: Marc J. Aubort, Nonesuch; Haydn: The Creation—Sir Georg Solti conducting Chicago Symphony Orchestra/Chicago Symphony Orchestra Chorus, Choral Director; Margaret Hillis, engineers: James Lock, John Dunkerley, London; Leontyne Price & Marilyn Horne In Concert At the Met—Leontyne Price & Marilyn Horne, James Levine conducting The Metropolitan Opera Orchestra, engineers: Paul Goodman & William King, RCA; Mahler: Symphony No. 9 In D Major—Sir Georg Solti conducting Chicago Symphony Orchestra, engineer: James Lock, London; (R.) Strauss: Metamorphoses/Death & Transfiguration—Herbert von Karajan conducting Berlin Philharmonic, engineer: Gunter Hermanns, DG; Verdi: Flautist—Carlo Maria Giulini conducting Los Angeles Philharmonic/Los Angeles Master Chorale/Principal Soloists: Renato Bruson, Leo Nucci, Katia Ricciarelli, Barbara Hendricks, Lucia Valentini Terrani, Dalmacio Gonzalez, Brenda Booser, engineer: Klaus Scheibe, DG.

CLASSICAL PRODUCER OF THE YEAR

Marc J. Aubort & Joanna Nickrenz, Andrew Cornell, Steven Epstein, Dr. Steven Paul, Jay David Saks.

Billboard Links With Bob Banner

• Continued from page 3

director of development for Bob Banner Associates. An ongoing "academy" of professionals from the music and video industries will determine the awards.

Sam Holdsworth, director of video programming for Billboard, emphasizes that the awards show will be international in scope and will be marketed outside the U.S.

"This program marks the beginning of a longterm relationship between Billboard and Bob Banner," says Jerry Hobbs, executive vice president of Billboard Publications Inc. "We're committed to video production and had only been waiting for the right partner."

Banner, who will serve as executive producer of the awards show, remarks, "It's clear that music video has become a major force in the industry, and is here to stay. The Billboard Video Music Awards are just the first of many projects we hope to develop with Billboard."

The first Billboard Video Music Awards were presented at a ceremony closing Billboard's fifth annual Video Music Conference last year.

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Records and Cassettes

Produced by
David A. Stewart



Study Says Music Video Is Boon To Record Labels

• Continued from page 1

considered "natural outlets" for home video because of important similarities in the two businesses, says the report.

"The Pre-recorded Home Entertainment Industry" is a 66-page analysis completed by Eberstadt last month. Authors are Stephen Reed, a former CBS/Records Group vice president who was consultant on the project, and Mark Riely, entertainment industry analyst at Eberstadt.

The record industry's relatively flat future performance is attributed

primarily to home taping and the "unfavorable" demographic trend, latter being the decline in the number of consumers in the traditional record-buying age group of teens and 20s. Labels are said by the study to have limited flexibility in boosting revenues through price increases.

The industry's best prospects for meaningful expansion lie with home video programming and distribution, according to the study, which presents a scenario in which retail revenues generated by video music will grow from 4% of the total sales and rental market to 25% by 1988. The

4% share is based on estimated 1983 revenues of \$40 million—a figure which some observers may find on the high side—from 350,000 units at an average \$40 list, and \$26 million in rental. Latter is calculated from a universe of 7.1 million video player households (VHH) in the U.S., an annual average of 1.4 rentals per VHH, and an average rental of \$2.50 per transaction.

Video music's growth would yield revenues of approximately \$1.25 billion, with sales leading rental by a ratio of four to one. It would then be the second largest program category

after movies (50%), adult fare and children's product (each 8%), instructional/informational (6%) and other (3%). The overall video market would be worth more than \$5 billion, according to the Eberstadt projections.

Underpinning music video's potential for dramatic growth is its form as original programming, according to the analysis. "History shows that the introduction of a major new entertainment technology with its own features and attributes also leads to the development of new forms of entertainment programming," say the

authors, instancing the conceptual videos on MTV as an "indicator" of what future music programs may look like.

How will labels exploit the opportunities predicted by the study? It acknowledges their development efforts in establishing programming divisions to produce both concerts and concept video for pay-cable and home video markets, but also contends that the branch distribution networks of the majors can be harnessed for home video. "Like records and tapes, videocassettes and video-disks require prompt delivery and marketing support," it observes, adding that the branches are long accustomed to dealing with the special requirements of hit product.

Critical to any such convergence of record and video interests is the current state of the latter's distribution, which the Eberstadt document details as consisting of many regional distributors handling the product of many producers, and selling to the hundreds of small retailers in their area.

The analysis continues, "It is not yet worth the trouble for the studios to set up branch distribution organizations," adding that growth has been so rapid that "it has obfuscated the benefits of controlled distribution." But as the number of titles and unit sales grows, the report contends, the independent distributors will be forced to concentrate on the hottest titles and companies. "Furthermore, as the major record chains, mass merchants and rackjobbers get into the business, a greater percentage of total volume will be concentrated among a smaller number of accounts."

The studios will want to deal directly with these important, high-volume accounts, and will shift to branch distribution, it is suggested, as have Warner and MCA. As examples, the Eberstadt paper observes, "It would be relatively easy for 20th Century-Fox and Columbia Pictures to use the record distribution arms of their respective home video partners, CBS and RCA." Thorn EMI "owns Capitol Records and its distribution arm," while the MGM/UA Home Entertainment Group "is headed by the founder of a major record rack-jobber, who is well attuned to the evolution of distribution patterns." The reference is to former Pickwick chief Cy Leslie.

