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# Billboard

88th  
YEAR

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## PolyGram Seeking Buyer For Chappell

By IRV LICHTMAN

NEW YORK—Chappell Music and its associated companies are being put up for sale by the PolyGram Group.

Substantiating widespread rumors throughout the year, official word of PolyGram's intention to divest itself of the giant music publishing entity is expected momentarily, informed sources indicate. Rumors of a divestiture have been continually denied by the international music company, jointly owned by Philips of Holland and Siemens of Germany.

Indications are that PolyGram will not reveal a potential buyer when its announcement is made. Finding a purchaser is viewed as a long-term process, since a general consensus holds that sale of Chappell would command a selling price of about \$150 million. This figure would eclipse by far CBS' purchase earlier this year of United Artists Music for nearly \$70 million, the most ever paid for a music publisher.

CBS' UA Music deal is likely to eliminate the company as a Chappell bidder because it is felt that its share of market in music publishing would meet with governmental restrictions.

Warner Communications Inc., currently working out an international joint venture in recordings with PolyGram, operates Warner Bros. (Continued on page 70)

## LAWYERS, MANAGERS COMPLAIN

# New Acts: Labels Play It Tight

By PAUL GREIN and SAM SUTHERLAND

LOS ANGELES—New artists may be playing a central role in rebuilding the record/tape marketplace, but most major labels are still hanging tough in negotiating new artist deals.

Most attorneys, managers and business affairs executives surveyed agree that the outlook for new act

signings is brighter than it was during the deepest trough of the recession. There's also general agreement that de facto artist roster "freezes," in evidence as recently as the last quarter of 1982, have now relaxed.

However, label negotiators now seek to minimize contractual risks and contain investments through a number of strategies:

- In fixing mechanical payments, record companies are now often demanding a special licensing arrangement whereby songwriting acts receive only fractional payment of the 4.25 cents per song fee now called for under the provisions of the Copyright Law of 1976. Most sources say labels seek to hold fees to 75% of the full mechanical rate, or just over three cents.

- New acts are increasingly being asked in contracts to meet a minimum commercial standard, not just the technical standard long integral to label deals. That expectation now translates to closer label scrutiny during production, as well as to outright cancellation of release of first albums that are deemed unsuitable.

- Artists' control over certain ancillary release rights, including licensing of recordings to film and TV, as well as midline release or anthology usage, is reportedly weaker than in the past. (Continued on page 70)

## Bow Concepts At NRBA Meet

By ROLLYE BORNSTEIN

NEW ORLEANS—A new top 40 format to debut full-time on the Satellite Music Network, a merger proposal affecting Broad Street Communications, and a new "Hot Country Hits" format to be syndicated by KalaMusic, a company heretofore restricted to the easy listening arena, are likely to be among key topics of conversation at the National Radio Broadcasters Assn. (NRBA) convention here this week.

The event runs Sunday through Wednesday (2-5) at the New Orleans Hilton. The keynote address will be given Monday (3) by FCC chairman Mark Fowler.

NRBA organizers are stressing the full-service nature of the event, billing it as the "all radio, all inclusive meeting" of the year. While small and medium mar- (Continued on page 70)

**VIDCOM**  
PREVIEW:  
pages 47 to 55



For those who like their rock with a vengeance, AXE is the weapon of choice. Their new album, "Nemesis," 90099, shows a deadly arsenal of talent, and features the singles, "Heat In The Street," 7-99850 and "I Think You'll Remember Tonight," 7-99823. On Atco Albums or specially-priced Cassettes. (Advertisement)

## - Inside Billboard -

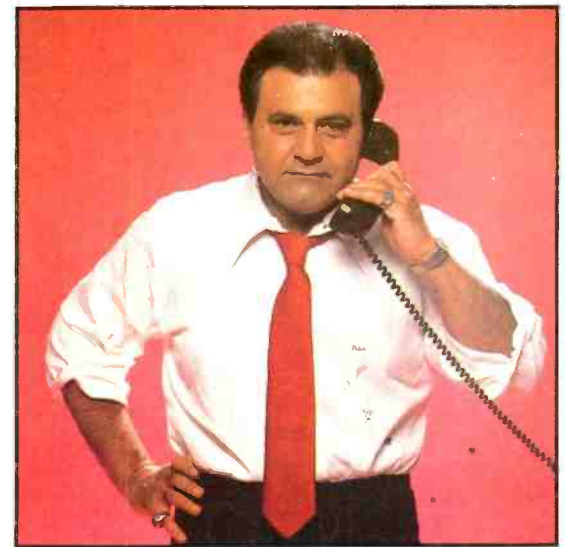
- **THE HOME VIDEO INDUSTRY** is well represented in Cannes this week, as are the video games and computer hardware and software industries, at the International Tape/Disc Assn. European Home Video Seminar, Vidcom, and Vidcom's new computer marketplace, MIJID. Page 3. An in-depth Vidcom preview can be found in Video, pages 47-55.

- **NARM'S RETAIL ADVISORY CONFERENCE** in Carlsbad, Calif. turned its attention to a number of key issues, among them midline product, 12-inch singles, cassette packaging, Compact Disc and inventory management. Coverage of the event can be found on pages 3, 4 and 6 as well as in Retailing, pages 27 and 32; Radio, page 16; and Video, page 44.

- **WEEI BOSTON** has been sold by CBS Inc. to Helen and Mike Valerio, the owners of a chain of New England pizza restaurants. The sale of the AM outlet clears the way for CBS' purchase of Metromedia's KRLD Dallas and the four Texas State Networks. Radio, page 14.

- **CASSETTE PIRATES** in Singapore have been using Compact Disc technology to manufacture high quality bogus tapes, according to Steve Traiman of the RIAA. But Traiman adds that nobody has yet been caught doing it in the U.S. Page 3.

- **WMZQ WASHINGTON** is getting a new morning man, as Jim London leaves KIX 106 in the same city to join PD Bob Cole at the Viacom country outlet. He replaces Deano Delgallo, who will move to another daypart. Radio, page 14.




PETE BENNETT. A salute to the WORLD'S TOP PROMOTION MAN, who was the personal Promotional Manager for the ROLLING STONES, the BEATLES, and individually, JOHN LENNON, PAUL McCARTNEY, GEORGE HARRISON and RINGO STARR plus many, many more. PETE BENNETT was the first recipient of BILLBOARD magazine TOP NATIONAL PROMOTION MAN AWARD. (see inside) (Advertisement)

(Advertisement)

# ROCK TOBER

Releases From **MCA**


**PHIL JUDD**  
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Founding member of Split Enz and the Swingers, Phil Judd reaches out on his first solo album in the form of a 6-song mini album. Produced by Al Kooper, all songs composed by Phil Judd. (MCA-36007) \$5.98 list price

MCA RECORDS


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RIPL

**TORONTO**  
"Girls Night Out"



"Girls Night Out" is Toronto's 4th consecutive platinum album in Canada and is already receiving tremendous AOR airplay throughout the U.S. "When Can I See You Again" is the first single, and by all radio and retail indications, this album is destined to equal Toronto's Canadian success in the U.S. (SGR-9030)

(3-D album cover)

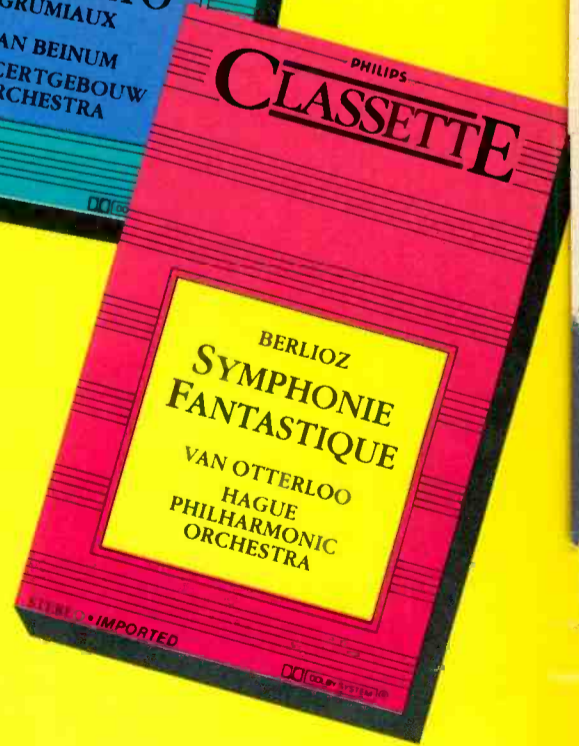
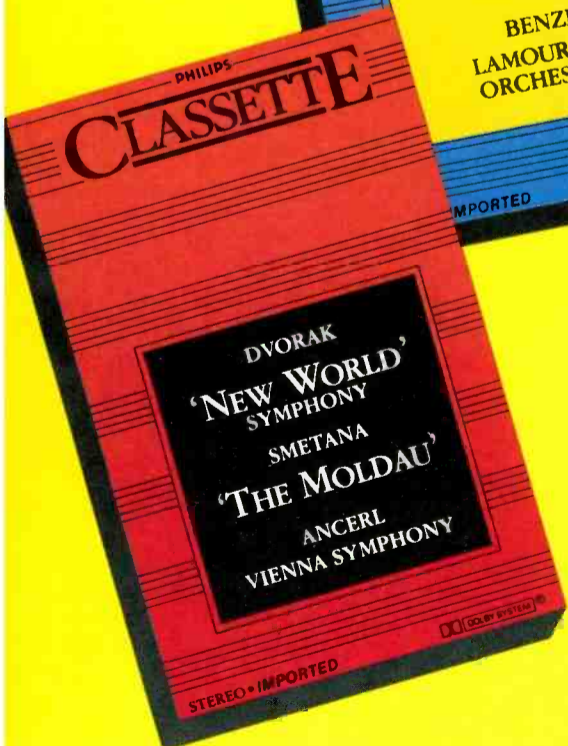
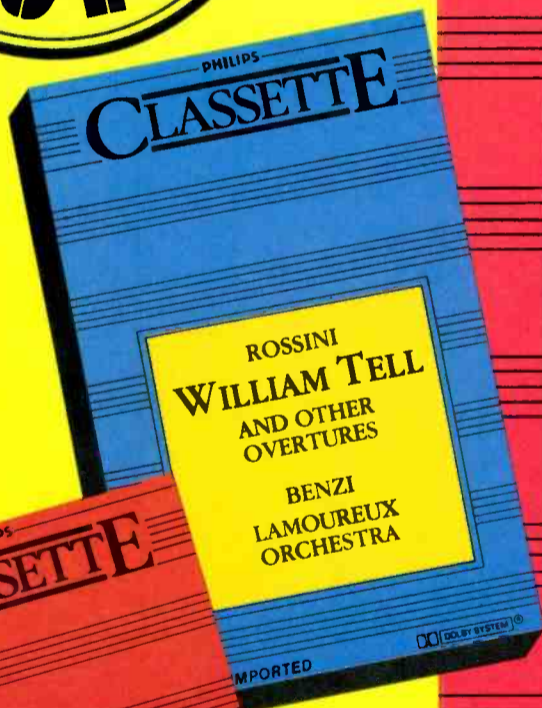
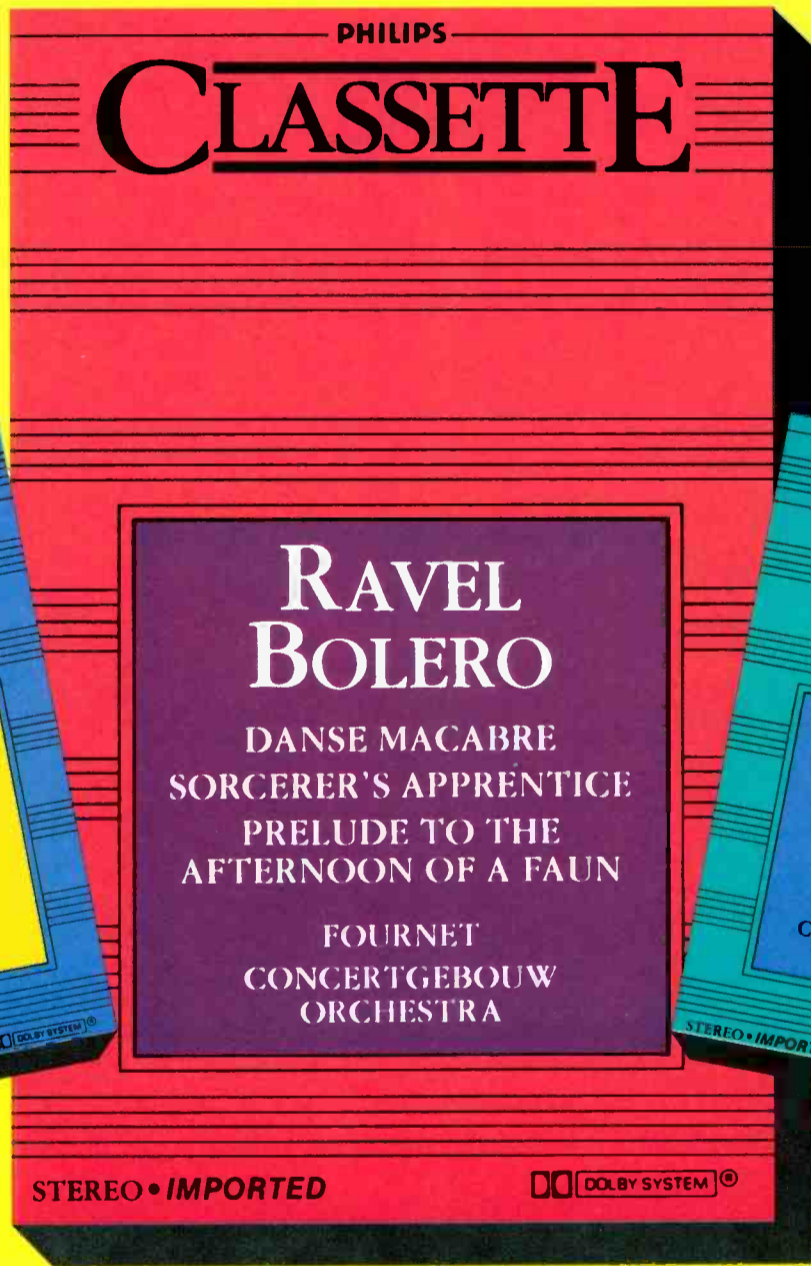
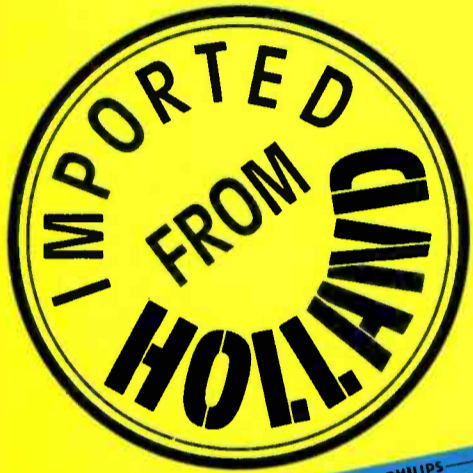
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## NARM Hears Of 'Midline Crisis'

### Retailers, Label Reps Confront Category's Problems

By EARL PAIGE

CARLSBAD, Calif.—The industry is confronted with a "midline crisis," one manufacturer told delegates here at the National Assn. of Recording Merchandisers (NARM) retail conference Sept. 22.

Polygram's Harry Losk said he sees midline at a crisis point, adding "When the concept was first developed, you got a lot of great product. But as you mine that catalog there is a natural decline in excitement. We have 350 titles now. We're mandating the category to be put under a microscope—we've seen attrition."

Ticking off a number of concerns, retailer Russ Solomon of Tower Records said, "We've found midline is still predominantly rock. It is, however, our second category in terms of importance—we even like it better than blank tape, if that will make you happy—but we're fearful midline will grind down and deteriorate."

Retailer Roy Imber of Elroy Enterprises, New York, was more encouraging. He said he understood labels "have problems getting some of your acts to go along with the midline idea."

At Record World's 52 units, Imber said, "We feature it (midline) on walls just like new releases, and we have it in the waterfalls and in our catalog bins as a second LP. As the customer shops an artist, he finds that the artist has something else at a bargain price."

Adding another function midlines serve, John Marmaduke of Western Merchandising, Amarillo, said, "We need it to keep our (LP) turns up as cassette climbs."

When Losk said he did not find midline cassette sales encouraging, NARM president Lou Fogelman of Show Industries, Los Angeles, said, "You're looking at the wrong stores."

CBS' Paul Smith wanted to know if dealers use sufficient signing and special sections for midline product. "This is a product that gets no air-play or press," he noted.

Smith said that CBS now has 1,000 midline items and has released 130 in 1983, "including nearly our entire Christmas catalog for the first time." Solomon seemed startled, asking Smith if he thought the Tower buyers knew this. "I'm sure they do," Smith responded, but he added that both manufacturer and retailer "have gotten tired" (of midline).

"We've lost the price point with the consumer," Fogelman said. "In

the beginning, it was \$3.99 and \$4.99. The \$6.98 is not midline in the consumer's mind. WEA at \$6.98 goes into the artist bin and then only secondarily into the midline bin," he said, in direct contrast to Imber's point.

"What we see is that midline needs to be freshened up," said Bill Golden of Record Bar. However, Lee Cohen of Licorice Pizza said there is growing customer expectation for midline and that cassettes in the product category are gaining.

Identification of the product category came in for vigorous discussion. Same Passamano of MCA said, "We have \$3.98 titles, and they're coming back in returns with \$5.98s". The lack of product identification was eagerly pounced on by Smith (separate story, page 27). "We've lost the dou-

(Continued on page 73)

### ITA, VIDCOM, MIJID

## Vid, Computer Firms Convene In Cannes

By LAURA FOTI and MARCIA GOLDEN

NEW YORK—Representatives of the international home video, video games and computer hardware and software industries gather in Cannes this week (2-8) for the International Tape/Disc Assn. (ITA) European Home Video Seminar, Vidcom, and Vidcom's new computer marketplace, MIJID. Close to 300 companies are exhibiting, and a number of special events and presentations are planned.

U.S. companies attending Vidcom will be looking for co-production deals and foreign investment money. In general, exhibitors and other attendees also are seeking distribution deals for existing titles.

MIJID, the first International Video Games, Personal Home Computer Market, was added this year to promote meetings between authors, translators, producers, editors and distributors of computer software, although a number of hardware companies are exhibiting as well, notably Micronique, Canon, Mattel and Atari.