Concerning retail, the Eberstadt analysis forecasts the demise of many of the smaller accounts (average annual revenues \$100,000) who have played an admittedly pioneering role in the growth of the home video business. This is predicated as coming about due to undercapitalization, low inventory levels and "primitive" merchandising.

Assuming the dominant role will be retailers with "professional expertise," including record chains and mass merchandisers. The former are considered to be "natural outlets" for home video because the two businesses possess important similarities.

"Full entry into video by the major record chains with their stronger financial backing and proven expertise in advertising and promotion will provide a big boost to the growth of home video," concludes the analysis.

For The Record

A country single review in the Jan. 14 issue contained incorrect music publisher information on Margo Smith's Moonshine recording of "Please Tell Him That I Said Hello." The song is published in America and Canada by Gobion Music and administered by September Music.

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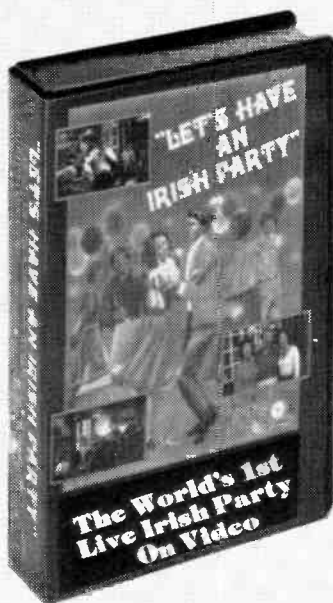
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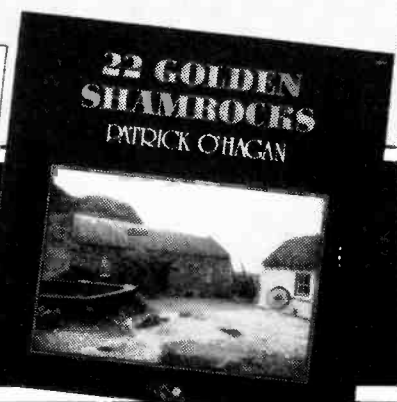
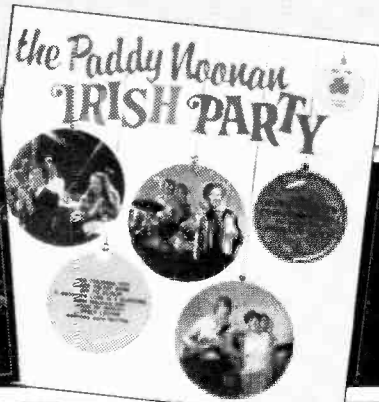
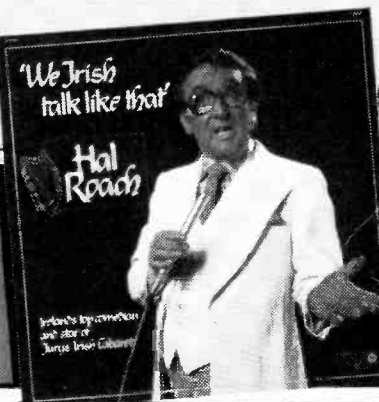
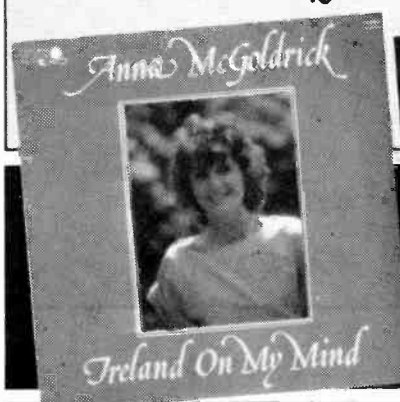
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FOR WEEK ENDING JANUARY 21, 1984