Special events include the first international interactive large-screen video satellite transmission, linking Cannes, New York and Tokyo. The event will take place Wednesday (5) at 6 pm in Cannes (noon New York time) and is titled "Men, Images &

Machines." It includes recent American and Japanese productions, with live commentary by specialists in the three cities. The program deals with computer-generated moving images, the creation of androids and conversations with machines; producer is Jacques Polieri.

In addition, the International Federation of Phonogram Producers (IFPI) will present a legal seminar of

(Continued on page 76)



**BEWARE OF DOG**—RCA and A&M executives welcome Arista as a new distributed label with the unveiling of yet another replica of Nipper. Surrounding the canine, from left, are A&M national sales manager Larry Hayes; Arista vice president and general manager Sal Licata; RCA division vice president of sales Larry Gallagher; and Lou Mann, vice president of sales and distribution for Arista.

### GROWING MARKETS

## New Charts For Computers, Vidisks

Billboard debuts Computer Software and Videodisk Top 20 charts in this issue, and has redesigned the graphics of the Videocassette Top 40 to provide more information than before.

The moves reflect the growing market for these types of home entertainment products, and the business opportunities which many merchandisers—including record retailers—see them as offering. Compiled by Billboard's in-house research department from retail reports, the new weekly charts are designed to help dealers in their buying and merchandising decisions, and they reinforce the magazine's full-service commitment to the music and home entertainment industries.

*Behind the hits in computer software, page 31*

The Computer Software chart, which appears on page 30, is subdivided into three categories: entertainment, with 20 positions; educational, 10 positions; and home management, also 10 positions. The rankings are based on retail activity reported by a comprehensive cross-section of outlets. They include mass merchandisers, record stores, computer software and hardware specialty locations,

and home video dealers; they range from chain operations to single stores.

In addition to title and manufacturer, the software charts provide extensive details of each title, including the systems with which it's compatible (Apple, Atari, Commodore, IBM, TRS, Texas Instruments, CP/M and others) and the software format

(Continued on page 76)

## Pirates Found Using CD

NEW YORK—It isn't just audiophiles who have noticed that the sound quality on commercially available Compact Discs can be as good as the masters the disks were made from. The pirates have caught on, too.

Raids recently conducted in Singapore have revealed that pirates there are already using CD technology to manufacture bogus cassette tapes, according to Steve Traiman, executive director of the Recording Industry Assn. of America.

Traiman, who adds that nobody has been caught doing it in the U.S. yet, says his information comes from IFPI in Singapore, where CD players and disks were among the material seized in recent raids, indicating that the CDs were used as masters for the manufacture of bogus cassette tapes.

"Dubs found in some of our Far East raids, even with the shitty quality of the cassettes they're using, are superior because the dynamic range of CD overcomes the poor quality of (pirate tapes)," Traiman told the recent NARM retail advisory meeting in Carlsbad, Calif. (separate story, page 4).

The development bolsters industry fears that the CD would eventually evolve into a source of bogus goods.

ROMAN KOZAK

## Europe Called Largest Video Marketplace

By NICK ROBERTSHAW

LONDON—Western Europe has emerged as the world's largest video marketplace, outstripping both the U.S. and Japan. Hardware sales this year will be worth around \$5 billion, and consumer spending on prerecorded videocassettes is already well in excess of \$1 billion annually.

Independent researchers predict a VCR population of 15 million machines by the end of 1983, in a market of 100 million households. Last year, trade shipments reached 5.2 million units, 42% up on the previous year, and by 1986 volume is expected to be in the region of 13 million.

The market, however, is very unevenly developed, and percentage penetration varies widely from country to country. In Southern Europe,

for instance—Italy, Spain, Portugal, Greece—video is still very much in its infancy, and only between 1%-5% of homes have VCRs, with software trade correspondingly small.

In Austria, Switzerland and the Benelux countries, on the other hand, hardware ownership levels have reached 5%-10%, and the same is true of France, though here the development of the market was delayed last winter by the so-called Battle of Poitiers, when in a protectionist move the French government routed Japanese imports through a remote provincial customs clearance center, reducing VCR sales to a trickle.

In the Scandinavian countries, with the exception of Finland, video ownership already has a substantial hold and is expanding fast. Denmark in particular, with its strong rental market, is expected to reach 42%

penetration by the end of 1985. Currently, though, Sweden leads the way, and last year's 12% penetration there will by the end of this year have increased to around 20%. West Germany, with a population many times larger, has achieved a similar level of penetration.

But the clear leader among European markets, and indeed in the world, is Great Britain. The predicted penetration of 27% there by the end of 1983 is the highest anywhere, and last year no fewer than 47% of all VCRs sold in Europe went to the U.K. market. In 1981, some 900,000 machines were sold or rented. Twelve months later the total was around 1.4 million, and this year it could be 2.4 million or more. Something approaching five million VCRs will soon be in use in British homes.

It is not entirely clear why the re-

cession-hit Britons should have taken to video in such a big way. They certainly watch more television than any other nation in Europe, and regard British broadcast programming as the best in the world, so that home recording and time shift are attractive options. In addition, the hardware market has been greatly stimulated by the High Street tv rental chains, offering VCRs as a complement to color tvs for as little as \$20 monthly. Around two thirds of U.K. video recorders are rented rather than owned.

It is largely owing to the muscle of VHS-adherent Thorn EMI in the rental business that VHS machines have such a commanding lead in the British market. The company offers the greatest range of models and a hefty 60%-plus share of the sales. In

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# CD Making Rapid Sales Inroads, Retailers Are Told At Conference

CARLSBAD, Calif.—Compact Disc is moving into the mass merchandising mainstream much faster than many in the industry anticipated, delegates at NARM's retail conference here were told Sept. 22. CD spokesman Steve Traiman said that Sears' \$589 player, being offered with four disks for \$10, "opens the door to K-mart."

However, Traiman repeatedly stressed, CD is "not happening overnight." Traiman, who is executive director of the Recording Industry Assn. of America (RIAA) and architect of the Compact Disc Group (CDG), was joined as a speaker here by Hans Gout of PolyGram, who echoed Traiman's caution.

The enthusiasm for CD among

NARM member chains was punctuated when John Marmaduke of Western Merchandising, Amarillo, spoke encouragingly. "We demonstrate it without prompting, and customers are very turned on," he said.

A year ago, Marmaduke was among the more critical when PolyGram Executives presented CD to the NARM retail panel in Houston. "We don't see a Mercedes in our future, we see a Honda," Marmaduke had said at the time, couching his criticism of CD's high list price. Still vexed over the high software list, he said his chain has CD in five locations.

Coming after dinner on an exhausting and often rancorous full day of panels here, the CD program was

warmly received. Traiman and Gout described a 468-title catalog given delegates here with Traiman estimating that another 300 classical, 200 pop and 30 jazz titles will be available before Christmas.

The subject of imports was briefly bantered about after CBS' Smith said an import distribution firm in Toronto and Buffalo "has tossed in the towel" following action by CBS. Traiman quickly took the rostrum and said that the RIAA will vigorously enforce prohibitions against parallel imports. "We consider parallel imports just like counterfeiting," he stressed.

NARM executive vice president Dan Davis asked Traiman to return

(Continued on page 69)



ABC'S OF CD—RCA and Nippon Columbia representatives review the Compact Disc manufacturing process. Pictured from left are the label's liaison with Nippon Columbia, Dr. Ekke Schnabel; Kazuo Mochizuki, senior managing director of Nippon Columbia's record division; RCA president Robert Summer; and Tosh Hirahara, director general manager of CD and overseas operations for Nippon Columbia's record division.

## Betamax: High Court Tries Again Sony Lawyer Says Judges Were 'Confused' Before

By BILL HOLLAND

WASHINGTON—The lawyer representing Sony Corp. of America, who will once again present oral arguments in front of the U.S. Supreme Court here Monday (3) in the so-called Betamax case, claims the reason the case was carried over to be re-argued this session was because of the confusion of the Justices over what sort of non-commercial home videotaping off the air constitutes copyright infringement.

Dean C. Dunlavey, counsel of record with Gibson, Dunn & Crutcher, attorneys for Sony, the petitioner, says that during his original oral argument Jan. 18, answering the questions the Justices asked after he presented the case "was like coming in to teach college physics, and then having to end up teaching two and two are four." Dunlavey says he plans this time around to expect "a lot of questions" from the nine judges, now that they are, in his view, more familiar with the case.

Dunlavey, speaking Thursday (29) at a pre-argument press briefing hosted by the Home Recording Rights Coalition, the manufacturers and retailers group, said he's not clear whether the Court will hand down a decision quickly after rehearing the case. "You have to figure what or who is causing the logjam before you can figure out when the opinion will come down," he said.

He said that in his argument, he will try to focus on two points: that the Court must decide what is fair use and still not impair the ability of

copyright owners who wish or don't mind their copyrighted programs to be copied at home, and that the court must find whether the plaintiffs, Universal Studios and Walt Disney Studios, can prove harm and damage to copyright owners.

"They haven't done so," Dunlavey charged. "It's put up or shut up at the trial."

The case is now seven years old. It began with a suit brought in 1976 by the two studios against Sony, claiming that off-the-air copying of telecasts of copyrighted audio/visual material by owners of VCR's at home for non-commercial, private use was an infringement of the copyright law and did not constitute fair use.

However, in October, 1979, the U.S. District Court in Los Angeles ruled in favor of Sony. Two years later, the Ninth Circuit Court of Ap-

peals reversed the decision in favor of the studios, and also found that Sony and other manufacturers were liable for damages because of knowledge of infringement. The court also turned down a review of the case.

But the Supreme Court granted the Sony petition for review in June 1982, and heard oral arguments last Jan. 18. On the last day of the term, the High Court set the case for re-argument Oct. 3.

Neither the movie companies nor the Motion Picture Assn. of America (MPAA) held press conferences before the re-argument. An MPAA spokesman had no comment on the remarks at the coalition press conference but was taken by surprise when told of the briefing.

Counsel for the respondents at the re-argument will be Stephen Kroft, of Rosenfeld, Meyer & Susman.

## Motown Special Due For Rebroadcast, Home Video

NEW YORK—The Emmy winning tv special "Motown 25: Yesterday, Today, Forever" has been scheduled for rebroadcast Oct. 30 on NBC. And MGM/UA is close to completing its deal for release of the popular special on home video.

The two-hour special, awarded the Emmy last week for best variety, music or comedy program, was the top rated show of its week when originally broadcast May 26.

According to Jim Mervis, programming vice president for MGM/

UA Home Video, the company has an agreement in principle with Motown for home video release of the television special. "We hope to have the deal signed shortly," he says, adding that the home video version will most likely contain an additional 20 minutes of footage not found in the television show. "The additional footage will be musical numbers from artists already in the show," he says.

Mervis says Motown is releasing a soundtrack album of the special, but the label hasn't yet announced a date. Word from the West Coast is that some of the acts who performed on the special, but who are no longer with Motown, have been reluctant to agree to terms.

However, since the original broadcast of "Motown 25," the company has released several midline albums to capitalize on its success. A two-record set, "25 Number One Records For 25 Years," and the single albums, "25 Years Of Grammy Greats," "Motown Superstars Sing Motown Superstars," and "Incredible Medleys," featuring medleys of classic Motown hits, were all released in the wake of the special.

Motown also released a five-record "Greatest Hits" set at \$17.98, which updates an earlier three-record set. In addition there was a 12-inch single featuring the Temptations-Four Tops "vocal battle" taken directly from the special. The flip side contained a medley of Jackson Five hits.

### A RECORD FOR CBS

## 'Thriller' Tops 14 Million

NEW YORK—With more than 14 million copies sold worldwide, "Thriller" by Michael Jackson on Epic Records has become the biggest selling album in CBS' history, the company reports.

It has surpassed "Simon & Garfunkel's Greatest Hits," which has sold over 13 million copies around the world. "Thriller," with 8.5 million copies sold in the U.S., has also become the largest domestic seller in CBS history, the company adds, surpassing the debut LP by Boston, which has sold eight million copies here. The best selling album of all time is the soundtrack from "Saturday Night Fever" with 25 million for RSO.

"Thriller" has also yielded five top 10 singles: "Human Nature," "The Girl Is Mine," "Billie Jean," "Beat It" and "Wanna Be Startin' Something." This is also a record, says CBS, noting that Jackson's "Off the Wall," Fleetwood Mac's "Rumours" and the soundtracks for "Saturday Night Fever" and "Grease" only achieved four hit singles each.

With the release of "P.Y.T. (Pretty Young Thing)," "Thriller" may yet have a sixth hit single. Meanwhile, total sales of all the hits from "Thriller" have hit 12 million worldwide, with five million coming from the U.S.

The "Thriller" album also appears to be a big hit in the new technology of Compact Discs, with its initial run completely sold out, according to a CBS spokesman.

## Executive Turntable

### Record Companies

Steve Ralbovsky joins EMI America/Liberty Records as director of East Coast a&r in New York. He was with Singer Management . . . Epic/Portrait/Associated Labels has made two promotions in New York. Garcia "T.C." Thompkins has been upped from director to vice president of black music promotion and Harvey Leeds has been appointed director of national video promotion. He was associate director of national album promotion . . . A&M Records has recruited two in its Los Angeles office. John McClain has been appointed national director of black a&r. He was a producer and studio musician who had worked with such artists as Lionel Richie and Diana Ross. Richard Frankel assumes the duties of director of creative services. He held a similar position for Warner/Amex.

John Weston has been named New York local promotion rep for PolyGram Records. He was a sales rep for the label . . . Rhonda Shore has been promoted from manager to director of national publicity for Chrysalis Records in New York . . . Karen Nudell has been appointed attorney for CBS Law department's record section in New York. She was legal counsel with Columbia Pictures Industries . . . RCA Records, New York, has named Jeffrey Gingold and Lawrence Stanley contract specialists, business affairs. Gingold was an associate with the entertainment law firm of Rosenblum & Freedman. Stanley was an associate with the law firm of Richenthal & Birnbaum.

### Publishing

Bruce Gold has been promoted to vice president, law, for Chappell/Intersong in New York. He was senior attorney for the organization's law department.

### Video/Pro Equipment

Gary Rockhold has been promoted to executive vice president and general manager for Commtron Corp., a national distributor of consumer electronic products in Des Moines, Iowa. He was executive vice president of marketing.

Garth Gentilin has been promoted to vice president of sales for Unitel Video in New York. . . . PSI Video has appointed Marc Feingold director of corporate accounts in its New York office. . . . Rainbow Programming Services has recruited Rebecca Ruthven as director of regional and system sales. The firm has also appointed Denise Widman as product manager for the "Bravo" channel.

### Related Fields

Rob Parrish has been named director of membership development for the Country Music Assn. in Nashville. He was membership coordinator . . . Greg Nelson assumes the newly created position of executive vice president of Nineteenth Street Productions, a division of Lorenz Creative Services in Nashville . . . The Howard Bloom Organization in New York has appointed two account executives: Victoria Rose and Ellen Golden. Rose had headed the PR firm Victoria Rose Associates. A former editor of Hit Parader Magazine, Golden has been with the organization since 1981 . . . Gabriella Engebretson has been appointed national consumer products sales manager for Altec Lansing, a home and auto speaker company in Anaheim. She was Southwest industrial/professional district manager for the company.

New Image Public Relations has made two appointments in its Los Angeles office. Deborah Grant is the new vice president of international operations and Julie Ball is the new video publicist. . . . Roberta Goldstein joins HWH Enterprises Inc. in New York as an account executive. She was associate editor of Consumer Electronics Monthly. . . . Baird & Associates, a national booking agency based in Missoula, Mont., has hired James Yelich as the Great Lakes and Northeast agent. He was owner and president of Lupine Entertainment, a concert promotion firm in Colorado. . . . Dave Kopp will become the editor of Sheet Music Magazine in November. He was the organist at the Meadowlands Sports Complex in New Jersey.

WEA Manufacturing Inc., Olyphant, Pa., has promoted Frank Apostolico to vice president and chief financial officer; David Brown to vice president of sales services; Joseph Helminski to vice president of manufacturing operations; John Williams to vice president of manufacturing services; John Bremer to plant manager for Specialty Records; and David Franco to plant manager for Allied Record Company. . . . The Bose Corp. in New York has named Austin Pryor director of marketing and strategic planning and John Sternberg field sales manager for professional products, based in Framingham, Mass.

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Year and **Me** Artist of the Year.



*Michael Jackson*

Michael Jackson

## CANDID SELF-ANALYSIS

## NARM Mulls Confab Changes

CARLSBAD, Calif.—The NARM board is open to completely restructuring its annual convention. As new convention chairman Roy Imber put it to NARM's retail advisory group here Sept. 22, "Right now all we do is go down there and wait for it to be over."

At various points during a candid self-analysis, everything from site and time of year to format, exhibits and food functions came under fire.

"What we have now is everyone hiding up in suites and never coming down to the floor. You labels bring down your acts and everyone walks out. It's stoic old bosses who don't know music and don't give a damn," said Russ Solomon of Tower Records, Sacramento, echoing Imber, who heads Elroy Enterprises, New York.

"Is NARM a sacred cow?" asked

NARM president Lou Fogelman, head of Show Industries, Los Angeles. Suggesting that the lure of resort sites is antiquated, he said, "We need to have more purpose for manufacturers, more purpose for delegates, for people who are in this business to survive."

Among more radical changes debated was the possible format of having each label make its own presentation to a broad base of dealers. Also raised was the possibility of adding video via invitations to NARM's separate group, the Video Software Dealers Assn. (VSDA), and its convention exhibitors.

"What we see now," said Solomon, "is NARM's terrible dullness." In pushing for individual manufacturer's sessions, he said it would be better "than all the cockamamie panels of half amateurs up there talking to

an empty room."

Another critical voice was that of Carl Rosenbaum of Flip Side Records, Chicago. "Speaking as a someone not being a 400-store chain and never getting invited up to the manufacturer suites, I get down to Florida and ask myself why I'm there," he said.

Twice, CBS' Paul Smith inquired how NARM might have trouble organizing one-on-ones, although he stressed he was all for change. "What if you have 50 labels?" he asked.

NARM is open to changing everything, Solomon stressed, "including exhibits out by the pool. Those are basically cut-out and other direct people. As for entertainment, we'd like to see you (labels) not having to go through a drill to find an act people won't walk out on—you have the video clips."

Saying he was impressed by the growth of the VSDA's convention in San Francisco, Solomon noted "We might invite CBS/Fox, your movie counterparts. We are involved with VSDA now (alluding to two meetings NARM board members held with VSDA's leaders). They are with us; there is a relationship."

Site came in for much discussion with NARM vice president Dan Davis indicating that a commitment exists for two more Florida meetings and then one in Hawaii, but that with VSDA requiring venues for 1,200 debates, NARM and VSDA could perhaps switch around.