Billboard TOP LPs & TAPE

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THIS WEEK		LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart								
1			57	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲		BLP 3	36	37	62	PRINCE 1999 Warner Bros. 1-23720	WEA	●	10.98	BLP 42	71	71	15	THE MOTELS Little Robbers Capitol ST-12288	CAP	●	8.98															
2			11	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 2	37	38	10	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 12	72	72	6	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL	●	8.98															
3			17	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		38	39	49	JOURNEY Frontiers Columbia QC 38504	CBS	▲			73	99	3	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 8														
4			12	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲			39	47	7	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	▲	8.98	BLP 5	74	69	7	ADAM ANT Strip Epic FE 39108	CBS	●																
5			8	YES 90125 Atco 90125	WEA	▲	9.98		40	35	10	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	●	8.98		75	79	30	LOVERBOY Keep It Up Columbia QC38703	CBS	▲																
6			30	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		41	44	40	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		76	74	21	RUFUS AND CHAKA-KHAN Live-Stopin' At The Savoy Warner Bros. 1-23679	WEA	●	11.98	BLP 20														
7			40	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			42	42	25	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 7	77	168	5	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	●																
8			23	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			43	34	12	THE DOORS Alive, She Cried Elektra 60269	WEA	●	8.98		78	81	27	SPANDAU BALLETT True Chrysalis BGV-41403	CBS	●																
9			10	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		44	45	15	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98		79	77	23	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98															
10			7	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		45	61	5	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 10	80	93	21	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 26														
11			9	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			46	41	11	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA	▲	8.98		81	80	20	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98															
12			12	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	9.98		47	49	39	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		82	73	24	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	▲	8.98	BLP 35														
13			40	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		48	52	8	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			83	87	38	MEN AT WORK Cargo Columbia QC 38660	CBS	▲																
14			13	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		49	50	9	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA	●	8.98	BLP 18	84	88	9	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA	●	8.98	BLP 24														
15			51	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		50	43	25	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			85	143	3	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS	●																
16			18	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	51	40	8	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS	●		BLP 17	86	89	9	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	▲	8.98	BLP 28														
17			14	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 47	52	57	14	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA	▲	8.98	BLP 4	87	85	14	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA	●	8.98	BLP 11														
18			9	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		53	56	30	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		88	90	45	U2 War Island 90067 (Atco)	WEA	●	8.98															
19			10	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	●		BLP 52	54	55	37	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	▲	8.98		89	91	9	ANGELA BOFILL Teaser Arista AL8-8198	RCA	●	8.98	BLP 27														
20			23	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		55	48	10	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98		90	84	35	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98															
21			14	THE ROMANTICS In Heat Nemperor B62 3880 (Epic)	CBS	▲			56	53	35	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98		91	92	10	ATLANTIC STARR Yours Forever A&M SP-4948	RCA	●	8.98	BLP 16														
22			7	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			57	46	10	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA	▲	8.98		92	94	22	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 21														
23			16	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			58	63	11	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	▲	8.98	BLP 13	93	83	12	EDDIE MONEY Where's The Party Columbia FC 38862	CBS	●																
24			8	38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98		59	68	21	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 38	94	78	7	IRENE CARA What A Feeling Geffen/Network GHS 4021 (Warner Bros.)	WEA	▲	8.98	BLP 49														
25			11	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 16	60	64	26	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		95	86	22	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	▲	8.98	BLP 14														
26			15	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			61	62	16	PETER SCHILLING Error In The System Elektra 60265	WEA	▲	8.98		96	97	66	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	●	8.98															
27			8	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		62	59	31	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		97	105	9	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS	▲																
28			15	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		63	75	55	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			98	100	43	JULIO IGLESIAS Julio Columbia FC38640	CBS	●																
29			7	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	▲	8.98		64	58	44	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 4	99	103	132	MICHAEL JACKSON Off The Wall Epic FE-35745	CBS	▲																
30			8	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		65	60	66	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 46	100	101	82	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲																
31			39	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 66	66	66	87	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			101	107	6	DAZZ BAND Joystick Motown 6084 ML	MCA	●	8.98	BLP 30														
32			10	BOB DYLAN Infidels Columbia QC-38819	CBS	▲			67	54	9	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 5	102	98	33	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98															
33			18	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	▲	8.98		68	65	10	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA	▲	9.98		103	82	17	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL	●	8.98															
34			26	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 2	69	70	20	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 6	104	76	15	ANNE MURRAY A Little Good News Capitol ST-12301	CAP	●	8.98	CLP 23														
35			33	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	▲	8.98		70	67	68	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		105	108	81	BARBRA STREISAND Memories Columbia TC 37678	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).

JANUARY 21, 1984, BILLBOARD

Market Quotations

As of closing: 1/10/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69 3/4	48 3/4	ABC	11	1826	58 3/4	58 1/4	58 3/4	+ 3/8
49 5/8	30 1/8	American Can	4	583	49 1/4	48 3/4	48 3/4	- 1/8
17 3/4	8 1/2	Armstrong Int'l	11	7	11 1/4	11 1/8	11 1/4	unch
81 1/4	55	CBS	11	661	69 1/2	68 1/2	68 5/8	- 3/8
65	16	Coleco	6	5025	20 3/4	19 1/4	19 3/4	- 1/2
9 3/4	6 1/2	Craig Corporation	—	12	8 3/4	8 1/4	8 1/4	+ 1/8
84 3/4	47 1/4	Disney, Walt	18	2236	52 3/4	50 3/4	51	- 1 1/4
6 1/4	3 3/4	Electrosound Group	—	15	5 1/2	5 1/4	5 1/2	unch
33 1/2	16 1/2	Gulf + Western	8	28041	31 3/4	31	31 3/4	+ 3/8
41 1/4	18	Handleman	17	89	40	39	39	- 1
12 1/4	6	K-Tel	—	—	—	—	7 1/4	unch
86 3/4	47 1/4	Matsushita Electronics	19	215	83	82	82	+ 1
16 3/4	4 7/8	Mattel	—	3278	7 3/4	7 1/4	7 3/4	unch
44 5/8	32 1/4	MCA	12	554	42 1/2	40 3/4	41 1/8	- 1/8
90 1/2	72 3/4	3M	14	1172	83 3/4	83 1/4	83 1/2	- 3/8
150	82	Motorola	25	2637	140 3/4	136	136	- 3 3/4
79 3/4	47	No. American Phillips	12	74	79	78	79	+ 1 1/2
15 1/4	2 1/2	Orrox Corporation	—	51	5 1/4	5 1/4	5 1/4	unch
32 3/4	18	Pioneer Electronics	—	107	32 3/4	31 3/4	31 1/2	- 1/2
37 3/4	13 1/4	RCA	19	2239	36 3/4	35 3/4	35 3/4	- 1/4
16 1/4	12 1/2	Sony	27	3601	15 3/4	15 1/4	15 1/4	+ 1/8
37 3/4	25 3/4	Storer Broadcasting	—	399	37 1/4	36 3/4	36 3/4	- 1/8
6 1/4	2 3/4	Superscope	—	34	4 3/4	4 3/4	4 3/4	- 1/8
58 3/4	38	Taft Broadcasting	16	364	59	58 3/4	59	+ 1/4
35 1/4	19 1/4	Warner Communications	—	3173	27	26 1/2	26 1/2	- 3/8
17 1/2	8 1/4	Wherehouse Entertain.	18	305	17	16 1/2	16 3/4	+ 1/4

OVER THE COUNTER

SALES	BID	ASK
—	1/2	1 1/4
10,600	3 3/4	3 3/4
1000	6 1/4	6 3/4
600	3 3/4	4

OVER THE COUNTER

SALES	BID	ASK
14,200	15 1/2	16
3300	10 1/4	10 3/4
500	3 3/4	4 1/4

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, Paul Michael, to Brice and Lisa Henderson, Dec. 18 in Nashville. He is a recording artist and songwriter. She works for the Gibson Guitar Co. there.