Imber warned everyone that he intended to seek assistance aggressively as convention chairman for the March 23-27, 1984 event. "I've already learned two things" he said.

EARL PAIGE

## NET SALES DIP SLIGHTLY

## Wherehouse '83 Earnings Up

LOS ANGELES—Wherehouse Entertainment Co., formerly Integrity Entertainment, increased its earnings per share for the fiscal year ended June 30 to 70 cents, a 39-cent or 125.8% boost over the prior year's earnings of 31 cents for the same period.

Net income for the year ended June 30 rose \$1,220,000, from \$928,000,000 in 1982, a 13.1% boost. Net sales for the fiscal year dipped \$591,000 or .7% from \$83,401,000 to \$82,810,000.

For the three months ending June 30, net sales were up 2.6% or \$482,000, with 1983's final quarter registering \$18,774,000 against

\$18,292,000 a year before. Net income rose 682% or \$621,000, with the last quarter of 1983 providing \$712,000 against \$91,000 the year before. Net earnings per share were 23 cents for 1983, compared to 3 cents the year before, an increase of 666%.

Wherehouse president Lou Kwiker attributes the improved earnings to significant increases in movie cassette rentals and gains in prerecorded music and blank audio and video tape sales.

Kwiker predicts the upturn will continue. He adds that it is hoped that computer software will be carried in most of the chain's 126 stores soon.

## Chartbeat

## Steinman Not Stymied As Singles Sail

By PAUL GREIN

Jim Steinman this week becomes the first musical figure to have written and produced both of Billboard's top two singles since the Bee Gees' 1978 chart blitz. Steinman is represented by Bonnie Tyler's "Total Eclipse Of The Heart" (Columbia) at No. 1 for the second week, and Air Supply's "Making Love Out Of Nothing At All" (Arista), which moves up to two.

The Bee Gees scored in March, 1978 with "Night Fever" and "Stayin' Alive," both of which were co-produced with Albhy Galuten and Karl Richardson. And Barry Gibb also co-wrote and co-produced the number three single at the time, Samantha Sang's "Emotion."

In the five years between the Bee Gees' chart monopoly and Steinman's current achievement, three producers have held the top two Hot 100 spots simultaneously, but none also wrote the hits he produced. Mike Chapman had the top two singles in October, 1978 with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City." Greg Mathieson scored in December, 1982 with Toni Basil's "Mickey" and Laura Branigan's "Gloria," and Phil Ramone triumphed just three weeks ago with Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It."

The albums featuring both of Steinman's current hits are also listed in the top 10 this week: Bonnie Ty-

ler's "Faster Than The Speed Of Light" moves up to number seven, and Air Supply's "Greatest Hits" jumps to 10. (Likewise, both of Phil Ramone's smashes are featured on current top 10 LPs. The "Flashdance" soundtrack holds at number three for the 11th straight week, and Billy Joel's "An Innocent Man" edges up to four.)

Air Supply's album is the seventh greatest hits set so far in the '80s to crack the top 10. Donna Summer's "On The Radio," "Bee Gees' "Greatest" and "Kenny Rogers' Greatest Hits" all reached No. 1 in

1980; Barbara Streisand's "Memories" hit 10 in late 1981; Stevie Wonder's "Original Musiquarium" peaked at four in 1982; and Foreigner's "Records" hit 10 earlier this year.

★ ★ ★

New Music Breakthrough: Spandau Ballet (Chrysalis) this week becomes the first act even remotely associated with new music to reach No. 1 on Billboard's adult contemporary chart. Their ballad "True" hits No. 1 AC (and climbs to number four on

(Continued on page 76)

## Rock Hall Of Fame Formed

NEW YORK—The Rock & Roll Hall Of Fame Foundation, a non-profit organization, has been established here "to honor artists and industry professionals by inducting into the hall of fame those who have made significant contributions to the development and perpetuation of rock'n'roll music," the organization says.

According to Suzan Evans, who is administering the organization's day-to-day activities as its executive director, the foundation is currently organizing a board of directors and an advisory committee. Already agreeing to serve as chairman is Ahmet Er-

tugun, chairman of Atlantic Records.

Other members of the board include artist Leslie Gore; air personality and author Norm N. Nite; Scott Sanders, head of the concerts department at Radio City Music Hall; and Irv Lichtman, Billboard's deputy editor.

Evans says that the foundation plans to mount exhibitions, maintain archives and a permanent collection, and be involved in education and legal aid. There will also be a yearly awards ceremony at which those deemed deserving of honor will be inducted into the hall of fame.



SUPER SHEEN—Sheena Easton shoots the breeze with label executive after a recent performance at the Greek Theatre in Los Angeles. Pictured from left are Capitol/EMI/Liberty Records Group president Jim Mazza; the singer's manager, Deke Arion; Easton, and EMI America/Liberty president Rupert Perry.

## LEGAL BATTLE LOOMS

## Beatle Yule Album Due—Maybe

NEW YORK—There may be a Beatles Christmas album this year. But that may ultimately be up to a judge to decide.

Rick Smulian, founder of R/S Distribution, says he's going ahead with the release of "John Paul George And Ringo," a 30-minute LP featuring songs, poetry and spoken word taken from flexi-disks sent out by the Beatles for Christmas to members of their fan club between 1963 and 1966.

However, attorney Leonard Marks, of New York's Gold, Farrell & Marks, who represents Apple and Apple Corps Ltd., the companies still looking out for the former Beatles' interests, says that a "cease and desist" letter was sent out, Sept. 20, advising that the planned release is "unauthorized and illegal," and that it

has never been licensed. "We will pursue our rights to it," he says.

Smulian, who at presstime said he never received such a communication, says that as far as he's concerned the release is perfectly legal and he hopes to have it on the street by mid-November on his Richy label. Making a point never to call it a "Beatles" album, he says that the material on "John Paul George And Ringo" was previously released in 1981 by the Adirondack Group in Houston.

Smulian says that release, titled "Happy Michaelmas," never had any problems. He says he took the same master to the studio, hired a couple of producers and engineers, and 150 hours later came out with a "masterpiece."

ROMAN KOZAK

## BMI's Cramer Warns On Music C'right Exemptions

LONDON—The granting of royalty payment exemptions for public performances of copyright music at veterans' social functions in the U.S. could be the thin end of a very substantial and damaging wedge, according to Ed Cramer, president of BMI, who spoke here Wednesday (27) at an awards luncheon to honor writer, composer and publisher members of the Performing Right Society.

"This is a dangerous precedent, and I understand that there are bills now being introduced to provide similar exemption for fire-fighting organizations and for dance studios. Next it will be colleges and universities," Cramer warned. Urging vigilance to protect creators of music, Cramer said that BMI had been successful in recent court actions with major networks ABC, NBC and CBS. He added he was optimistic about the chances of a reversal in the Buffalo judgment on blanket licensing.

Cramer said that the current fiscal year promised to be the best in BMI's 43-year history, and added that he was proud of the fact that the organization's overhead was below that of last year, not merely in percentage terms but in actual dollars. He noted that about 54% of the music played on America's 8,000 radio stations is licensed by BMI. Prime award winners at the luncheon were the songs "More," lyrics by Norman Newell, and "Yesterday," by Paul McCartney and John Lennon, each

of which is credited with more than four million U.S. broadcast performances. Most performed songs of 1982 were "Born To Run" by Paul Kennerly, "Eye In The Sky" by Alan Parsons and Eric Woolfson and "You Could Have Been With Me" by Lea Maalfrid. Songs by PRS members which joined the list of one million performance titles were "Fanny (Be Tender With My Love)," "Kiss You All Over," "Jive Talkin'" and "Ticket To Ride." A total of 68 songs have now achieved one million performance status.

## Kenny Rogers Display Contest

NEW YORK—In conjunction with Kenny Rogers' new association with RCA Records, the label has initiated a store-display contest for Rogers' "Eyes That See In The Dark" LP.

The "Join Kenny Rogers In Hawaii" competition involves outlets throughout the country and merchandising teams in all RCA local branches. Judged on creativity and effectiveness, the contest ends Dec. 12 with the winner receiving a five-day trip to Hawaii for two, a backstage introduction to the singer and \$500 in cash. In addition, five each second and third place prizes are being offered.



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### A G E N D A

#### THURSDAY, NOVEMBER 17th

9:00am - 5:00pm Registration

2:00pm - 2:30pm **KEYNOTE ADDRESS**  
ROBERT W. PITTMAN, Warner Amex Satellite Entertainment Corp.

2:30pm - 3:00pm **"HISTORY OF VISUAL MUSIC"**  
DR. WILLIAM MORITZ, Visual Music Art Historian & Filmmaker

3:00pm - 6:00pm **"LET'S GET IT ON: THE HOWS & WHYS OF PROGRAMMING"**  
Programmers discuss philosophies and programming decisions and show samples of the most current music-oriented television and cable programs.

8:00pm - 10:00pm **VIDEO MUSIC SHOWCASES**



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#### FRIDAY, NOVEMBER 18th

9:00am - 5:00pm Registration

9:30am - 10:00am Continental Breakfast

10:00am - 10:30am **SURPRISE GUEST SPEAKER**

10:30am - 12:00pm **"PARTS OF THE WHOLE: LIGHTING, ART DIRECTION & CHOREOGRAPHY"**  
Moderator: JEFFERSON GRAHAM, The Hollywood Reporter  
Panelists: ALAN ADELMAN, Imero Fiorentino Associates  
JEFFREY HORNADAY, Choreographer of "Flashdance"  
SAM NICHOLSON, Xenon  
ANTHONY PAYNE, Gotham Entertainment

12:00pm - 1:30pm **"THE COMPUTER AGE: GRAPHICS & ANIMATION"**  
Moderator: JIM McCULLAUGH, Software Merchandising  
Panelists: ROBERT ABEL, Robert Abel & Associates  
MARK ALLEN, Pilot Video  
REBECCA ALLEN, NY Institute of Technology  
DAVID E. CATZEL, Catzel Thomas & Associates  
PETER CONN, Homer & Associates  
MIKE COTTON, The Tubes  
BRIAN ROSS, Image West

1:30pm - 3:00pm Buffet Luncheon

3:00pm - 4:30pm **"FIX IT IN THE MIX: AUDIO & VIDEO PRE- & POST-PRODUCTION TECHNIQUES"**  
Moderator: DAVID SCHWARTZ, Mix Magazine  
Panelists: CHARLES BENANTY, Soundworks Studio  
TIM BOYLE, Record Plant  
LOU CASABIANCA, Speed of Light Communications  
KEN EHRLICH, Ken Ehrlich Productions  
MATT KAPLOWITZ, Onomatopoeia  
JIM LAUTZ, Positive Video  
SCOTT ROSS, One Pass Film & Video

4:30pm - 6:00pm

#### "A UNIQUE VISION: ARTISTS & DIRECTORS"

Moderator: LAURA FOTI, Video Music Conference Director  
Panelists: MERRILL ALDIGHIERI, Co-Directions Inc.  
MARTIN BRILEY  
GERALD V. CASALE, Devo  
JOE DEA, Director  
SIMON FIELDS, Lighthouse Productions  
JEFF PORCARO, Toto  
SYLVESTER

6:00pm - 8:00pm

VIDEO EXHIBITS & HOSPITALITY SUITES

8:00pm - 10:00pm

VIDEO MUSIC AWARDS SHOW (taping will be at A&M Studios)

#### SATURDAY, NOVEMBER 19th

9:00am - 5:00pm

Registration

9:30am - 10:00am

Continental Breakfast

10:00am - 11:30am

#### "AN HOUR OR MORE: THE FUTURE OF LONG-FORM PROGRAMMING"

Moderator: BRUCE APAR, Home Viewer  
Panelists: JEFF ABELSON, Parallax Communications  
BETTY BITTERMAN, Home Box Office  
BILL GALLAGHER, MGM/UA Home Video  
CHUCK MITCHELL, RCA Videodiscs  
JOHN PIKE, Paramount Video  
BARRY SHERECK, Pioneer Video

11:30am - 1:30pm

#### "ON THE BEAM: SATELLITE DELIVERY"

Moderator: VICKI LYNN, Special Events Producer  
Panelists: JACK CALMES, World Show Vision Network  
PETER GERWE, Unuson Corporation  
KEVIN HAMBURGER, Warner Amex Cable  
NYHL HENSON, Nuhl Henson Enterprises  
PHIL MURPHY, Paramount Pictures  
DR. JOSEPH PELTON, INTELSAT  
ROBIN ROTHMAN, Geffen Records  
RICHARD WOLFE, 20th Century Fox  
Telecommunications  
GARY WORTH, World Communications

1:30pm - 3:00pm

Buffet Luncheon

3:00pm - 4:30pm

#### "SELLING THE ARTIST: VIDEO AS PROMOTION"

Moderator: ADAM WHITE, Billboard Magazine  
Panelists: PERRY COOPER, Atlantic Records  
LEN EPAND, PolyGram Records  
ROGER ERICKSON, CBS Records  
BILL GERBER, Lookout Management  
MIKE GREENE, Atlanta's Video Music Channel  
KEN KRAGEN, Krage & Company  
PAT MORROW, Nocturne Inc.  
MICHELLE PEACOCK, Capitol Records  
JOHN SYKES, MTV Music Television

4:30pm - 6:00pm

#### "MAKING THE SCENE: CLUBS & CAMPUSES"

Moderator: FAYE ZUCKERMAN, Billboard Magazine  
Panelists: MARIA DE PAUL, Rockworld  
ED KING, Sound Unlimited Systems  
DAVE HERSHENSON, The Red Onion  
JACK MILLMAN, Video Music International  
SVEN RISSON, Sony Communications  
STEPHANIE SHEPHERD, Telegenics  
ED STEINBERG, Rockamerica  
TIMA SURMELIOGLU, Sound & Vision

6:00pm - 8:00pm

VIDEO EXHIBITS & HOSPITALITY SUITES

8:00pm - 10:00pm

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## Record, Tape Prices Increase In Philippines

MANILA—For the first time in two years, Philippine records and prerecorded cassettes are subject to a price increase. The recent devaluation of the peso and rising costs in marketing and production are cited as the main reasons for the hike, which averages 12%.

Members of the Philippine Assn. of the Record Industry agreed on the new rates after revising an initial price adjustment that individual record companies had circulated in letters addressed to dealers. The earlier adjustment would have pegged both LPs and cassettes at the same price on the retail level: roughly \$2.65, up from \$2.35, for LPs and \$2.10 for cassettes. But at least one major record distributor has reportedly been pressing for a "less radical" pricing scheme.

The final rates, now effective, tagged a 10% average increase on wholesale prices and 14% on retail rates. Retail prices are now approximately \$2.65 for LPs and \$2.45 for prerecorded cassettes.

The higher retail prices are consistent with the PARI policy of increasing profit margins to dealers to prevent them from being encouraged to deal in pirate cassettes. This scheme was first put into effect two years ago when the PARI increased retail prices but maintained wholesale rates, except for singles, established during a 1979 price hike.

Though September is traditionally a slow month for record sales in this territory, PARI director general Danilo Olivares says he is convinced it is the best month to increase prices. "Even if sales slow down when the new rates are enforced, well, business is bad anyway," he says.

"When sales start picking up late October and on towards the Christmas season, people should have become used to the new prices, so I'm convinced they'll resume their normal buying habits."

## Munich Moves To Block Show By Peter Tosh

MUNICH—Plans by politically conservative city administrators to prevent reggae artist Peter Tosh from appearing in concert here have raised a storm of protest. Opposition politicians and concert promoters have demanded clarification of the city's claim that pop concerts in general offer "an ideal cover for drug trafficking."

An Oct. 18 Munich show was a late addition to promoter Peter Rieger's German itinerary for Tosh. Local arranger Ruediger Hoffmann's application for city approval, normally a formality, was met with ten-

(Continued on page 65)

## Newton-John Receives Apology For Aussie Ad

SYDNEY—A reportedly "hvid" Olivia Newton-John has extracted one of the most exhaustive and dramatic media retractions this country has ever seen.

Under threat of litigation, 20th Century-Fox Film Corp. took out full-page advertisements in all Melbourne and Sydney daily newspapers bearing an apology for the content of a television commercial advertising the movie "My Tutor," starring Matt Lattanzi.

The advertisement, screened for one night in Sydney and two nights in Melbourne, emphasized the soft porn nature of the film and included a voice-over which referred to Newton-John by name and intimated that the nature of the film had been the cause of the disintegration of her relationship with Lattanzi.

The singer was alerted to the "offensive" advertisement by Peter Hebbes,

assistant to her original British manager, Peter Gormley, who still guides the career of Cliff Richard. The singer then instructed her lawyers to obtain a retraction and apology.

The prominently displayed advertisements bore the message: "Dear Olivia and Matt, 20th Century-Fox is pleased and proud to be distributing films you are both in. We are sorry for any embarrassment that our advertising on 'My Tutor' may have caused. We know you are happy together and wish you continued happiness and success in the future."

The singer's acceptance of the apology will no doubt determine the level of promotional support which she will extend to Australian release of the upcoming "Two Of A Kind," with John Travolta, which Fox is distributing.

## WITH ENGLISH LYRICS

## Hong Kong Rockers Make It Big

By HANS EBERT

HONG KONG—An album regarded by many music business pundits as "a joke" when it was released here in late August is not only proving the critics wrong but also proving the important point that hard rock, with English lyrics, can build sales in this territory.

Most industryites said that "There's Rock & Roll In China," the debut album by the group Chyna on the Studio A label, stood no chance of being a success because hard rock music by Western bands invariably failed to impact here. The idea of a local band, new to the scene, chang-

ing that buying pattern seemed out of the question.

But the album is selling well, though it's hard to obtain hard sales figures here. And it is proving both that there is a market for hard rock and that local acts needn't concentrate solely on Cantonese material.

John Chu, managing director of Contec Sound Media, says: "The LP could mark a real turnaround in public tastes in Hong Kong. So perhaps it's time that record companies had their artists recording English material again, something that was virtually abandoned around five years ago."

The music of Chyna, written by

## German Labels, Broadcasters At Standstill On Vidclip Issue

By JIM SAMPSON

MUNICH—The latest round of negotiations between German record companies and broadcasters over video clip compensation ended Sept. 16, without progress reported by either side. The relationship between program suppliers and television producers has become increasingly hostile, occasionally acrimonious, with little prospect for a quick settlement.

The video clip situation in West Germany is of international interest because of the unique legal basis for compensation provided by German copyright law. A neighboring rights society, GVL, already exists. In 1982, it collected roughly \$10 million from German broadcast stations for distribution to individual rights holders, including record companies and artists.

As of March 1 this year, all major German record companies had deals with GVL authorizing the society to negotiate on their behalf with the 12 state-chartered stations for video clip compensation. ARD and ZDF, the two networks with a monopoly on German television, entered the negotiations, marking the first time in any major market that both the program suppliers and broadcasters were fully represented at concrete clip compensation talks.

Before GVL became involved, some German tv stations made token payment of around \$1.30 per clip directly to the supplier. But as clip production costs climbed and record sales stagnated, the suppliers started thinking about recovering their promotional losses.

GVL entered the fray with a demand for 1,500 Deutsch Marks (around \$600) per minute per nationwide broadcast, which the society claimed would only cover "administrative and handling costs, but nowhere near the actual production costs." By comparison, GVL claimed an average live musical broadcast minute cost ARD/ZDF nearly three times as much, and the stations themselves charged up to 5,000 DM (\$2,500) per minute on sale of their own shows.

ARD/ZDF, countering that the record companies wanted free advertising for their product and exorbitant compensation, too, offered 100 DM a minute, and in press reports threatened cancellation of video clip programming. Said one tv producer, who asked not to be named: "The four major production companies

have expressed solidarity with each other. We can easily continue without video clips."

But nobody, least of all young German viewers, wants to continue without video clips. In the 26 weeks since its inception, ARD's weekly 45-minute clip countdown "Formel Eins," using German, British and Billboard's U.S. charts, has become Germany's dominant music show. Andreas Thiesmeyer, "Formel Eins" producer, points to market research giving the show a 21-23 rating, apparently the highest to date for a continuing series on the third tv network.

Says Munich retail buyer Richy Glaser: "We have to watch it every week to know what the kids will be coming in to buy the next day." K.P. Schleinitz, Arista's international promotion chief, notes the traditional importance of television in breaking product and adds that video clips "play an ever-increasing role."

Asserts Ray Schmidt-Walk, Metronome deputy managing director: "All our charted singles, including the No. 1 'Sunshine Reggae,' were broken through video clips. Before that clip ran on ZDF's 'Thommy's Pop Show' we had sold roughly 12,000 singles. But then, all the radio stations started playing it. Sales went up immediately, and the clip was in demand for other television shows."

Already this year, Metronome (which had a 1982 market share of 4%) has spent over \$100,000 on video clip production. The average German clip costs around \$6,000-\$12,000 to produce. Most German video clip shows are dominated by foreign clips. However, foreign producers usually request a financial commitment from their international partners in advance. Thus, a German licensee might pay \$3,000 toward production of an American video clip.

(Continued on page 65)

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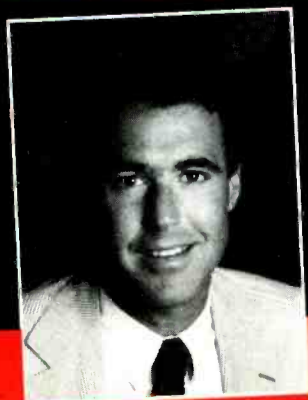
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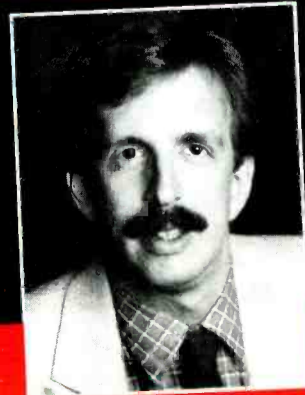
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This Week!  
Single: 2\*  
LP: 10\*

## AIR SUPPLY.

The decade's #1 pop group has just cracked the top 5 with "Making Love (Out Of Nothing At All)": their eighth to reach that chart pinnacle. They're all included on their Greatest Hits album, which is rapidly racing to platinum.



#1 R&B  
Single

## ARETHA.

The Queen of Soul jumped to #1 with the title cut from her newest smash collaboration with Luther Vandross, Get It Right. Her brand new single "Every Girl Wants My Guy" is the second big hit from this great LP.



Top 15 LP  
New Single:  
29\*

## KINKS.

The incredible, incomparable Kinks rose higher than ever with "Come Dancing," and now "Don't Forget To Dance" is surging upward on the charts, making it two in a row from State Of Confusion.



LP This  
Week: 64\*

## GRAHAM PARKER.

Radio is calling The Real Macaw Parker's peak; the critics concur; and with a long-awaited tour now under way, everything's gearing up for a great artist's breakthrough. Shipping soon: a single of the most-requested cut, "You Can't Take Love For Granted."



Single Debut:  
BB: 71\*

## DIONNE.

All we can say is that Dionne's forthcoming album, How Many Times Can We Say Goodbye, is an astonishing triumph. This union with writer/producer Luther Vandross is going to make musical history.

Most Added Single Of The Week!



#1 R&B  
Single

## KASHIF.

The hitmaking writer/producer had his first #1 single as a solo artist with "I Just Gotta Have You." His next one from his brilliant top 10 debut LP is "Say Somethin' Love," and Kashif is going to connect again!



Top 25  
LP

## KROKUS.

The future kings of the hard rock jungle are roaring with "Stayed Awake All Night," the next AOR anthem from the LP that already gave us "Screaming In The Night" and "Eat The Rich." There's no stopping Krokus, and Headhunter!



Single: 81\*

## ROMAN HOLIDAY.

This band's rousing new twist on rock 'n' roll is starting to win airplay and acclaim all over the U.S.A. Their debut album, Cookin' On The Roof, features both hits: "Stand By" and "Don't Try To Stop It" (and catch both videos on MTV).



R&B Single:  
70\*

## TOM BROWNE.

The airwaves have already started to vibrate to the rhythms of "Rockin' Radio," the hit from Tom ("Funkin' For Jamaica") Browne, written and produced by Maurice ("Candy Girl") Starr. The combination spells smash!



R&B Single:  
54\*

## BERNARD WRIGHT.

The whiz-kid of funk is back with a blockbuster! "Funky Beat," produced by Lenny White, has a sizzling street sound that's going to take 'Nard to the top. It's from his LP, Funky Beat.

# ARISTA. THE ONE!

## CBS SELLS AM OUTLET

## Pizza Chain Owners Buy WEEI Boston

BOSTON—As anticipated, CBS Inc. has announced the sale of its AM outlet here, WEEI. This clears the way for the previously announced CBS purchase of Metromedia's KRLD Dallas and the four Texas State Networks for \$27 million (Billboard, April 30).

Buying the 5 kw station at 590 in almost a fairy tale fashion are Helen and Mike Valerio, the 100% owners of a chain of New England pizza restaurants, Papa Ginos of America. The couple, long-standing listeners of the station, heard about CBS' need to sell and contacted WEEI AM VP/GM Jack Baker, who was instrumental in setting up the deal said by the Boston Globe to be in the neighbor-

hood of \$8 million. Baker, who will continue as GM, will also serve as president of the newly formed Helen Broadcasting.

"We're not planning any changes" in personnel or direction, says Baker, who adds that the news/talk station will remain a CBS affiliate and continue to be repped by CBS Spot sales. Looking forward to FCC approval prior to 1984, Baker adds that the new owners are "committed, nice people. It's a good move for Boston and good for everyone at the station."

CBS will continue to own and operate its Boston FM, WHTT, "HitRadio."

## KIX 106 MORNING MAN

## Jim London Moving To WMZQ

LOS ANGELES—As the battle lines are being drawn in Washington, WPKX-turned-WMZQ PD Bob Cole adds another player to his team in the form of KIX 106 morning man Jim London, who will be heard in that same time slot on the Viacom outlet. He replaces Deano Delgallo, whom Cole plans to shift into another daypart.

The relationship between London and Cole predates Cole's arrival at PKX a year and a half ago. "We used to listen to each other's shows years ago in Miami," admits Cole. "Jim was doing afternoons on WQAM and I was on all night at WWOK. We'd call each other and request songs. When I left town and went to Houston we continued to keep in touch."

When Cole came to Washington after a stint in Austin, he says, London would have been his first choice for mornings. As it worked out, London was already in that slot. Consequently it seemed only natural that Cole, now in a position to bring London on board, would do so.

"Things here are falling into place so well, I'm just pinching myself," Cole says. "Jim London is the finest in country talent Washington will ever see. In just three years in the marketplace you would be hard pressed to find someone who's met as

many of his listeners as Jim has. He's involved in the community like no one else. He's also got the quickest wit I've heard."

London, audibly excited about the change, says, "I love working in Washington, and for some time now I have perceived that WMZQ, particularly with Bob Cole at the helm, will be the ultimate winner. That's all I

need to say, isn't it?"

"He's a dedicated company man," says Cole. "I'm just grateful he's again with my company." In a printed statement (on a cocktail napkin) read by Cole, WMZQ MC Brian Bieler corporately sums up the transition, saying, "We be jammin' now!"

ROLLYE BORNSTEIN

## Gary King Leaves KXOK For WCZY Detroit Post

DETROIT—"There wasn't a whole lot of decision-making to be done," admits KXOK St. Louis PD Gary King about the announcement of his move to Gannett's WCZY here, where he'll do middays and serve as the AC station's music director. "It was an opportunity to work with Lee (Douglas, station manager of WCZY and former KXOK GM) again and the most exciting company in broadcasting today."

King, who sees his future in the eventual ownership of a chain of properties, started out at Louisville's WAKY and then moved to Baton Rouge's WJBO/WFMF, where he was operations director prior to his move to St. Louis a year ago. Coming on board as acting PD and afternoon

drive talent at KXOK, his title was not made official until this August. At that time, the Storz station had already transitioned primarily to talk, and King was doing mornings.

That shift will now be held by former midday man Charlie Brown, who, without the title, will be handling King's PD chores. Afternoons, which were vacated last month by Pat Riley (Billboard, Oct. 1), are now being done by longtime KXOK personality Johnny Rabbit, using his own name, Ron Elz, as the station continues to move in an all-talk direction with 20-year veteran Nick Charles handling middays.

With the addition of King in middays at WCZY, the Detroit lineup now features Dick Purtan in mornings and former WCAO Baltimore personality Lou Roberts in afternoons. Former WCZY afternoon talent Marc Avery now does that shift on CKLW here, while Dave Prince moves into the 'CZY evening shift.



**MUSIC TELEVISION™**

This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 32

## Vox Jox

## WHK's Gary Dee Joins KIX 106

By ROLLYE BORNSTEIN

While WPKX Washington morning man Jim London was sequestered across town hammering out his deal to join WMZQ (separate story, this page), KIX 106 was up to some negotiation of its own in Cleveland, where Metroplex is headquartered. The result is a two-year, \$2 million, two-option deal to have 11-year WHK vet Gary Dee join Metroplex's KIX country. Malrite says they dismissed Dee, the third major personality after Joe Finan and Doc Lemmon to recently exit the station, as a result of a research study. Dee, meanwhile, is up to some research of his own. He's determined to stop sex on the Capitol steps, and plans to call Ronald Reagan to discuss it Monday (3) morn-

ing. Following his 5 to 9 a.m. shift, the station will continue its "more music" approach.

★ ★ ★

Marty Greenberg's VP/radio position has been filled sooner than many had anticipated. In a smooth transition, KROX/KZEW VP/GM Jay Hoker, like Greenberg a former ABC vet, is upped to the top radio slot, according to Belo president Ward Huey. Hoker will now be responsible for the Dallas operations as well as the newly acquired Denver properties, KOA/KOAO, and contrary to rumor, the word is Belo will be looking to buy more radio facilities in the future. KRQX/KZEW GSM Gene Boivin will take on Hoker's previous responsibilities, being named station manager for the combo, while LSM Paul Jacobs is upped to GSM for both facilities.

★ ★ ★

WYNY New York director of sales Harry Durando fills the VP/GM opening there created when Frank Osborne left the NBC FM to run Price Broadcasting. If the name is new to you, he's got a long background in sales with Metromedia and RKO.

Speaking of WYNY, a one-time GM there, Dan Griffin, who rose from the programming ranks at RKO, returning to that company two years ago as VP/director of programming for the three RKO networks, has been named VP/GM of Boston's WRKO. Having spent over a decade there in the past at WBZ and WEEI, he won't need a road map.

★ ★ ★

Congratulations to former First Media Chicago GM Charles Artigue, who is exactly where he'd like to be. Artigue, who left country-formatted WUSN to return to hometown Phoenix, has just been named GM of similarly programmed KJJJ/KEZK there, replacing Gary Fries

... Likewise to WKIX/WYYD GM Ed Weiss (Charlie Brown), who adds executive VP of Mann Media (Bernie also owns WCOG/WGLD Greensboro/High Point) to his title... And also to one of our favorite folks: Jim Wood gets the official title for the job he's been doing for Malrite: national program director/radio, a position he richly deserves.

★ ★ ★

Many wonder what's left after San Francisco radio. Well, judging from the well-worn path the alarming answer might be Fargo, N.D., as KFRC music director Sandy Louie follows in former KFRC night jock Bill Lee's footsteps, joining the Ingstad Superstation Network there. KFRC PD Gerry Cagle's just returned from a brief sojourn through the South, and midday jock Sue Hall is back from Idaho, where she was hospitalized. She's expected to return to the airwaves in mid-October. In the meantime, Don St. John's filling in.

Now that Jim Smith's relocated to Metromedia's WASH—D.C., the company has transferred WIP Philadelphia GSM Bill Burns to Tampa to fill Smith's former VP/GM post at Metromedia's WWBA... Three weeks ago (Vox Jox, Sept. 17), we told you Steve Weed was alive and well and programming KRMG, Tulsa's news outlet. Well, he's alive, but you'd better get out a new address label, because KTSA/KTFM San Antonio, in looking around to fill Lee Randle's PD post (Randle formed his own consultancy), came upon Steve, who had worked with consultant Jerry Clifton in the past. Things clicked, and Steve's new zip code is 78218.

Returning from his European vacation, Bob Brooks got the official nod as PD at Portland's KRCK, replacing KYTE/KRCK operations manager Robin Mitchell, who de-

(Continued on page 16)

## Former WASH Staffers Take Aim At PD Tanner

By BILL HOLLAND

WASHINGTON—It's not too often that a new program director hired to turn around a station's sagging ratings makes the front page of the arts and leisure section in one of the country's major dailies—and WASH-FM's Bill Tanner, who came to town nine months ago, isn't quite sure he's thrilled by the piece.

Why the reluctance? Well, the Washington Post, which is seen each weekday morning by 747,000 readers, ran a 700-word piece Monday (26) detailing the gripes and resentments of some of the 13 on-air employees who have resigned or have been fired since Tanner came to the sluggish station in January to beef things up. Among those who have left are station veterans John Bodnar, Bob Duckman, Jerry Clark and Walt Starling.

These interviewed in the piece described Tanner as a "hardballer" whose decisions to bring more pizzazz to WASH made the station "a very unpleasant place to work the past several months," as Duckman put it.

Starling, a well-known air traffic reporter whose company Sky Watch Inc. has a contract with WASH through early 1985, allegedly walked out in protest over the treatment of

his fellow employees. He has appointed Prince George's County police corporal Steve Hiltabidle to replace him, saying that the changes Tanner has made left him "emotionally exhausted."

Tanner, for his part, has accepted the two-sided publicity with a shrug of the shoulders. "I was brought up here to change the station, and it's obvious that a lot of people at the station resisted changing," he commented in response to the story.

Since coming to Washington from Y-100 in Miami with a trunkful of ratings-leader credentials, Tanner has added a broader section of music to WASH's once soft-rock format, including more country and urban contemporary; instigated a campaign to play 97 songs in a row without commercial interruption; cut way back on the award-winning news team coverage, and has realigned the sports coverage to a looser approach.

WASH bottomed out in the spring Arbitrons to a 3.4, down from the fives and sixes in 1979 and the fours and fives in 1981. "What I've been doing to change things around is no secret," Tanner says. "I guess the (Post) story isn't the way I'd have wanted to let people know—but it'll do."

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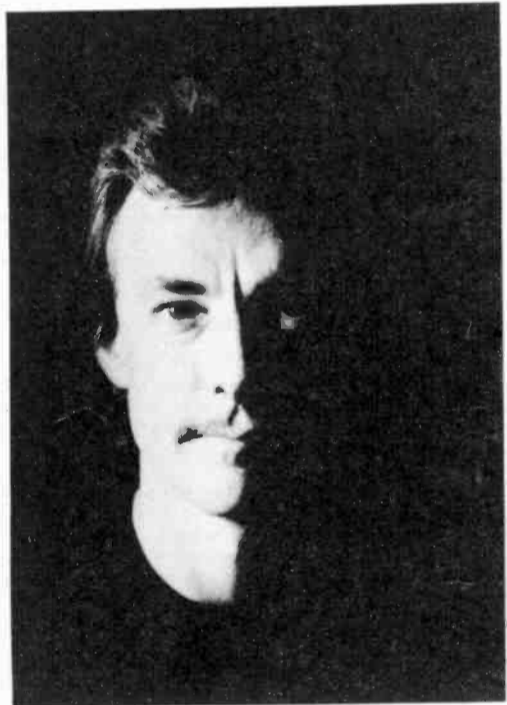
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# Billboard RADIO AWARDS

## RULES

- All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
  - Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.
  - Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
  - Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.
- INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

### BILLBOARD RADIO AWARDS 1983 ENTRY FORM

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

#### CATEGORY ENTERING: (check one only)

- \_\_\_\_\_ STATION OF THE YEAR  
 in present format since: mo: \_\_\_\_\_ yr: \_\_\_\_\_
- \_\_\_\_\_ PROGRAM DIRECTOR OF THE YEAR  
 in present position since: mo: \_\_\_\_\_ yr: \_\_\_\_\_
- \_\_\_\_\_ PERSONALITY OF THE YEAR  
 daypart \_\_\_\_\_ since: mo: \_\_\_\_\_ yr: \_\_\_\_\_
- \_\_\_\_\_ INTERNATIONAL PERSONALITY OF THE YEAR  
 military \_\_\_\_\_ commercial \_\_\_\_\_  
 market: \_\_\_\_\_ daypart \_\_\_\_\_
- \_\_\_\_\_ FEATURED PROGRAMMING  
 station produced \_\_\_\_\_ syndicator/network produced \_\_\_\_\_

#### MARKET INFORMATION:

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

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

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

## KRE Goes Top 40 In San Francisco

By TOM YATES

SAN FRANCISCO—KRE, programmed as "The Progressive Music Connection" for over six years, undergoes a major format change Monday (1) to top 40. As part of the station's plan to pick up more listeners, KRE will also simulcast its sister station, KBLX, in morning and afternoon drive.

With call letters that go back 61 years, the "old" KRE had been a very special place for at least a few listeners with its mix of jazz, reggae, blues, and a very generous amount of community involvement. Needless to say, the news of the format move has been met with some resistance and even hostility from the community it served.