Girl, Gena, to Abbe and Dennis Sands, Dec. 14 in Los Angeles. He is partner and chief engineer at Group IV Recording there. She is a producer at Film Tree there.

Boy, Matthew Michael, to Mike and Susan Reid, Dec. 17 in Nashville. He is a songwriter for Lodge Hall Music there.

Girl, Kathryn Keane, to Tom Sky-lee and Becky Minick, Dec. 19 in Nashville. He is a songwriter for Scott Tutt Music there.

Sylvia, Stevens Host Music City Awards Ceremony

NASHVILLE—Sylvia and Ray Stevens host the fourth annual "Music City News Top Country Hits Of The Year" awards show Wednesday (18) at the Andrew Jackson Theatre in the Tennessee Performing Arts Center, beginning at 8 p.m.

The two-hour ceremony is the sole fan-voted awards presentation focusing on country songwriters. The program is produced by Multimedia Entertainment for syndication.

The top 10 song finalists and their authors are: "American Made," Bob Dipiero and Pat McManus; "The Closer You Get," J.P. Pennington and Mark Gray; "He's A Heartache (Lookin' For A Place To Happen)," Larry Jenley and Jeff Silbar; "I.O.U.," Kerry Chater and Austin Roberts; "It Ain't Easy Being Easy," Shauna Harrington, Mark Gray and Les Taylor; "The Love She Found In Me," Dennis Linde and Bob Morrison; "The Rose," Amanda McBrook; "Swingin'," John Anderson and Lionel A. Delmore; and "Thank God For Kids," Eddy Raven.

Boy, David Paul, to Caroline and David Durham, Jan. 1 in Minneapolis. She is treasury supervisor for the Musicland retail chain there.

Girl, Jennifer Celine, to John and Janice Beland, Dec. 9 in Nashville. He is a member of the MCA/Curb duo the Burrito Brothers.

Marriages

Eli Williams to Judith Vance, Dec. 17 in Dayton, Ohio. He is PD for WCOM Urbana and lead singer of the group MVP.

Dick Feller to Gayle Gilford, Dec. 25 on the Isle of Palms in South Carolina. He is a songwriter for Tree International and records for the Audiograph label. She is president of Gilford Music and the newly formed Citidel Records, both in Nashville. She also writes a column for the Country Music Inquirer there.

Deaths

Albert King Sr., 77, after a short illness, Jan. 2 in Gardenia, Calif. He was the father of blues guitarist and singer B.B.King. He is survived by his wife Ada and five children.

Anthony Conrad, 62, of natural causes on Gibson Island in Maryland. A 30-year veteran with RCA, he resigned in 1976 from his most recent post as chairman of the board. He is survived by his wife Nancy, three children and three grandchildren.

Commentary

• Continued from page 10

deals" is not as short and simple as it reads. Too many think there is the U.S. and then there is the rest of the world. We know things are different over there, but it's still the record business. So once you get past the language barrier, is the difference really that big?

Yes, Mary Jane, it really is.

Jukebox War Forces Gather

• Continued from page 66

version, S. 1734, introduced by Sen. Edward Zorinsky (D-Neb.).

In addition, BMI has sent letters to its members advising them of the bill and asking to write to their Congressmen—whose names appear in the letter—stating their opposition.

In the BMI letter, president Ed Cramer says the bill "would not only result in a substantial diminution of income for writers and publishers, but would also encourage other users of copyrights to seek similar self-serving legislation." ASCAP is sending similar letters to its members.

Cramer's remarks answer the question of why book authors and dance companies should be concerned with jukebox fees. Says ASCAP president Hal David: "If this

bill passes, composers and publishers would be affected first, but then someone else could introduce another bill to exempt *them* from paying royalties to authors or dramatists, and so on... It could chip away at the very base of copyright protection."

ASCAP and BMI officials also have not forgotten that a hotly debated bill exempting non-profit veterans and fraternal groups from paying

music performance royalties bypassed a House tabling and was slipped into a minor housekeeping bill at the end of the last Congress and signed into law in October, 1982 by President Reagan. That action is viewed as the first serious move to erase the gains won by the music industry in the 1976 Copyright Act, which became effective in 1978.

In addition to the pending jukebox bill, there are several proposed bills that call for exemptions for royalty payments. One would exempt volunteer fire departments from paying the music performance royalties at benefits; another would exempt small dance studios from the royalties.

This aggregate of proposals has the copyright community concerned to the point of calling together this new pan-industry arts committee in an effort to put a stop to what David has called "a small leak that's growing bigger and threatens to burst open."

AGAC has also announced a fundraiser on Jan. 15 at the Palace Theatre that will feature nearly 50 top songwriters who will sing and play their own hits. Proceeds from the gala will go to the committee's lobbying efforts.

Executive Turntable

• Continued from page 4

tion division in Los Angeles. He is now based in Santa Monica... The Fitzgerald Hartley Co., Los Angeles, names Jane Hoffman head of its theatrical division. She was a member of Billboard's staff... LeeAnn Johnson joins Upstaging Inc., a stage lighting and tour transport firm in Chicago. She was with Avalon Attractions in Los Angeles.

New Companies

The Sound Of Miami Records Inc., formed by Steven Silvers. P.O. Box 601473, North Miami Beach, Fla. 33160; (305) 751-8317.