And that's where the hook comes in. Yes, the overall sound of the "new" KRE will be top 40, but not one member of the KRE staff is being put out the door. They'll all be part of the new sound on the class IV facility, 1,000 watt days, 250 nights aimed at competing with the dominant and impressive KFRC, viewed as KRE's only head-on AM competition by KRE's ownership, Inner City Broadcasting.

Inner City has also announced its intention to keep that high community involvement and continue such longtime music institutions as "Strictly For Rockers," a high quality reggae show, and the regular KRE feature "Blues At Midnight." Other programming plans include carrying a large amount of local Bay Area groups, perhaps as much as 20% of the total playlist.

## Vox Jox

• Continued from page 14  
 parted for Denver's KPPL this week (Billboard Oct. 1).

★ ★ ★

Bob Garrett joins Lee Masters' KLOZ (K-102) El Paso as VP/GM, coming from Kansas City's KYY5... The Group W operations manager opening at Dallas' KOAX has been filled in-house, as Mother W sends one of her kids from Denver, KOSI production coordinator Don Amez, to the Lone Star state to fill Steve Schy's shoes.

KQYT Phoenix operations manager J.D. Freeman segues into Charlie Van Dyke's former PD slot at KOY, while KOY/KQYT station manager Mike Horne and WRBQ-AM-FM Tampa GM Michael Osterhout both add VP/Harte Hanks radio to their business cards.

Steve Ellis, WAPP New York research director, is upped to assistant PD, as music director Chip Hobart relinquishes his MD title and keeps his airshift... WCHB Detroit and operations manager Jerry Boulding have agreed to disagree. No replacement named... Allen Gantman is back on the street, rate card in hand. The former KLAC Los Angeles GSM is now the national sales manager across town at KROQ.

With Larry Anderson's additional responsibilities with Taft, WDAE Tampa morning man Beecher Martin also assumes the role of PD, while midday man Jay Miller is upped to PD of Primitone and is replaced on the air by weekender Dave Bartlett.

(Continued on page 24)

## Pop Stations Climbing On The CD Bandwagon

CARLSBAD, Calif.—Although the majority of stations won over by the digital Compact Disc are classical, a few pop outlets are also enthusiastically programming the new technology. This was pointed out here Sept. 22 at the annual National Assn. of Recording Merchandisers (NARM) retail advisory conference, as retailers learned where the CD action is in the U.S.

In the first intensive study of 70 FM and AM stations programming CD, six of 33 responding stations were AOR. Two were AC, two NPR outlets and one, WNXR Rochester, Minn., was described as a combination format. The other 22 were classical.

Highlights of the study, conducted by the Compact Disc Group and revealed here by coordinator Stephen Traiman, included a listener response in which 22 stations reported a "very

positive."

The responding stations are:  
 AOR: WJHA Dover, N.J.; WBCN-FM Boston; KISW-FM Seattle; WDVW Pittsburgh; WRIF-FM Southfield, Mich.; KZEW-FM Dallas. AC: KLSI-FM Kansas City; WGN Chicago. NPR: KWMU-FM St. Louis; KCSM San Mateo. Combination: WNXR Rochester, Minn.

Classical: WQXR-FM and WNCN-FM New York, KFAC-AM-FM and KUSC-FM Los Angeles; WFLN-FM Philadelphia; WGMS-AM-FM Washington; WCRB Waltham, Mass.; KING-FM Seattle; KFSD-FM San Diego; WCLV-FM Cleveland; WUOM Ann Arbor; WQED-FM Pittsburgh; WFMR Menomonee Falls, Wisc.; KHEP-FM Phoenix; KMFA Austin; KVOD Denver; WLEF-FM Houston; WRR-FM Dallas; WGKA-FM Atlanta; WTMI Miami.

EARL PAIGE

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (153 Stations)</b>		
1 "Uptown Girl," Billy Joel, Columbia	39	118
2 "Send Her My Love," Journey, Columbia	33	63
3 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
4 "Tender Is The Night," Jackson Browne, Asylum	27	56
5 "My Town," Michael Stanley Band, EMI America	27	55
<b>BLACK (94 Stations)</b>		
1 "Stay With Me Tonight," Jeffrey Osborne, A&M	38	39
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
3 "Party Animal," James Ingram, Qwest	27	28
4 "Heroes," Stanley Clarke/George Duke, Epic	25	25
5 "Fix It," Teena Marie, Epic	18	46
<b>COUNTRY (124 Stations)</b>		
1 "You Look So Good In Love," George Strait, MCA	52	52
2 "Queen Of My Heart," Hank Williams Jr., Warner/Curb	42	76
3 "Dance Little Jean," Nitty Gritty Dirt Band, Liberty	34	70
4 "Take It To The Limit," Willie Nelson with Waylon Jennings, Columbia	34	34
5 "I Wonder Where We'd Be Tonight," Vern Gosdin, Compleat	29	70
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Uptown Girl," Billy Joel, Columbia	24	44
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	17	17
3 "Baby I Lied," Deborah Allen, RCA	15	36
4 "Only You," Rita Coolidge, A&M	12	15
5 "Once Before I Go," Peter Allen, Arista	11	23



# DIR

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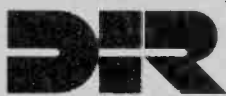
This year's Horizon Award Special features a spectacular array of talent with performances by former Horizon Award winners Terri Gibbs and Ricky Skaggs, plus all five of this year's nominees: The Whites, George Strait, Reba McEntire, Vern Gosdin and John Anderson with special guest Emmylou Harris.

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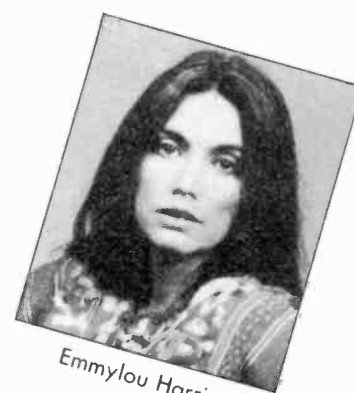
*starring*



Ricky Skaggs



Terri Gibbs



Emmylou Harris



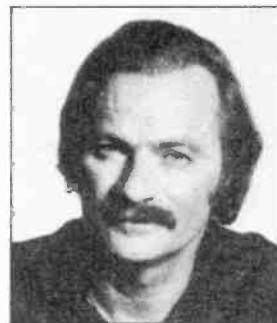
Reba McEntire



John Anderson



George Strait



Vern Gosdin



The Whites



# Photo News



**JAWS IV**—WDMT Cleveland's Jeffrey Kelly offers his hand to Shamu the Killer Whale during a recent WDMT day at Sea World.



**PRIVILEGED PERSONNEL**—As official radio station for the Jovan/Kenny Rogers '83 Tour, WHN New York staffers enjoy backstage passes after Rogers' New Jersey concert. Pictured from left are PD Joel Raab, music director Pam Green, Rogers, air personality Lee Arnold and director of creative services Susan Storms.



**CAN WE TALK??**—Yes, says Dr. Ruth Westheimer, host of KFI Los Angeles' "Sexually Speaking" show. Station PD Jhani Kaye, left, and general manager Don Dalton are the first in line for questions.



**TUBES GET TROUNCED**—Tuckered out from a recent concert appearance with David Bowie, the Tubes lost to CFOX Vancouver's Summertime Blues team by one run. The lower left hand corner indicates foul play. A rematch may be in order.



**PHILLY'S FINEST**—Philadelphia magazine's publisher, Orlin Davis, right, celebrates the 10th annual "Best of Philly" contest with WIOQ Philadelphia's Bob Pantano at the Franklin Institute there.



**ROCK'N'ROLL FANTASY**—Kristen Gilliland realizes dream as winner of NBC-TV's "Fantasy" show, where she won a guest host spot on KROQ Los Angeles. Station air personality Jed The Fish assists her in interviewing, from left, Bob and Gerald Casale and Mark Mothersbaugh of Devo.



**BEAUTY AND THE BEAST**—KFRC San Francisco air personality Bobby Ocean presents Leslie Ousley as the winner of the KFRC/Nair "Beautiful Legs" contest at the Santa Cruz Beach Boardwalk.



**EARTHY HUDDLE**—Kal Rudman, center, publisher of the Friday Morning Quarterback, models the K-Earth sweatshirt he received while visiting buddies at KRTH Los Angeles. The station's vice president and general manager Allan Chlowitz, left, and PD Bob Hamilton approve of the fit.

# Washington Roundup

By **BILL HOLLAND**

The 71 AM stations nationwide forbidden by the FCC from using their Harris Corp. AM stereo exciter equipment were given a reprieve last week to return to the air in stereo.

The Commission, in response to public pressure, took "expeditious action" in testing the Harris STX-1 exciter as soon as the manufacturer supplied data and the test component to the office of science and technology. The FCC lab staff found that although the Harris system has a minor distortion bug, it has not proven "to be audibly objectionable under programming conditions."

The FCC's approval comes 36 days after it sent a letter to Harris attorneys saying the company had to withdraw the equipment from the market—whether or not it was installed or in use. The Commission set a Sept. 1 deadline for stations to stop stereo operation.

A commission spokesman makes it clear that the move is a "temporary, preliminary determination." He adds: "It's just to allow the people who have it to use it."

★ ★ ★

Rev. Jesse Jackson was the leadoff witness Sept. 23 at the House telecommunications subcommittee hearing on minority ownership in broadcasting. Jackson warned that complete deregulation would only worsen the situation for blacks.

"Deregulation represents non-protection," he said, echoing the sentiments of the Congressional Black Caucus, which is pushing for some sort of programming quantification standard in the dereg bills before the subcommittee.

★ ★ ★

Yeah, but does it do windows? ... A transmitter device that is touted to more than double existing FM stereo station coverage and reduce hissing noise, invented by National Assn. of Broadcasters (NAB) vice president for science and technology Tom Keller and Emil Torick of the CBS Technology Center, will be on display at the NAB's executive committee meeting Wednesday (5). The press is being invited to ogle the magnificent contraption, which is, naturally enough, patent pending.

★ ★ ★

If you're an FM broadcaster or just interested in the possibilities for

## NPR Supporters Come Forward

WASHINGTON — More than \$500,000 has "literally come in over the transom" from listeners and supporters of financially beleaguered National Public Radio, according to Linda Devillier of NPR's public affairs department, "and there's more coming."

That's the good news from the crippled public radio network, which was climaxed last week when a group called Friends of National Public Radio handed over a check for \$100,000 to aid in the crisis. The independent group of supporters includes such luminaries as Walter Cronkite, Ted Koppel, George Will and NAB president Edward Fritts, among others.

The \$682,000 total, so far, is being allocated in the following manner: \$55,000 for NPR Plus, the network's jazz and classical music service, \$350,000 for program restoration, and \$277,000 for paying off outstanding debts.

Also approved by the NPR board is a \$1.1 million increase in the 1984 operating budget. It now totals \$18.7 million.

FM subcarrier or SCA use, then perhaps the soon-to-be-published SCA survey conducted recently by the National Radio Broadcasters Assn. (NRBA) will shed some light.

Responding to the question of how many broadcasters are already using their SCAs, 42% responded that they

are. Of the 58% who said they hadn't yet, an overwhelming 77% said they plan to use them.

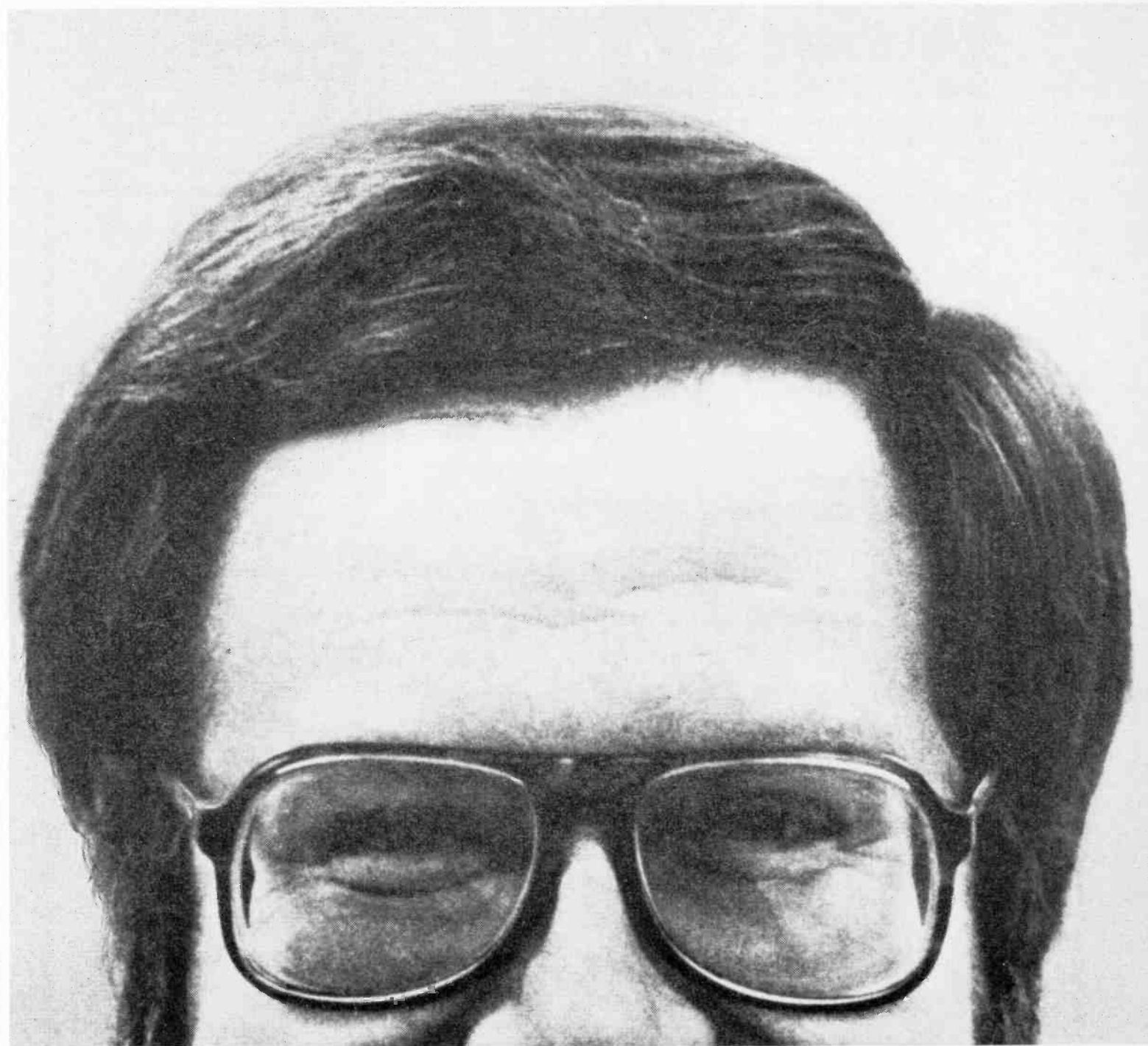
Of those using their subcarriers, 20% reported they'd experienced problems with interference. And another telling item: most of the present users are bigger stations, and most of

them prefer to lease out their SCAs rather than get into the data transmission or paging business themselves. The complete survey is due to be published this week.

★ ★ ★

At its open meeting Sept. 22, the

FCC offered for comment a proposal to give women a preference in low-power FM applications. The Commission wishes to hear from the public on whether women should be given a separate category or should be included in the "minority" category.



OCTOBER 8, 1983, BILLBOARD

## AP presents a high-spirited alternative to the high cost of weekend talent. The Ed Busch Weekend Talk Show.

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## GOODPHONE COMMENTARY

### Programmers, Take The Time To Listen

By STEVE WARREN

Music programmers have a problem. For more than a decade, research has guided the playlist. Research gave us "familiarity" with a capital F. But now, research indicates people want to hear new music. They're tired of all the oldies and re-currents that dominate most radio station playlists.

The problem is: You can't "test" new songs. Call-out doesn't work. In fact, there is absolutely no way to tell

if a song is going to make it, other than to put it on the air for several weeks, watch the requests and track the sales.

But who wants to load up the playlist with a bunch of records that aren't going to be hits? One thing hasn't changed. Listeners want to hear new songs, but only the hits will do. Play a significant number of mediocre records and you'll wind up with mediocre ratings. What a dilemma.

Let's examine our handicaps. We have problems predicting which songs will become hits because we are not normal people. We are media types. We're more experienced than most of our listeners in all musical areas. This often trips us up. For example, we tend to think our listeners want to hear new songs by big-name stars. That's only marginally true. Listeners want to hear hits. They couldn't care less about who sings it, so long as it's good. Artist loyalty is less a factor now than it's ever been. But given the choice of an average record by a big star and a great record by an unknown, the typical programmer will go with the big star.

Another way we get tripped up is through the trade charts. We use them wrongly. We think the trade charts are programming guides. We think the chart numbers tell us which new songs are going to be hits. But they don't really. The trade charts are a research tool. And just like an Arbitron book, the important information is contained on the pages in the middle.

The most accurate indication of a developing hit isn't the number of adds it gets. It's the audience response. You see that in the upward moves on the charts of the radio stations that have been playing it for two or more weeks. The typical music programmer takes little more than a cursory look at the listings of the stations' reports. That's a mistake.

The real problem is lack of commitment. Very few radio stations employ a full-time music director. The position is almost always a part-time job for the program director or one of the disk jockeys. Neither has the time to do the job well. They devote less than 5% of the work week to the most crucial task in radio.

And the typical music director spends less than an hour a week actually listening to records. He looks at the trades to see what looks good. Then he pulls out the few that look the best to see what they sound like. He may not even listen to the entire record. After he knows what "kind" of record it is, he figures that's enough. He watches the trade charts. They guide his next move. This is not the way it should be done.

The music director's primary job should be to listen to music. The listening should be done in a proper environment. All other duties within the station should be curtailed so the music director can go home and listen to records.

The best place to audition new music is at home. There the music director should listen to new records in a manner that approximates the patterns of exposure the record will receive if it gets added to the playlist: that is, in staggered listening sessions over an extended period of time. The music director might hear a certain record on Monday afternoon, again on Wednesday morning, again Sunday evening, etc. That's the way listeners hear them. And that's the way to pick hits.

Each week, the music director should give the program director the handful of new records that sound the most promising. The PD should then take them home and listen to each one five or more times in similarly staggered auditions sessions. Then, when the two of them sit down to decide on which new ones to add to the playlist, they'll both have a much better idea of what they are talking about. They'll be less likely to add records that aren't beneficial to  
*(Continued on page 63)*



THE BOSS IS BACK—WFIL Philadelphia general manager Bruce Holberg, left, and PD Jay Meyers toast the station's new Solid Gold format.

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# Radio

## Featured Programming

Move over, Dear Abby, you've got competition. "Straight Up With Steven The Bartender" debuts on the AP Radio Network this week. Thirty-one-year-old Steve Austin is in fact a bartender, and for some time now his North Carolina-based advice column from the "average male perspective" has been running in several Southeastern newspapers. Produced at WMAG High Point's studios and packaged as a 90-second feature with a 30-second local avail, AP is feeding it to affiliates weekdays at 5:20 p.m. and 7:20 p.m., ET as of Monday (3).

Also premiering Monday on AP is another weekday feature of equal length, "Looking Good," hosted by "the Ralph Nader of Rouge," Paula Beth Begoun. Begoun, a hopeful actress turned makeup artist, is rather outspoken on the subject, saying, "Most of the people behind the cosmetics counters are wearing makeup I wouldn't put on my dog." It's fed weekdays (the show, not her dog) at 7:06 a.m. and 10:06 a.m. ET.

**Christian Music Countdown**, a weekly two-hour program chronicling the 25 most popular contemporary Christian songs according to an ongoing poll of stations in that format within the top 40 markets, debuts later this month. Hosted by KRDS Phoenix's Doug Reinhart, the program is being offered on a cash basis (with future plans to barter) from Bethany Productions, 7333 E. Monte Vista Rd., Scottsdale, Ariz.; (602) 946-3606.

The San Francisco-based **National Gay Network (NGN)**, formed earlier this year by Bernard Lawson and Tom Post in an effort to target an audience no one else was broadcasting to, now offers regularly scheduled newscasts and features of specific interest to the homosexual populus. Heard on various outlets scattered throughout the world, NGN can now for the first time be heard in its hometown, as two San Francisco

area college stations, KUSF and KALX, pick up several of the network offerings. For more information contact Tom Post at (415) 564-8912.

As of this month, the Bronx-based **Progressive Radio Network (PRN)** now offers "Computer Program." Just like it sounds, it's a 90-second daily feature (65 episodes over a 13-week period) dealing with every facet of the home computer revolution in an interesting manner reminiscent of PRN's highly successful "News Blimps." The cash price for the entire series on a market exclusive basis is \$650, with the option of a second running free of charge.

From Nov. 11-22, all six **ABC Radio Networks** will offer a retrospective on the Kennedy years, marking the 20th anniversary of the JFK assassination. Included are two 24-minute documentaries airing on the 11th and 22nd, as well as an 18-part special assignment series and three special news calls, all resplendent with actualities.

The **ABC Rock Network's** Satellite Album Delivery service, which airs albums in their entirety via satellite on the day of their release, has Atlantic's latest Genesis LP, entitled "Genesis," on tap Thursday (6).

He's everywhere! He's everywhere! Chickenman, that is, and now he's in New York, heard weekdays on WABC's "Brian Wilson & Company" morning offering at 6:15 and 7:45... Bill Randle's still in Cleveland, at least on tape, and he'll continue to be, as WBBG there has renewed his three-hour weekly series "Juke Box Saturday Night" for the third year running... Tv minister Rev. Terry Cole Whittaker takes to the radio on the West Coast; her half-hour weekly broadcasts are now heard on Los Angeles' KGIL, Seattle's KXA, and San Francisco's KEST.

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.

- Oct. 7-9, Heart, Off The Record Special, Westwood One, two hours.
- Oct. 7-9, Charley Pride, Jerry Reed, Tanya Tucker, Live From Gilley's, Westwood One, one hour.
- Oct. 7-9, Fixx concert, The Source, NBC, 90 minutes.
- Oct. 7-9, Synthesizers In Rock, Rock Chronicles, Westwood One, one hour.
- Oct. 7-9, Eddy Arnold, Solid Gold Country, United Stations, three hours.
- Oct. 7-9, Sammy Kaye, Great Sounds, United Stations, four hours.
- Oct. 7-9, Waylon Jennings, Country Countdown, United Stations, three hours.
- Oct. 7-9, Dr. Hook, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Oct. 7-9, Great Girl Groups, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 8, Rush, Supergroups, ABC Rock Radio Network, two hours.
- Oct. 8, CMA Horizon Award Special, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 8, Gary Puckett & the Union Gap, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Oct. 8, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Oct. 8-9, Jeffery Osborne, The Hot Ones, RKO Radioshows, one hour.
- Oct. 9, Shooting Star, Kix, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 9, Rock And Roll: The Shape Of The Future, Rolling Stone's Continuous History of Rock And Roll, ABC Rock Radio Network, one hour.
- Oct. 10, Colin Hay of Men At Work, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 10, Heart, Inner-View, Inner-View Network, one hour.
- Oct. 10-16, Helen Forrest, Music Makers, Narwood Productions, one hour.
- Oct. 10-16, B.J. Thomas, Country Closeup, Narwood Productions, one hour.
- Oct. 12-17, Iron Butterfly, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 14-16, Triumph, In Concert, Westwood One, one hour.
- Oct. 14-16, Def Leppard, Off The Record Special, Westwood One, two hours.
- Oct. 14-16, Dressing For Success, Rock Chronicles, Westwood One, one hour.
- Oct. 14-16, Hollies, The Source, NBC, 90 minutes.
- Oct. 14-16, Jerry Butler, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Oct. 14-16, Rosanne Cash, Country Countdown, United Stations, three hours.
- Oct. 14-16, Joni James, Great Sounds, United Stations, four hours.
- Oct. 14-16, Dave & Sugar, Solid Gold Country, United Stations, three hours.
- Oct. 15, Kendalls, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 15, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Oct. 15, Great Top 40 Dance Hits, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Oct. 15-16, Kinks, Captured Live!, RKO Radioshows, 90 minutes.
- Oct. 15-16, Bruce Johnston, Bobby Darin, Soundtrack Of The 60s, ABC Watermark, three hours.
- Oct. 15-16, Elton John, Hot Ones, RKO Radioshows, one hour.
- Oct. 16, Graham Parker, Bongos, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 17, Stephen Stills, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 19-24, Lulu, Georgie Fame, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 21-23, Eddie Haywood Jr., Great Sounds, United Stations, four hours.
- Oct. 21-23, Johnny Rodriguez, Country Countdown, United Stations, three hours.
- Oct. 21-23, Roger Miller, Solid Gold Country, United Stations, three hours.

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Billboard

Survey For Week Ending 10/8/83

TOP 50

# Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
2	5	7	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 Gibbs Brothers/UnichappellBM
3	2	11	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)
4	4	9	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
5	1	11	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
6	6	10	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)
7	8	13	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI,ASCAP/BMI)
8	13	3	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
9	11	6	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
10	7	13	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
11	10	12	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)
12	18	5	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo,ASCAP)
13	17	4	ONLY YOU Commodores, Motown 1694 (Old Fashion,ASCAP)
14	14	7	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)
15	16	6	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)
16	9	11	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
17	12	9	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 Kelso Herston, BMI
18	15	8	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy,ASCAP/BMI)
19	23	9	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)
20	25	4	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot,BMI)
21	24	4	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot,BMI)
22	27	3	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
23	34	2	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
24	22	6	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (Polygram) (Gibb Brothers/Unichappell, BMI)
25	19	12	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)
26	30	3	DON'T COUNT THE RAINY DAYS Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ides Of March,BMI/ASCAP)
27	20	16	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)
28	21	20	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)
29	36	2	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
30	26	12	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)
31	28	17	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Regatta/Illegal,BMI)
32	NEW ENTRY		BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
33	NEW ENTRY		ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)
34	29	4	DON'T GET SO MAD Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity Raincoat/WB,ASCAP/Haymaker/Warner-Tamerlane,BMI)
35	NEW ENTRY		LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
36	31	8	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)
37	40	2	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)
38	NEW ENTRY		SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
39	NEW ENTRY		HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
40	33	14	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)
41	37	10	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)
42	32	15	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tama 1684 (Motown) (Chardax, BMI)
43	41	6	MANIAC Michael Sembello, Casablanca 812516-7 (Polygram) (Intersong/Famous/WarnerBros., ASCAP)
44	43	26	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
45	44	9	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury, ASCAP)
46	35	16	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
47	45	5	ALL I NEED TO KNOW Bette Midler, Atlantic 7-89789 (ATV/Mann And Weil/Braintree/Snow,BMI)
48	NEW ENTRY		AS MY LOVE FOR YOU Perry Como, RCA 13613 (Roncom, ASCAP)
49	48	24	FLASHDANCE...WHAT A FEELING Irene Cara, Casablanca (Polygram) 811440-7 (Chappell/Famous/GMPC/Alcor, ASCAP)
50	42	19	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel/Arista, BMI)

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

## New On The Charts



### MINOR DETAIL

After many musical metamorphoses, Irish brothers John and Willie Hughes have emerged as Minor Detail, a soft-sided electro-pop group with "Canvas Of Life," from their self-titled Polydor/PolyGram debut LP, at 187 on the Hot 100.

The brothers' first serious incarnation was Highway, an experimental acoustic group using cellos, lutes, tin whistles and Indian drums. After this idealistic but undirected project, Willie and John retired temporarily from the music, returning to school and the family business respectively. Highway's death, however, was merely physical, and as the duo began collaborating again the late '70s, its creative and unrestrained spirit enjoyed a rebirth in Minor Detail.

It's attention to the not-so-minor details like a danceable beat, sophisticated synthesizers and a philosophical story line that make "Canvas Of Life" an accessible representation of the group's ideals. "It gets frustrating to sing about nothing," says John. "Above all we wanted our songs to convey a sense of hope."

The single is a tempting sample of the nine other brotherly compositions on the LP, all delivered in the confident manner of seasoned professionals.

★★★

For more information, contact Peter Bardon, (011) 353-186-2764.



### PAUL YOUNG

England's Paul Young is charting the U.S. waters with his soul-inspired cover of Marvin Gaye's "Wherever I Lay My Hat," 82 on the Hot 100. The single, taken from his forthcoming Columbia debut "No Parlez," has already established itself in Britain's top 10 and merited a "single of the week" award from the New Musical Express review panel in London.

Young began playing piano at age 14, switched to bass and eventually joined Streetband, a heavy metal combo with little room for his soulful inclinations. The Q-Tips proved Young's most viable vehicle, with his intuitive vocal style the staple of the band's live performances. "It was only then that I really found my voice," says Young of his two-and-a-half years with the Q-Tips. "There's nothing that improves your voice more than hearing it coming back to you night after night over the fold-back on a live stage."

Young sticks to other artists' material with no qualms. "You just have to face it that some songs are better than others. The difference is that I can interpret them, and that's a singer's real role."

For more information, contact Jed Doherty, (01) 1441-240-8261.



### KATHY MATTEA

A genuine Music City success story, Kathy Mattea was an unknown singer from West Virginia just five years ago. This week, she enters the country chart at starred 86 with "Street Talk."

Mattea left college to move to Nashville as half of a bluegrass duet called Pennsboro. When her singing partner decided to return to medical school, she stayed on and took a job at the Country Music Hall of Fame as a tour guide. (Even today, she can still recall parts of her memorized speech.)

She began getting demo work for Music Row publishers and songwriters, singing regularly for Combine Music, ATV, Chappell, Welk, Cedarwood and others. ATV's Byron Hill compiled a tape of her best efforts and sent it to Frank Jones at PolyGram; she was signed shortly after, and went into the studio with Hill to begin work on her debut release. She has been featured on "Good Morning America" during Fan Fair as "an artist who made it in Music City," as well as on several local tv programs.

For more information, contact Frank Jones, PolyGram Records, 10 Music Circle So., Nashville, Tenn. 37203; (615) 244-3776.

# 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	16	THE POLICE—Synchronicity, A&M	1	9	5	THE MOTELS—Suddenly Last Summer, Capitol
2	2	12	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	2	5	9	HEART—How Can I Refuse, Epic
3	3	9	ASIA—Alpha, Geffen	3	6	6	THE MOODY BLUES—Sitting At The Wheel, Threshold
4	5	6	THE MOODY BLUES—The Present, Threshold	4	1	14	THE POLICE—King Of Pain, A&M
5	4	9	HEART—Passionworks, Epic	5	13	4	GENESIS—Mama, Atlantic
6	8	5	THE MOTELS—Little Robbers, Capitol	6	2	11	ROBERT PLANT—Big Log, EsPeranza/Atlantic
7	6	13	JACKSON BROWNE—Lawyers In Love, Asylum	7	14	3	RAINBOW—Street Of Dreams, Polydor
8	9	5	BIG COUNTRY—The Crossing, Mercury	8	7	7	JACKSON BROWNE—For A Rocker, Asylum
9	7	10	KANSAS—Drastic Measures, CBS	9	8	8	ASIA—The Heat Goes On, Geffen
10	10	4	GENESIS—Mama, Atlantic (12 inch)	10	11	9	KANSAS—Fight Fire With Fire, Epic
11	11	5	RAINBOW—Bent Out Of Shape, Mercury	11	27	2	PAT BENATAR—Love Is A Battlefield, Chrysalis
12	16	3	PAT BENATAR—Live From Earth, Chrysalis	12	26	3	STEVIE NICKS—If Anyone Falls, Modern
13	23	3	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	13	NEW ENTRY		HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
14	12	16	STEVIE NICKS—The Wild Heart, Modern	14	22	7	DIO—Rainbow In The Dark, Warner Bros.
15	15	6	AC/DC—Flick Of The Switch, Atlantic	15	20	12	TALKING HEADS—Burning Down The House, Sire
16	18	5	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	16	3	12	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
17	13	10	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	17	15	13	THE POLICE—Synchronicity II, A&M
18	19	23	QUIET RIOT—Metal Health, Pasha	18	12	5	BIG COUNTRY—In A Big Country, Mercury
19	20	16	TALKING HEADS—Speaking In Tongues, Sire	19	4	11	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
20	25	5	PETER SCHILLING—Error In The System, Elektra	20	17	9	THE STRAY CATS—(She's) Sexy + 17, EMI America
21	14	21	THE FIXX—Reach The Beach, MCA	21	19	7	DANNY SPANOS—Hot Cherie, Epic
22	28	3	THE ROMANTICS—In Heat, Nemperor	22	18	19	THE FIXX—One Thing Leads To Another, MCA
23	32	2	ALDO NOVA—Subject, Portrait	23	16	10	ASIA—Don't Cry, Geffen
24	27	4	THE KINKS—State Of Confusion, Arista	24	21	8	ASIA—True Colors, Geffen
25	17	16	LOVERBOY—Keep It Up, Columbia	25	23	4	QUIET RIOT—Cum On Feel The Noize, Pasha
26	22	9	ELVIS COSTELLO—Punch The Clock, Columbia	26	44	2	THE KINKS—Don't Forget To Dance, Arista
27	21	8	DANNY SPANOS—Passion In The Dark, Pasha	27	46	6	AC/DC—Flick Of The Switch, Atlantic
28	29	12	DIO—Holy Diver, Warner Bros.	28	56	3	PETER SCHILLING—Major Tom (Coming Home), Elektra
29	26	37	DEF LEPPARD—Pyromania, Mercury	29	28	3	MICHAEL STANLEY BAND—My Town, EMI America
30	24	9	BILLY JOEL—An Innocent Man, Columbia	30	NEW ENTRY		GENESIS—It's Gonna Get Better, Atlantic
31	31	4	DOKKEN—Breaking The Chains, Elektra	31	10	14	THE POLICE—Wrapped Around Your Finger, A&M
32	44	3	CHEAP TRICK—Next Position Please, Epic	32	31	11	LOVERBOY—Queen Of The Broken Hearts, Columbia
33	37	5	HELIX—No Rest For The Wicked, Capitol	33	24	9	BRYAN ADAMS—This Time, A&M
34	35	3	Y&T—Mean Streak, A&M	34	30	7	MEN WITHOUT HATS—The Safety Dance, Backstreet
35	33	7	GRAHAM PARKER—The Real Macaw, Arista	35	55	5	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
36	30	5	BONNIE TYLER—Faster Than The Speed Of Night, Columbia	36	32	4	SHOOTING STAR—Straight Ahead, Virgin/Epic
37	NEW ENTRY		THE PAYOLA\$—Hammer On A Drum, A&M	37	60	3	AC/DC—Guns For Hire, Atlantic
38	43	36	BRYAN ADAMS—Cuts Like A Knife, A&M	38	37	14	DEF LEPPARD—Foolin', Mercury
39	NEW ENTRY		SURVIVOR—Caught In The Game, Scotti Bros.	39	45	2	BILLY JOEL—Uptown Girl, Columbia
40	42	5	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	40	NEW ENTRY		DIO—Holy Diver, Warner Bros.
41	34	9	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	41	NEW ENTRY		TAXXI—Maybe Someday, Fantasy
42	39	5	THE BREAKS—The Breaks, RCA	42	NEW ENTRY		ALDO NOVA—Monkey On Your Back, Portrait
43	49	2	SOUNDTRACK—Mike's Murder, A&M	43	NEW ENTRY		HEART—Sleep Alone, Epic
44	40	12	STEVIE RAY VAUGHAN—Texas Flood, Epic	44	35	19	THE POLICE—Every Breath You Take, A&M
45	47	2	BILLY IDOL—Billy Idol, Chrysalis	45	29	10	BILLY JOEL—Tell Her About It, Columbia
46	36	27	Z.Z. TOP—Eliminator, Warner Bros.	46	34	7	THE ANIMALS—The Night, I.R.S.
47	NEW ENTRY		BOYS BRIGADE—Boys Brigade, Capitol	47	25	5	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
48	NEW ENTRY		AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor	48	40	4	DEF LEPPARD—Comin' Under Fire, Mercury
49	NEW ENTRY		KISS—Lick It Up, Mercury	49	39	2	THE BREAKS—She Wants You, RCA
50	50	6	MINOR DETAIL—Minor Detail, Polydor	50	57	23	DAVID BOWIE—Modern Love, EMI America

## Top Adds

1	SURVIVOR—Caught In The Game, Scotti Bros. (45)
2	KISS—Lick It Up, Mercury (45)
3	PAT BENATAR—Live From Earth, Chrysalis
4	THE ROMANTICS—In Heat, Nemperor
5	ALDO NOVA—Subject, Portrait
6	C.S. ANGELS—Will You Stay Tonight, Jive
7	THE WORLD—Take Me To Your Heart, Elektra
8	TORONTO—Girls' Night Out, Solid Rock
9	MIDNIGHT OIL—Power And The Passion, Columbia
10	HORIZONTAL BRIAN—Vertical, Gold Mountain
51	41 14
52	36 14
53	38 13
54	49 6
55	33 4
56	54 4
57	50 20
58	42 2
59	59 5
60	43 9

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

## New Products



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## Dealer Calls For Industry Cooperation On Bar Code

CARLSBAD, Calif.—The record industry is rapidly moving to full use of electronic data processing, bringing with it other refinements, according to Sandra Rutledge of Record Bar. However, during the Sept. 22 meeting of NARM retail advisory committee members here, Rutledge urged greater cooperation between dealers and manufacturers to realize the full benefits of the technology.