Professional Video Productions Inc., a production and consulting firm specializing in programs live on tape and via satellite for pay and basic cable, DBS, pay-per-view events and videocassette and disk projects, formed by Richard Namm. 115 E. 34th St., New York, N.Y. 10016; (212) 683-3615.

Magnum Records, formed by Ruth Lieberman. First release is a single by Ersel Hickey entitled "Country Tough." 10 E. 39th St., Suite 516, New York, N.Y. 10016; (212) 725-5249.

Bubbling Under The HOT 100

- 101-POPCORN LOVE/JEALOUS GIRL, New Edition, Streetwise 1116
- 102-JOYSTICK, Dazz Band, Motown 1701
- 103-SHOW HER, Ronnie Milsap, RCA 13658
- 104-WHITELINE (DON'T DO IT), Grand Master Flash & Melle Mel, Sugar Hill 465
- 105-RUSH RUSH, Debbie Harry, Chrysalis 42745
- 106-HERO, Gladys Knight & The Pips, Columbia 38-04219
- 107-REMEMBER WHAT YOU LIKE, Jenny Burton, Atlantic 7-89748
- 108-FOOTLOOSE, Kenny Loggins, Columbia 38-04310
- 109-KNOCKED DOWN, MADE SMALL, Was (Not Was), Geffen 7-29407
- 110-RED, RED WINE, UB40, A&M 2600

Sonrise Records, formed by B. W. Enterprises. First release is a single, "Hold On To Your Dream," by Bob Williams. 7117 1/2 Santa Monica Blvd., Hollywood, Calif. 90046; (213) 876-7049.

Big Apple Records and Alain Music Publishing Inc., formed by Al Blake. First release is a single, "You Picked A Fine Time (To Change Your Mind)," by Lenny Welch. 363 Seventh Ave., Suite 704, New York, N.Y. 10001; (212) 594-5130.

Ascot Records, a dance label, formed by Kenron Productions Inc. 10 E. 39th St., New York, N.Y. 10016; (212) 889-7950.

Bubbling Under The Top LPs

- 201-THE ALARM, The Alarm, I.R.S. SP-70504 (A&M)
- 202-SOMEWHERE IN AFRICA, Manfred Mann, Arista AL 8-8194
- 203-ECHO & THE BUNNYMEN, Echo & The Bunnymen, Sire 1-23987
- 204-MIDNIGHT OIL, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Columbia BFC 38996
- 205-NINA HAGEN, Fearless, Columbia BFC 39241
- 206-THIN LIZZY, Live—Live, Warner Bros. 1-23986
- 207-INDUSTRY, Industry, Capitol ST-15011
- 208-EARL KLUGH, Marvin & Tige, Sound-track, Capitol ST-12307
- 209-TWISTED SISTER, You Can't Stop Rock 'N' Roll, Atlantic 80074
- 210-IAN ANDERSON, Walk Into Light, Chrysalis 41443

Industry Events

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. 7-12, Beatles Expo, Omni International Hotel, Miami.

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. 28-29, Cable Television & Satellite Broadcasting conference, Hotel Inter Continental, London.

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 2, Seventh annual Bay Area Music Awards (Bammies), San Francisco Civic Auditorium.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 8-10, SPARS/Univ. of Miami conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
			Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.												
			Suggested List Prices LP, Cassettes, 8 Track												
			Black LP/Country LP Chart												
106	96	28	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 51	137	149	3	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			BLP 9
107	111	31	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		138	145	10	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
108	109	8	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15	139	140	19	HEART Passionworks Epic QE-38800	CBS			
109	112	6	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98		140	128	11	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 48
110	106	98	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98		141	139	50	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 13
111	115	6	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98		142	129	32	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 54
112	120	15	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS				143	124	10	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 14
113	161	3	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98		144	141	16	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
114	95	19	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		145	127	19	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
115	118	98	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 37	146	148	128	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
116	117	49	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		147	152	115	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
117	102	13	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 43	148	144	27	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
118	142	8	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA	▲	8.98	CLP 17	149	147	9	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
119	113	169	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 59	150	126	11	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ 4862	RCA		11.98	
120	104	40	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●	8.98		151	154	137	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
121	123	86	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		152	157	148	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 40
122	110	20	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98		153	155	37	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 37
123	114	22	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98		154	156	50	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
124	122	16	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	CLP 49	155	158	10	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
125	121	45	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98		156	151	57	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
126	132	9	TEENA MARIE Robbery Epic FE 38882	CBS		8.98	BLP 25	157	173	5	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
127	119	20	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98		158	159	16	X More Fun In The New World Elektra 60283	WEA		8.98	
128	150	21	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 29	159	165	503	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP		8.98	
129	170	3	GEORGE CLINTON You Shouldn't Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 33	160	160	5	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 32
130	138	5	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 41	161	166	89	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
131	125	14	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98		162	130	25	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98	
132	136	25	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS		8.98		163	131	10	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
133	137	44	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98		164	135	9	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	
134	116	10	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 27	165	169	129	JOURNEY Escape Columbia TC 37408	CBS	▲		
135	133	49	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		166	NEW ENTRY		JOAN ARMATRADING Track Record A&M SP-4987	RCA		8.98	
136	134	93	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		167	146	8	MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98	

JANUARY 21, 1984, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

TOP LPs & TAPE A - Z (LISTED BY ARTISTS)

ABC.....72	Dazz Band.....101	Al Jarreau.....146	Musical Youth.....168	David Sanborn.....84
AC/DC.....122	DeBarge.....52	Billy Joel.....8, 173	Peter Schilling.....61	Naked Eyes.....179
Bryan Adams.....135	Def Leppard.....15, 110, 133	Elton John.....35	Willie Nelson.....67, 175	Shadowfax.....155
Air Supply.....20	John Denver.....196	Journey.....38, 165	New Edition.....128	Carly Simon.....144
Alabama.....64, 115, 152	Dio.....107	Evelyn Champagne King.....130	Olivia Newton-John.....70	Paul Simon.....40
Alcatraz.....170	Doors.....43	Kiss.....44	Stevie Nicks.....53, 146	S.O.S. Band.....92
Aldo Nova.....112	Dreamboy.....183	Gladys Knight & The Pips.....188	Night Ranger.....55, 195	SOUNDTRACKS:
Deborah Allen.....118	Duran Duran.....10, 116, 121	Kool & The Gang.....39	Oak Ridge Boys.....143	Big Chill.....17
Adam Ant.....74	Bob Dylan.....32	Krokus.....42	Ozzy Osbourne.....22	Christine.....187
Joan Armatrading.....166	Earth, Wind & Fire.....51	Patti Labelle.....73	Ray Parker, Jr.....49	Flashdance.....31
Asia.....123	Sheena Easton.....114	Cyndi Lauper.....77	Alan Parsons Project.....68	John Travolta/Olivia Newton-John.....28
Atlantic Starr.....91	English Beat.....109	John Lennon/Yoko Ono.....181	Teddy Pendergrass.....137	Spandau Ballet.....78
Pat Benatar.....26	Eurythmics.....90	Huey Lewis And The News.....23	Tom Petty.....136, 151, 154, 166	Rick Springfield.....47
George Benson.....142	Don Felder.....189	Loverboy.....75, 147	Prince.....36	Stray Cats.....81
Big Country.....33	Fixx.....56	Madonna.....59	Richard Pryor.....140	Streets.....156
Black Sabbath.....131	Jane Fonda.....66	Melba Moore.....160	Queensryche.....145	Barbra Streisand.....11, 169
Blue Oyster Cult.....37	Gap Band.....59	Men At Work.....83, 100	Quiet Riot.....7	Donna Summer.....106
Angela Bofill.....89	Genesis.....14	Men Without Hats.....162	Robert Plant.....60, 125	Talking Heads.....52
David Bowie.....41, 150	Merkle Haggard/Willie Nelson.....141	Midnight Star.....34	Polter Sisters.....86	Bonnie Tyler.....50
Jackson Browne.....192	Daryl Hall & John Oates.....9, 182	Stephanie Mills.....200	Police.....6, 136, 151, 154, 166	UB40.....171
Tom Browne.....79	Herbie Hancock.....80	Moody Blues.....127	Prince & The New Power Generation.....36	U2.....29, 88
Peabo Bryson/Roberta Flack.....82	Emmylou Harris.....134	Motley Crue.....28, 111	Ray Charles.....28	Luther Vandross.....45
Jimmy Buffett.....124	Billy Idol.....48, 132, 156	Eddie Murphy.....37, 120	Rainbow.....103	Van Halen.....174
Irene Cara.....94	Julio Iglesias.....98	Anne Murray.....104, 177	Real Life.....180	Stevie Ray Vaughn.....148
Kim Carnes.....163	James Ingram.....58		Re-Flex.....157	Dionne Warwick.....117
Carpenters.....57	Iron Maiden.....28, 111		Lionel Richie.....2, 65	Matthew Wilder.....85
Stanley Clarke/George Duke.....49	Michael Jackson.....1, 99		Riot.....184	Hank Williams, Jr.....138, 185
George Clinton.....129	Rick James.....95		Eddie Money.....93	George Winston.....54
Con Funk Shun.....108			Moody Blues.....127	X.....158
Elvis Costello.....199			Motley Crue.....28, 111	Yes.....5
Christopher Cross.....113			Rodney Dangerfield.....46	ZZ Top.....13, 190, 197
Culture Club.....4, 63				Zapp.....194
Rodney Dangerfield.....46				38 Special.....24

Awards Show To Kick Off MTV Deal With Ohlmeyer

NEW YORK—MTV and Ohlmeyer Communications Companies have pacted to produce a series of music and entertainment programs for distribution in all media, including broadcast television and home video.

The first project will be the "Annual MTV Music Video Awards Show," tentatively scheduled for airing on MTV in June. In the planning stages are a weekly magazine-format show and a series of at least six concerts featuring major artists.

Bob Pittman, executive vice president and chief operating officer of Warner Amex, says, "We've been involved in a lot of outside productions—'Asia In Asia' and 'Making Michael Jackson's Thriller,' for example. We see the awards show especially as expanding the concept of music video as an art form."

Pittman says some of the programs

resulting from the Ohlmeyer ties will be for airing on MTV, others not. Of the awards show he remarks, "The general spirit of awards shows will be left intact, but our approach will be more in keeping with the rock'n'roll audience." The concert series, he says, will be done "in a creative way. Music video should be constantly evolving."

No home video deals have yet been signed for the upcoming programs, but Pittman says "the name value" of MTV has led to interest from several major software firms. Whether programs would be released on a special MTV video label has not yet been determined.

As for broadcast exploitation of the programs, Pittman says, "We haven't had much discussion with networks, but we have been approached by syndicators."

LAURA FOTI

8mm Video Makes Big Splash At CES

By LAURA FOTI

LAS VEGAS—The big news in video cassette hardware at the Consumer Electronics Show (CES) here last week was 8mm technology—but despite all the hoopla, it's generally agreed that manufacturers of half-inch (VHS and Beta) hardware do not need to worry about infringement on their market share. Emphasis at the exhibits of half-inch VCR manufacturers was more on stereo sound.