Industrywide, she said, "catalog is still a problem. A lot of labels have not assigned UPC numbers to catalog items."

Record Bar works closely with CBS, and that label's Paul Smith noted that "most of our catalog is bar coded." In fact, he announced later at the meeting that CBS is now bar coding all singles, a move that seemed to startle several delegates. CBS is also involved in two store tests using hand-held terminals, Smith added.

Speaking of the evolutionary nature of going to electronic data processing, Smith said, "We started bar coding four years ago, and yet only two months ago were we able to commence electronic scanning of returns."

Echoing a point Smith made on labor savings, John Marmaduke of Western Merchandisers, Amarillo, said, "We have made a saving of six workers, but the biggest breakthrough is in the reduction of numerical errors."

Rutledge urged labels to adopt a standard 30-LP shipping carton. "It will make reordering easier—there are 15 double LPs to cartons—and it will help in stacking and, most of all, in automating warehouses." She also described new techniques in marking cartons, which can be embossed on the side with the manufacturer identification, the UPC number, quantity and the bar coding.

# Retailing

## NARM Meet Turns Attention To 'Sophistication Gap' On Inventory

By EARL PAIGE

CARLSBAD, Calif.—Label executives and the nation's top retailers struggled mightily to close what might be termed the "sophistication gap" at the third annual National Assn. of Recording Merchandisers (NARM) retail conference here Sept. 21-23.

While topics such as 12-inch dance singles, 6 by 12-inch cassette packaging, midline product, music video and NARM's own annual convention elicited often bitter and intense debate, nothing created more emotion or permeated the gathering more than the standoff on inventory management.

The label contention, led by CBS Records vice president Paul Smith, was that retailers basically cannot distinguish and effectively merchandise product released under special conditions, often termed "dated billing."

Almost before John Marmaduke of Western Merchandisers, Amarillo, got into the leadoff topic, profit erosion, Smith was ready to strike. Only 33 minutes into Marmaduke's slide show when the Texan remarked that

"sell-through" hasn't been good since 1977, Smith had heard enough.

"It's frustrating for us to release product with variable pricing with special dating, especially slower turn items, and find that you tend to lump it all together," Smith commenced.

Nearly every retailer around the table went after Smith. Marmaduke characterized many label deals as "like a snake swallowing a chicken." Russ Solomon of Tower Records, Sacramento said, "There's no benefit to six-month programs if it's just a one-shot." Turtle's Al Levenson said, "Don't confuse us with K-mart."

Sam Passanano of MCA joined Smith. "It takes 18 months to know if an extended inventory program is paying off," he said. Capitol's Walter Lee held up a cassette and asked if retailers could isolate one specific product.

At times, the debate subsided. Smith praised Carl Rosenbaum's use of price and dating guns at his Chicago-based Flipside stores. NARM president Lou Fogelman of Show Industries, Los Angeles, said Music Plus stores are sent a "mandatory stocking list." NARM retail committee chief Evan Lasky, of DanJay Music & Video/Budget Tapes & Re-

ords, Denver, reached a temporary accord with Smith by acknowledging that top retail management may lose sight of extended billing goods.

However, other voices took up the attack. Bill Golden of Record Bar said he was surprised that labels "are questioning our methods of operation." Roy Imber of Elroy Enterprises, New York, challenged Smith for ignoring chains using a central warehouse. Marmaduke asserted that labels were "getting bad information" from field people "who tell you (we're) not sophisticated."

Dated billing popped up repeatedly in other sessions as the day progressed. At one point, Lasky called for a summation, noting "We're open to listen." When no one spoke up, Marmaduke said, "I don't interpret silence as perfection."

Smith then said he would try one more time. He stressed that his company required concrete results from programs.

"Generalities won't do," he said. "Our 'See Red' was a June buy-in with a July campaign. It was label-wide, unfortunately dealing with a spine. You people covered your ass by buying Michael Jackson and the

(Continued on page 32)

## LACK OF PRIOR NOTICE CITED

# Labels Criticized On Deletions

CARLSBAD, Calif.—How record manufacturers communicate with retailers, particularly in sensitive areas like product deletion and price changes, became a controversial topic here during the NARM retail advisory conference Sept. 22.

Although panel moderator Mary Ann Levitt of the Record Shop, Edina, Minn., did not use the term "silent deletion" in her presentation, discussion around the room erupted when several delegates did.

CBS' Paul Smith explained that because the same topic, prior notice of deletions, surfaced in Houston a year ago at NARM's retail advisory gathering, his label has now adopted the practice of printing deletions in its catalog. He indicated that it was an effort to effect more orderly handling of inventory adjustment, and to avoid what Levitt lamented as "panic lists" going out from chain headquarters.

Committee chairman Evan Lasky of DanJay Music & Video/Budget Tapes & Records, Denver, said his

firm had become involved in the "silent deletion" issue when the local CBS representative displayed a typed list of product to be deleted. "There was just this one list, and it was an obvious copy, a poor one. In fact, I offered to have it re-typed and copied, and we did end up doing this. By then, CBS had gone on and printed the list in its catalog," he said.

Levitt, in her presentation, urged that enough time be allowed for complete and clear dissemination of prior

notice lists. "We need notifications that are clear and complete. Even a brand new store manager should be able to understand from the manufacturer's notice exactly what process they have to follow and in what time limitations.

"We need complete distribution of notifications which include each retail location and to our offices as well . . . At least in our case, our office is not a 'ship to' address," she pointed out.

EARL PAIGE

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## This Time, Music Was The Message

CARLSBAD, Calif.—NARM's third annual retail advisory committee seminar here was virtually devoid of non-music topics. An opening presentation by John Marmaduke of Western Merchandisers set the tone as he said, "We'd all rather be selling music."

Joining Marmaduke was Russ Solomon of Tower Records, who opened his presentation with a single comment on video games: "Thank God that's over." Although video came up repeatedly, especially the growth of NARM's Video Software Dealers Assn. (VSDA), emphasis was on video music rather than other programming.

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# 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

- AVANGERS**  
Avangers  
LP CD Records CD 007
- BABYS**  
The Babys  
LP Chrysalis midline PV 41129 no list  
CA PVT 4119 no list
- BROKEN HEART**  
LP Chrysalis midline PV 41150 no list  
CA PVT 41150 no list
- ON THE EDGE**  
LP Chrysalis midline PV 41305 no list  
CA PVT 41305 no list
- BEASTIE BOYS**  
Beastie Boys  
LP Raptage Records MOTR26 (important)
- BLOOMFIELD, MICHAEL**  
Bloomfield  
LP Columbia C2 37578 (2) no list  
CA C2T 37578 no list
- BLONDIE**  
The Hunter  
LP Chrysalis midline PV 41384 no list  
CA PVT 41384 no list
- BURNETT, T-BONE**  
Proof Through The Night  
LP Warner Bros. 23921
- CHALICE**  
Live At Reggae Sunsplash  
LP Sunsplash RS 9802
- CHROME**  
Chrome Box  
LP Subterranean Records SUB 31
- DI MEOLA, AL**  
Scenario  
LP Columbia FC 38944 no list  
CA FCT 38944 no list
- ELVIRA**  
Elvira's Vinyl Macabre  
LP Rhino RNLP 810 \$8.98
- FABER, GEORGE & STRONG-HOLD**  
George Faber & Stronghold  
LP Sound Image 25783.1
- FREDRICK, CORKY**  
Equal Love  
CA Fantarog \$6.95
- FUN BOY THREE**  
Fun Boy Three  
LP Chrysalis midline PV 41383 no list  
CA PVT 41383 no list
- GENERATION X**  
VALLEY OF THE DOLLS  
LP Chrysalis midline PV 41193 no list  
CA PVT 41193 no list
- GREEN ON RED**  
Gravity Talks  
LP Slash 1-23964 (WB) \$8.98  
CA 4-23964 \$8.98
- HAWAII**  
One Nation Underground  
LP Shrapnel 1009
- HUNTER, ALBERTA**  
Look For The Silver Lining  
LP Columbia FC 38970 no list  
CA FCT 38970 no list
- ICE HOUSE**  
Fresco  
LP Chrysalis 5V 41436 no list  
CA 5VT 41436 no list
- ICEHOUSE**  
Icehouse  
LP Chrysalis FV 41350 no list  
CA FVT 41350 no list

- Primitive Man**  
LP Chrysalis FV 41390 no list  
CA FVT 41390 no list
- INSECT SURFERS**  
Sonar Safari  
LP WASP Records NR14786-2
- JARRETT, KEITH**  
Standards, Vol. 1  
LP ECM 23793. (Warner Bros.)
- JOEL, BILLY**  
An Innocent Man  
LP Columbia half-speed mastered HC 48837 no list
- KIRTON, LEW**  
Talk To Me  
LP Believe In a Dream Records FZ 38956 no list  
CA FZT 38956 no list
- LAKE, GREG**  
Greg Lake  
LP Chrysalis midline PV 41357 no list  
CA PVT 41357 no list

- LINX**  
Intuition  
LP Chrysalis midline PV 41332 no list  
CA PVT 41332 no list
- LOBOS, LOS**  
... And A Time To Dance  
LP Slash 1-23963 \$6.98  
CA 4-23963 \$6.98
- MARIE, TEENA**  
Robbery  
LP Epic FE 38882 no list  
CA FET 38882 no list
- METALLICS**  
Kill 'Em All  
LP Megaforce Records MR1069 (important)
- NIHILISTICS**  
Brain Eater  
LP Eater 1
- PASADENA ROOF ORCHESTRA**  
A Talking Picture  
LP PEwro Records FW 39135  
CA FWT 39135

- RONSTADT, LINDA**  
What's New  
LP Asylum 60260
- SAGA**  
Heads Or Tales  
LP Portrait FR 38999 no list  
CA FRT 38999 no list
- SCHENKER, MICHAEL, GROUP SELECTOR**  
The Michael Schenker Group  
LP Chrysalis midline PV 41302 no list  
CA PVT 41302 no list
- Celebrate the Bullet**  
LP Chrysalis midline PV 41306 no list  
CA PVT 41306 no list
- SEX IN MIAMI**  
Sex In Miami  
LP Intense City 1CR002
- SPANDAU BALLET**  
Diamond  
LP Chrysalis FV 41353 no list  
CA FVT 41353 no list

(Continued on page 63)

Survey For Week Ending 10/8/83

# Billboard® Midline LPs™

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	2	9	<b>THE WHO</b> Who's Next MCA 37217	MCA	5.98	26	13	55	<b>ALAN PARSONS PROJECT</b> Eve Arista ABM 8062	RCA	5.98
2	1	63	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	27	33	59	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98
3	9	9	<b>ELTON JOHN</b> Elton John's Greatest Hits MCA 37215	MCA	5.98	28	35	53	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
4	5	67	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS	5.98	29	34	31	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	CBS	5.98
5	6	15	<b>STEELY DAN</b> Aja MCA 37214	MCA	5.98	30	41	15	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	CBS	5.98
6	8	29	<b>ELVIS COSTELLO</b> This Year's Model Columbia PC 35331	CBS	5.98	31	38	65	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS	5.98
7	4	51	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	32	36	5	<b>THE MOODY BLUES</b> A Question Of Balance Threshold THS 3	POL	5.98
8	12	57	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	33	21	33	<b>LOGGINS AND MESSINA</b> 'Best Of Friends' Columbia PC-34338	CBS	5.98
9	7	67	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS	5.98	34	32	7	<b>MIKE OLDFIELD</b> Tubular Bells Virgin/Epic PE 34116	CBS	5.98
10	16	31	<b>BOZ SCAGGS</b> Hits Columbia PC-36841	CBS	5.98	35	29	19	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
11	19	35	<b>DAVID BOWIE</b> Diamond Dogs RCA AYL1-3889	RCA	5.98	36	44	49	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
12	15	7	<b>ELTON JOHN</b> Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98	37	30	11	<b>JUDAS PRIEST</b> Sin After Sin Columbia PC-34787	CBS	5.98
13	18	63	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	CBS	5.98	38	45	3	<b>LYNYRD SKYNYRD</b> Second Helping MCA 37212	MCA	5.98
14	11	59	<b>THE WHO</b> Who Are You MCA-37003	MCA	5.98	39	49	45	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98
15	14	61	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	40	46	3	<b>ERIC BURDEN AND THE ANIMALS</b> Greatest Hits MGM 4602	POL	5.98
16	10	49	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	41	26	13	<b>NEIL DIAMOND CLASSICS 1983</b> The Early Years Columbia PC-38792	CBS	5.98
17	3	35	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98	42	48	53	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98
18	22	23	<b>DAVID BOWIE</b> Heroes RCA AYL1-3857	RCA	5.98	43	50	33	<b>AL GREEN</b> Greatest Hits Vol. I Motown 5283	MCA	5.98
19	27	63	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	CBS	5.98	44	39	3	<b>BRIAN ADAMS</b> You Want It, You Got It A&M SP-3154	RCA	5.98
20	20	49	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	45	25	31	<b>KENNY LOGGINS</b> Celebrate Me Home Columbia PC-34655	CBS	5.98
21	24	7	<b>LYNYRD SKYNYRD</b> Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98	46	40	5	<b>THE MOODY BLUES</b> To Our Children's Children Threshold THS 1	POL	5.98
22	28	9	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	47	NEW ENTRY		<b>AEROSMITH</b> Greatest Hits Columbia PC-36865	CBS	5.98
23	23	9	<b>STEELY DAN</b> Gaucho MCA 37220	MCA	5.98	48	NEW ENTRY		<b>PSYCHEDELIC FURS</b> Psychedelic Furs Columbia PC-36791	CBS	5.98
24	31	65	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS	5.98	49	42	59	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98
25	17	57	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	50	NEW ENTRY		<b>ELVIS COSTELLO</b> Get Happy Columbia PC-36347	CBS	5.98

OCTOBER 8, 1983, BILLBOARD



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

Survey for Week Ending 10/8/83

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## ENTERTAINMENT TOP 20

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

## EDUCATION TOP 10

1			MASTER TYPE	Lightning	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	•	•				
2			FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	•◆	•◆	•				
3			COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•		
4			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.	•	•	•	•				
5			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			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.	•	•◆	•◆	•				
7			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			ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.	•			•				
9			TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.	•							
10			THE GAME SHOW	Computer Advanced Ideas	Educational program that teaches information, vocabulary, and essential thinking skills in a game of clues and target concepts. Age 6 to adult.	•			•				

## HOME MANAGEMENT TOP 10

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

•—Disk (Dot) ◆—Cartridge (Diamond) ★—Cassette (Star)

# Now Playing

## Home Games From & About The Arcade

By FAYE ZUCKERMAN

Really cute: Broderbund's "Spare Change" by Dan and Mike Zeller on the Apple IIe computer makes good use of animation. The object of the game is to keep two entertaining "Zerks" around the "Spare Change Arcade." Each time the player collects enough tokens—before the Zerks can get any—the player receives a slapstick-like cartoon show from the two characters.

During the game play, when a jukebox, which takes one token, is played, the Zerks are drawn to it and start to dance to the music. On higher levels of the game the popcorn maker can be started up.

Additionally, players can reprogram the game to change its difficulty levels. If, for example, one toggles the bumping meter, the more likely it is the Zerks will bump into each other. Sound, pauses and cartoons can be adjusted. One can skip the cartoons altogether to get continuous game play.

★ ★ ★

Making a comeback—arcade, home, action: Coming this fall from Sega Enterprises Inc. are several new game titles converted from arcade titles. "Star Trek," "Buck Rogers, Planets Of Zoom" and "Congo Bongo"—currently highly rated arcade games—will be released in November. And, according to a spokeswoman for the company, the titles will be supported by a \$5 million advertising budget.

Sega's fall promotion is somewhat of an attempt by the faltering company to make a comeback. It recently sold its domestic coin-operated game manufacturing facility to Bally Manufacturing, one of the largest arcade game operators. Sega now markets video games for the home, while Bally will take charge of coin-operated machines.

Bally at one time marketed a home-arcade machine, but closed up its home video game operation late in 1982, just when many of the major video game hardware companies announced staggering losses. Now, however, the companies are hoping for a comeback.

Says Stanley Harfenist, executive vice president of Sega Consumer Products, "Sega, Paramount Pictures and Bally will combine efforts in the research and development of video game hardware and software, the products of which will be manufactured and distributed as coin-operated games by Bally and as consumer games by Sega."

★ ★ ★

Activision action: The Mountain View-based entertainment software company has introduced "River Raid" and "KABOOM!" for the Atari 5200 video game system. The games' original formats were for the 2600 system. The titles will cost about \$34.95. These titles should be out by Christmas.

Additionally, "Beamrider," by Dave Rolfe, becomes the fifth Activision game to be made for the Intellivision system by Mattel. Its suggested retail price is \$34.95.

Finally, the captivating "Frostbite," by Steve Cartwright, may emerge as a top-seller for Activision. Game action involves "Q-bert"-like (Continued on page 63)

# Retailing

## ON NEW COMPUTER CHART

# Software Titles Showing Durability

By FAYE ZUCKERMAN

LOS ANGELES—The computer software titles which occupy the No. 1 spot in the three product categories of Billboard's new software chart (opposite page) have an important point in common: each has been on the market for more than two years. Coupled with the fact that two of them have sold approximately 100,000 copies (and the third, 67,000 units), it suggests that successful titles in this field can have a long and stable life.

Beyond that, the nature of each title is very different. Infocom's "Zork I," the chart-topper in the entertainment category, is a text adventure game in which players must retrieve some 20 treasures and bring them to a trophy room, while avoiding or fighting off various nemeses. Lightning Software's "MasterType," the top educational title, teaches typing and spelling. Continental Software's "Home Accountant," the No. 1 in home management, helps users to manage their money.

"Zork I" was created by MIT graduates Mark Blank and Dave Lebling in 1981. Infocom of Cambridge, Mass., has since marketed an entire line of computer software. "Zork" has been its flagship product.

What sets this text adventure apart from many of the others, says a spokeswoman for Infocom, is that the computer is programmed to respond to complex sentences. "In

most adventure games the computer can only react to phrases or parts of words. In Zork the whole sentence is understood," she says.

The game is all text. The adventure's scenario is basically finding one's way through a cavernous labyrinth of rooms and underground areas while being pursued by trolls, thieves and other sundry characters.

"It takes sometimes days or even years to get through the entire game," the spokeswoman notes. "The game was popular from the beginning."