Still, Kodak created quite a stir at CES with its display of the Kodavision 2000 system, an 8mm video camera/recorder. Sanyo and Fisher added 8mm displays at the last minute, but, unlike Kodak, did not demonstrate them. General Electric and RCA also plan 1984 introductions of 8mm products.

On the CES video hardware panel, Steve Stepnes of RCA Consumer Electronics remarked, "8mm is a specialty market because the two big reasons for buying a VCR are for time-shifting and playback of prerecorded software. The hurdles with 8mm are a short recording time and lack of software. Until they are overcome, there will be only specialty appeal."

He added, "Conceivably, there could be 150,000 to 200,000 units sold this year," or about 3% of the market.

Harry Elias of JVC said, "There's still so much more potential for half-inch. Why confuse the consumer and the retailer?" He added, "Half-inch sales will be astonishing in the next two years. 8mm will be here, but it could confuse the marketplace."

Elias advised video dealers, whether or not they carry 8mm hardware, to keep abreast of changing technology so they will be able to answer questions from consumers. Retailer Henry Mayers of Hi-Teck Video in Southfield, Mich., pointed out, "We dealers should look at 8mm the way computer dealers should have looked at Coleco's Adam. It's just another format, with a place in the market."

Software manufacturers polled at CES were unanimous in their plan to wait and see if 8mm builds a market base before releasing any titles in that format. In the meantime, it will remain largely a home movie device.

The VHS and Beta suppliers at the show mainly discussed the evolution of their half-inch product lines. Said Osamu Naka, vice president of

Sony's consumer video division, "We don't have any dramatically new items. Last year was the introduction of Beta Hi-Fi, and this year we're continuing to introduce new products, but no new technology."

Naka and senior vice president Dick Komiyama both said they do not believe the introduction of VHS Hi-Fi units to the market this spring will have an impact on Beta Hi-Fi sales. "There's no major difference between the systems in the consumer's mind," Nana said.

Considering that hardware is due on the market before June's CES, VHS Hi-Fi kept a very low profile here. Sharp and Hitachi showed units, but JVC, which did not exhibit at CES, didn't even have a prototype in its Las Vegas Hilton suite, although Steve Isaacson, national sales and marketing manager for JVC's consumer video division, said, "You'll see introductions of VHS Hi-Fi units at the dealer shows of all VHS manufacturers before next CES. There will be limited built-in demand at the inception, but that will change with the introduction of stereo tv. Software will be limited for the start, though, so applications are for the future." Pricing, he said, is still being analyzed.

Panasonic's Audio-Video Systems division had its professional VHS Hi-Fi dubbing system on display in a Hilton suite. Model AG-6800 will be available next month at a price of \$1,800, according to national market development group manager James Pagliaro. Panasonic's consumer units are due in April.

The week before CES, Zenith announced its decision to drop the Beta format in favor of VHS. Currently, the videocassette market is 75% VHS, 25% Beta, and the Zenith move is not expected to alter those figures appreciably, since the company was never considered an aggressive Beta marketer.

However, said Zenith's John McCallister, "We expect our move will have some impact. Our new line will be delivered in March and hopefully will mark the beginning of a new era for Zenith in VCRs."

Jeff Berkowitz of Sanyo, a Beta marketer, sees Beta as a growth market, thanks to Beta Hi-Fi, which had a year's jump on VHS Hi-Fi, and Betamovie, Sony's lightweight camera-recorder.

Inside Track

The Party's Over: Top executives of the American Federation of Television & Radio Artists and the Screen Actors' Guild sequestered in L.A. very recently with more than 30 singer and dancer members. The purpose of the gatherings was to establish strategies which would lead to rules and regulations for promo and long-form music videos. Other unions involved in audio/visuals are preparing to move into this prospectively burgeoning field.

Watch for Marty Goldrod and Bill Valenziano of Allegiance Records to move into high gear. After several months of groundbreaking, former Pickwick indie distribution boss Jack Bernstein comes aboard the ship as marketing consultant, while Dick Fitzsimmons, veteran marketer for Arista and others, moves in as national sales topper. Fitzsimmons will maintain an Atlanta base while working for the West L.A. label . . . In another indie label move, Roy Norman of National Distribution Network has opened a correlated Gotham-based distributorship, Disk Distributors of New York, which supplants Malverne. The new distributorship will share space at as-yet-undesignated expanded quarters there.

The suit filed at midyear in Monterey County Superior Court by Dan Goldman of Do Re Me Music, a three-store chain in that area, charging WEA with discriminatory trade practices, has been settled out of court. Terms are confidential . . . Splitsville: Dwight Montjar, the accessories guru at Camelot Enterprises, has left the Paul David team. Look for him to surface with a tape manufacturer. Longtime friends Barrie Bergman of Record Bar and Ed Berson, for years a sales boss out of Seattle for Capricorn, drift apart, as Berson, purchasing vice president for the 150 Record Bar, the past four years, moves elsewhere. And Track just found out Midwest veteran Nate Wolk has joined Ira Heilicher's Great American/Wax Museum executive corps.

The new spring summer edition of the Sears catalog carries about a third of a page advertising the CD player, with the price staying at \$599 . . . The legendary Morris Levy is spending several weeks at the Pritikin Clinic in Santa Monica, home of the nutrition/exercise program. . . . And while we are on such matters, ask Musicland brass Jack Eugster, Arnie Bernstein and others about the jackpot they are accumulating among themselves. The person losing the most from his "pot" gets all the bucks sometimes late this year . . . Expect an important statement soon from the Canadian Recording Assn. in regard to their preference in the cassette packaging hassle . . . Due to a typo, Lee Schnee, the Dallas CBS credit nabob, came out "Les" in the last Track.

Sick Call: Stan Marshall, founder of Bainbridge Records, returned to his home early this week after triple bypass surgery last week. Bobby Weiss, longtime international executive in the industry, welcomed home his Marjorie to their industry, welcomed home his Marjorie to their Granada Hills manse a bit earlier . . . Larry Dean, the veteran Baltimore black radio personality, is on the mend at his home there after surgery . . . Tenor sax star Eddie Harris is shopping publishers with his first non-music-instruction home, "Do You Want To Be A Jazz Musician?" . . . Track located former Odyssey Records and Eucalyptus Records exec Paul Pennington. He is raising horses near Pennygrove, Calif. and seeking to return in some manner to the industry.

In an exhaustive piece on films coming through 1984 in the L.A. Times Calendar section last week, it was evident this may be a peak year for music-oriented movies. Included were: "My Love Letters," a DJ epic; "Angel,"

about a pop musician and his manager; "Spinal Tap," about a fictional British heavy metal act; "Hard To Hold," featuring Rick Springfield as a rock star; "Beat Street," based on break dancing; "Rhinestone," pairing Dolly Parton and Sylvester Stallone; "Streets Of Fire," a rock'n'roll fantasy; "Give My Regards To Broad Street," starring Paul McCartney as an international singer, with Ringo Starr in support; "The Cotton Club"; "Dune," sci-fi starring Sting; and "Songwriter," a country flick with Kris Kristofferson and Willie Nelson.

Jugglers, musicians and mimes created a carnival atmosphere at Spago, West L.A., when Ahmet Ertegun feted Genesis members and manager Tony Smith with commemorative plaques Thursday (12), celebrating a decade together and 11 successful albums.

CBS Addenda: The encouraging additional CD software and hardware at the Las Vegas event is downsidled by some retail heavies for the poor location of the generic Compact Disc Group exhibit. A spot along so-called "media row," where such as VSDA and others were quartered, would have been preferable, Track is told . . . Informal huddles at the giant home electronics event suggest rescheduling of possibly two or three planned confabs? Thought is to amalgamate a separate VSDA conclave set for Innesbrook, Fla., with the NARM/VSDA exec gathering to select Danny Davis' successor. Underground has Davis perhaps lining up with a California-based recorded product retail chain . . . Once-miffed X-rated video exhibitors found their new Riviera location more efficient for writing orders and devoid of the voyeur element that haunted their booths when porn was near the main exhibits.

Seiko has announced expanded product lines, with the watchmaker adding home computers, sound and video equipment and musical instruments and accessories to its manufactured product roster . . . The FCC has given AT&T until Jan. 23 to justify planned phone rate boosts to protesting businesses like Muzak, the background/foreground longtimer, which charges it rates will be hiked 600% . . . At presstime, names like Henry Brief, George Post, Steve Traiman and Bill Glasgow were being bandied about as possible executive vice president of NARM.

With the Compact Disc Group planning a massive promotional effort for the new technology during 1984 (separate story, page 3), expect membership fees to balloon. At least one small would-be member was told that fees for joining would be about \$7,000, based on a new formula. Major labels will reportedly be asked to shell out \$15,000 or \$16,000 to generate the \$350,000-plus cost of the push.

Radio Rebound: With tv ratings on NFL football, especially "Monday Night" on ABC, plummeting, CBS Radio's "Monday Night Football" showed a 1% gain, to 7,876,000 tune-ins from 7,811,000 in 1982 . . . A&M Records' veep of promotion, Charlie Minor, will take time off in May for his nuptials . . . Atari founder Nolan Bushnell has linked with his old firm, owned by WCI, to do joint marketing of his Androbot, manufacturer of personal robots.

Judge Lee P. Gagliardi of the Federal District Court in New York has extended the temporary right of BMI and ASCAP to offer blanket licenses to local television stations until Nov. 1, as the rights organizations still await a decision from the Second Circuit Appeals Court on their bid to overturn the Buffalo Broadcasting decision. The original extension deadline was Feb. 1, but the higher court is not expected to act by that time. The judgement against BMI and ASCAP declaring the blanket license in violation of antitrust law was entered in January, 1983.

Edited by JOHN SIPPEL

RCA Bows Video Production Arm

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Reporting to Kuhn are Chuck Mitchell, formerly division vice president of programs for RCA VideoDiscs, and Arnie Holland, formerly vice president of business affairs for RCA VideoDiscs. The two will have similar titles at the new production unit. Kuhn reports to Jose Menendez at RCA Records.

According to Kuhn, RCA has made "a substantial financial commitment" to the division. "It will allow us to be a major and unique force in this business," he says.

Current projects for RCA Video Productions include "Return To Waterloo," developed and directed by Ray Davies and featuring music by the Kinks, as well as a full-length program featuring Carly Simon. Kuhn says, "We have access to RCA and Arista artists, although we also

have been working with artists outside those rosters."

Kuhn does not foresee the new division signing artists on its own, at least for some time, although he notes, "We're seeing more combined audio/video companies: EMI, PolyGram and now RCA, with others not far behind. Once solidified, you might see those kinds of signings."

Because of RCA's relationship with software company RCA/Columbia Pictures Home Entertainment, all programs developed by RCA Video Productions will be offered to RCA/Columbia for home video distribution. RCA VideoDiscs, which still exists as a separate division within RCA, may also acquire CED rights to the programs. Arnie Valencia heads the disk division, which is a consolidation of hardware and software manufacturing and marketing headquartered in New York.

"It used to be there was resistance from managers to their artists' appearing on video," Kuhn remarks. "Today, of course, virtually every artist has completed videos. But the video needs proper coordination with the album's release. Music video has been catching up with audio, and that's needed."



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"Yah Mo B There"
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It's Your Night,
inspiration for
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