She explains the recent surge in sales as following computer hardware sales: "As the number of home computer owners has increased, so has the number of persons looking for this software package."

"MasterType," as well, has seen consistently high sales since it entered the marketplace in late 1981. It was one of the first titles to integrate arcade game action with learning.

"MasterType," which has sold nearly 67,000 copies, allows users to make up their own lessons, although it comes with 18 different lessons already programmed in. It is not surprising to find out that the author of this program, Bruce Zweig, originally wrote it to teach himself how to type.

Lightning Software, Palo Alto, now a division of Scarborough Systems of Tarrytown, N.Y., published the title. The first version of "Master-

Type" was in black and white. Now it is available in color for IBM, Apple, Commodore and Atari computers.

Although managing one's money can often be as suspenseful and challenging as a text adventure game, Continental Software, which publishes "Home Accountant," assures that few dragons will attack those who use it.

Authored by Robert Schoenburg, Stephen Pollack and Larry Grodin, "Home Accountant," has sold an estimated 100,000 copies. It is believed that 30,000 of these were purchased this summer, when versions for Commodore and Atari computers were shipped.

The purpose of the program is to manage budgets. It can process checks, maintain up to five check-books, make up balance sheets, assimilate information for comparisons, show net worth and provide monthly income statements. It allows for some 1,000 transactions per disk and can chart expenditures with graphs.

Nearly nine months of development time went into the program. "Home Accountant," a Continental Software spokesman points out, also comes with easy-to-understand instructions. It is not only used in the home; a number of small businesses have configured the program to their personal and professional needs.



M\*A\*S\*H MATCH—The Video Shack in Little Falls, N.J. tied for first place in CBS/Fox Video's "M\*A\*S\*H" retail display contest with this entry. Audio/Video Plus in Houston was the other winner. Both stores will receive a 1942 vintage army jeep.

## Vid, Computer Software Capture Sales At Sweet's

LOS ANGELES—Selling software for new technologies is nothing new to Kristin Johnson, manager of Sweet's Records, Tapes & Video in Littleton, Colo. Video has been part of its product mix since the store opened nearly six years ago, and today as much as 50% of its overall sales base is captured by video sales and rentals, with software sales alone commanding as much as 35%.

Beyond Sweet's video sales growth, Johnson reports the store's small-computer software section has shown recent improvement. Sweet's first entered that category when a local software distributor began offering heavy discounts on Commodore programs. "Sales were surprisingly good," Johnson says. "I think we will get deeper into that category."

Customers seeking video programs and computer software differ from typical record and tape buyers, Johnson finds, adding that music video programs thus far haven't sold well to her consumer base. The reason, she theorizes, is the store's site: "It's in a suburban area, and parents monitor what their children rent and buy. Some of our older customers take an interest in music programming, however."

As for video games, Johnson observes that sales on those titles have picked up as well. "We carry nearly every video game title. For a while they were not selling, but now we seem to see sales." The games sell for between \$9.95 and \$22.95 in the store, which occupies some 1,950 square feet. "We have even restocked the games," she says.

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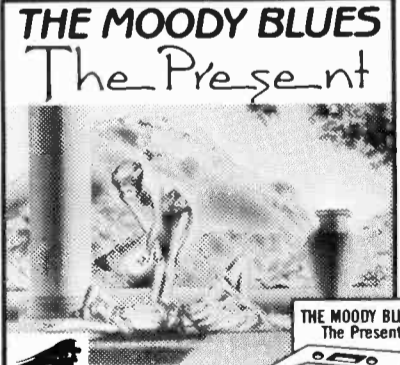
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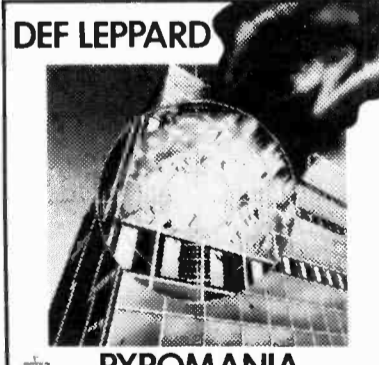
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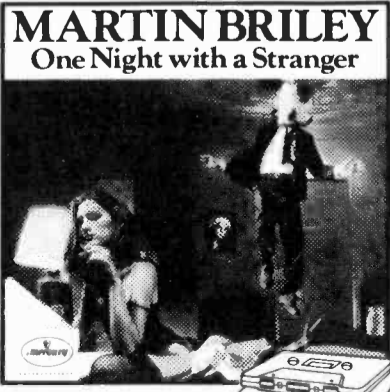
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## Video Music Programming

As of 9/28/83

### MTV Adds & Rotation

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

#### NEW VIDEOS ADDED

George Faber, "Hold On Forever," Sound Image  
Gang Of Four, "Is It Love," Warner Bros.  
Paul Kantner, "Planet Earth," RCA  
Kiss, "Lick It Up," Mercury  
Madonna, "Burning Up," Sire  
Mental As Anything, "Brian Brain," Oz  
Motels, "Suddenly Last Summer," Capitol  
Payola\$, "Where Is the Love," A&M  
The Rads, "You," EMI America  
Saga, "The Flyer," Portrait  
Carly Simon, "You Know What To Do," Warner Bros.  
Three Dog Night, "It's A Jungle," Passport  
Zebra, "Tell Me What You Want," Atlantic

#### HEAVY ROTATION (maximum 4 plays a day)

Asia, "The Smile Has Left Your Eyes," Geffen  
Pat Benatar, "Love Is A Battlefield," Chrysalis  
Big Country, "In A Big Country," Mercury  
David Bowie, "Modern Love," EMI America  
Def Leppard, "Foolin'," Mercury  
Fixx, "One Thing Leads To Another," MCA  
Genesis, "Mama," Atlantic  
Heart, "How Can I Refuse," Epic  
Billy Idol, "Dancing With Myself," Chrysalis  
Billy Joel, "Tell Her About It," Columbia  
Billy Joel, "Uptown Girl," Columbia  
Kansas, "Fight Fire With Fire," CBS Associated  
Huey Lewis, "Heart And Soul," Chrysalis  
Loverboy, "Queen Of The Broken Hearts," Columbia  
Moody Blues, "Sittin' At The Wheel," Threshold  
Naked Eyes, "Promises Promises," EMI America  
Robert Plant, "Big Log," Atlantic  
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS  
Rainbow, "Street Dreams," Polydor  
Stray Cats, "Sexy + 17," EMI America  
Talking Heads, "Burning Down The House," Sire  
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia  
ZZ Top, "Sharp Dressed Man," Warner Bros.

#### MEDIUM ROTATION (maximum 3 plays a day)

Alarm, "The Stand," IRS  
Animals, "The Night," IRS  
Aztec Camera, "Oblivious," Sire  
Breaks, "She Wants You," RCA  
Jim Capaldi, "Living On The Edge," Atlantic  
Cheap Trick, "I Can't Take It," Epic  
Elvis Costello, "Everyday I Write The Book," Columbia  
Eurythmics, "Love Is A Stranger," RCA  
Mick Fleetwood, "I Want You," RCA  
Helix, "Heavy Metal Love," Capitol  
Joan Jett, "Everyday People," MCA  
JoBoxers, "Just Got Lucky," RCA  
Elton John, "Kiss The Bride," Geffen  
Kinks, "Don't Forget To Dance," Arista  
Eric Martin Band, "Sucker For A Pretty Face," Elektra  
Graham Parker, "Life Gets Better," Arista  
Peter Schilling, "Major Tom," Elektra  
Spandau Ballet, "True," Chrysalis  
Michael Stanley, "My Town," EMI America  
Translator, "Un-Along," 415/Columbia  
Neil Young, "Wondering," Geffen

#### LIGHT ROTATION (maximum 2 plays a day)

A Flock Of Seagulls, "Talking," Jive  
Axe, "Heat In The Street," Atco  
Peter Baumann, "Strangers In The Night," Portrait  
Berlin, "Masquerade," Geffen  
Dave Davies, "Mean Disposition," Warner Bros.  
Howard DeVoto, "Rainy Season," A&M  
ELO, "Sweet Messages," Jet  
Cee Farrow, "Should I Love You," Rocshire  
Tim Finn, "Made My Day," Oz  
Fleshtones, "Right Side Of A Good Thing," IRS  
Grand Alliance, "Helpless," A&M  
Herbie Hancock, "Rockit," Columbia  
Joey Harris & the Speedsters, "You Never Call Me," MCA  
Human League, "Mirror Man," A&M  
Inxs, "To Look At You," Atco  
Kagney & the Dirty Rats, "Dirty Rats," Motown  
Nils Lofgren, "Across The Tracks," Backstreet  
Minor Detail, "Canvas Of Life," Polydor  
9 Ways To Win, "Close To You," Atlantic  
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M  
Roman Holliday, "Don't Try To Stop It," Jive  
Tim Scott, "Swear," Warner Bros.

(Continued on page 76)

# Retailing

## Cassettes' Growth Spurs Concern Dealers, Label Reps Examine Merchandising Problems

CARLSBAD, Calif.—As prerecorded cassette sales steadily eclipse the LP, both retailers and manufacturers are worried. One of the concerns, pointed out by several delegates here Sept. 22 at the NARM retail gathering, is that the LP serves an important function for browsers in stores who then buy the cassette.

As the cassette format continues to gain consumer preference, it also remains controversial in merchandising terms for both labels and retail. Most rhetoric from the cassette panel, chaired by NARM president Lou Fogelman of Show Industries, Los Angeles, centered on disagreement over 6- by 12-inch packaging.

Several delegates provided pungent summaries of the cassette dilemma. Said John Marmaduke of Western Merchandisers Amarillo: "Customers love the size and hate everything else about it (the cassette)." Noting that his firm conducted consumer focus groups after being inspired by similar research by CBS, Marmaduke added, "We found out we didn't know our customers worth a flip."

The session, at which a package designed by Lieberman Enterprises was characterized at one point as "an IUD" that required a "seven-cent sleeve to make it less ugly," opened with Fogelman advising label reps that opinion among NARM members "is so diverse we have to go around the table. Everyone seems to merchandise cassettes differently."

Just two points seemed unanimous, Fogelman said: "We want you to stay with the Norelco box, and if additional packaging is required, we need list price rises to cover the packaging cost."

Two manufacturer representatives were particularly dismayed by the diversity of opinion on merchandising. Capitol's Walter Lee indicated that the industry has been agonizing too long over the ideal package. After all

the millions in investment, he said, "we may find we need a 9 by 14, and there goes still more investment."

In reference to the prevalent use of the LP as a browser prior to cassette purchase and the disk's greater packaging excitement, CBS' Paul Smith said, "It scares the hell out of me to think to the time not far away when all the consumer sees is 15 red letters on the spine of a cassette. The horizontal stand (traditional LP display) is gone, and that's our whole business."

At one point, NARM retail advisory committee chairman Evan Lasky of Danjay Music & Video/Budget Tapes & Records, Denver, tried to defuse the rancor. "This (cassette merchandising study) has been a gut-wrenching process for us, but we feel we need to provide you (manufacturers) with honest opinions and data. That's why we have the rapport that makes this committee function," he said.

Typifying retailer quandries, Carl Rosenbaum of Flip Side, Chicago, said, "It's very difficult to fixture for the 6 by 12. There's three different versions. Some hang and some don't. As for the value of packaging, by the time the consumer hits the front the package has been torn up and it's on the floor."

Inability to effectively display the configuration emerged as a particularly perplexing concern. "In our New York store we thought we were out of certain new releases, but it turns out they were in a different place," said Tower's Russ Solomon. "We can accommodate any configuration. But 20,000-40,000 cassettes (in inventory) scares me to death if it's all in only 6 by 12s."

Licorice Pizza's Lee Cohen stopped the discussion cold by introducing an old problem surrounding cassettes: "We find we're still getting

the cassette version a week later. The second class citizen thing is still with us."

Every retailer on the panel offered an individual view. Alan Levenson of Turtles, Atlanta, said the incredible sales growth in cassettes "is not because the music is in a cassette, it's because we now have the room for inventory. The 6 by 12 takes up too much room."

But, said Mary Ann Levitt of the Record Shop, Edina, Minn., "We love it (6 by 12), though not for catalog. We just don't have the floor space."

At one point, Smith held up a new liner note design, a 12 inch square hard sheet folded into thirds that would go into a 4 by 12 configuration. "We may go back to this," he said.

Marmaduke suggested the industry was reaching an entirely new consumer. "We're in the South, and we're the harbinger of cassette. We're seeing our rack side go from two to one favoring cassette to four to one. With all the impediments we've placed in front of the consumer, we're still seeing this growth. But Michael Jackson was three-fourths impulse. That came from a consumer not married to our business."

The session, sparked at times by warnings from NARM counsel Charles Rutenberg to stay away from details of cost, found Marmaduke summarizing, "It's like blind people feeling an elephant. This person feels store space problems, someone else feels fixture problems."

EARL PAIGE

## NARM Debate On Inventory

• Continued from page 27

top 30 when you should have bought Meat Loaf and Boston. All we did was mortgage your sales on Michael Jackson and the top 30. If I had had to justify the program with my corporate in July I would have been in trouble.

"Finally, you did average out your discount. In August you did come back in and buy catalog. We sold 11,000 pieces of Judas Priest, an 11,000% increase." The program, he concluded, "was a huge success. But we want to keep these kinds of programs coming."

Following Smith's explanation, it was as if another meeting had commenced. Smith talked of retail cutbacks and described mail order volume as "awesome," indicating retail has not kept pace with consumer demand.

After PolyGram's Harry Losk explained how successful a soundtrack program had been, Smith said he saw a "sameness" in stores. He volunteered that "maybe we aren't furnishing you with enough materials."

However, all too quickly, Tower's Solomon and CBS' Tom McGuinness were squaring off on gross profit vs. net profit, and Lasky tried to summarize. "Our relationship (with labels) is an honest one," he said. "It's adversary but honest. You ought to be pushing us to buy more. If you didn't, you wouldn't be doing your job."

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# Pro Equipment & Services

## Recording Program At Media Arts Center

NEW YORK—The Center for the Media Arts, based here, has started a million-dollar Audio & Recording Arts program that offers students comprehensive training in the operation of state-of-the-art multi-track recording studios and mixing, editing and electronic labs.

According to Harry Hirsch, director of the program, the curriculum includes "hands-on" training in audio recording, music mixing and tape editing. He says that each student has his own work station, and creates a variety of personal multi-track masters that are in turn compared with versions by Grammy-winning recording engineers.

Hirsch says the main recording studio area of the school seats 40 musicians and features an MCI 24-track recording console and Otari model MTR 90-2 multi-track recorder with Dolby. Student work stations in the mixing lab feature RAMSA model WR8112 consoles and reverb, while stations in the Edit Lab have Otari model 50/50B reel-to-reel systems. He adds, "Our students also learn about audio for film and tv, SMPTE Code sweetening, and post-production."

Scott Cannell, the Center's vice president for corporate development, says that in addition to music recording facilities, the Center offers SMPTE time coded video interconnects along with two color tv studios and a tv sound stage. He continues, "We can shoot and record a 100-piece orchestra, an original musical act or a dance company."

Students for the program are drawn from among musicians and audio enthusiasts. According to Hirsch, most have college degrees and are seeking a career in the professional audio and video recording business.

Each course runs for 700 hours and costs \$6,000 per student. Hirsch notes that grants and student loans are available, and that the Center assists graduates in their quest for employment.

## Bang & Olufsen In Design Exhibition

NEW YORK—Bang & Olufsen professional products have been selected to be a part of a design exhibition to be held at the Philadelphia Museum of Art from Oct. 16, 1983 to January, 8, 1984. Bang & Olufsen is a Danish manufacturer of professional sound products.

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The establishment of the Center's Audio & Recording Arts program follows consolidating of the school's other facilities in a 10-floor building in Manhattan's Chelsea district, renovated at a cost of about \$5 million. In addition to the Audio & Recording Arts Program, the Center for the Media Arts includes the School of Television Arts, the Germain School of Photography and the Pels School of Advertising Art & Design.

Hirsch founded and designed New York's Media Sound and Soundmixers recording studios. He is also a founding member of SPARS and chairman of the education committee of the New York chapter of NARAS.



**EVERETTE'S LADY**—RCA artist Leon Everette, center, watches intently as engineer Randy Kling, right, puts the finishing touches on Everette's new single, "The Lady She's Right," at Disc Mastering Inc. in Nashville. Looking on is producer Ronnie Dean.

## Electro-Harmonix Debuts Recorder

NEW YORK — Electro-Harmonix has developed a 64-second digital delay looping recorder that features a maximum delay time of 64 seconds, a minimum delay time of zero and a four-digit display of the total loop length. The unit, designed as a companion to the firm's 16-second digital delay recorder also features:

- Echo tap control that provides for short echoes which can be in synch with the beats of a rhythm machine.
- Dual purpose display of 10 LEDs that simultaneously show the tap setting and actual progress through the loop.
- Fast erase button that records silence throughout the entire memory in four seconds. This power is automatically activated when the power is turned on.
- A clock programmed to control the clocks on several other units for parallel track recording on separate units.
- Low frequency synch input which allows an external source of pulses, such as commercially available rhythm machines, to control the master clock of the Digital Looping Recorder
- A rhythm unit clock out with a "flywheel" circuit which allows the user to synch with rhythm units having only a clock input.

The unit also incorporates most other features found in the 16-second Digital Delay Recorder. It is priced at \$1,195 and is being marketed to composers, arrangers, studio owners, audio/visual producers and professional musicians.

## Lucasfilm Enters Studio Market Advanced Video Editing System First Available Product

By LAURA FOTI

NEW YORK—The computer research and development division of Lucasfilm Ltd. of San Rafael, Calif. is at work on four major projects, three of which have applications for audio/video studios. An advanced video editing system developed and marketed jointly with Convergence Corp. of Irvine, Calif. will be the first available product. The announcement was made at a press conference here Monday (26).

EdDroid, as the new system is known, will be shown for the first time at the National Assn. of Broadcasters convention in Las Vegas next April, with delivery scheduled for shortly thereafter. It uses videotape and laser videodisks as editing media, permitting the user immediate call-

up of an edit and real-time previewing of edited sequences.

The system has been under development concurrently at Lucasfilm and Convergence for three years and represents a multi-million-dollar commitment by Lucasfilm. Previously used on an experimental basis in-house, the system is expected to contribute to a vastly speeded-up post-production process.

"We were looking for a video editing process to be used in film production that would be more efficient than any other made," says Robert Greber, Lucasfilm president and chief executive officer. "One of our strengths is the experience of very creative film people, particularly the owner of our company (George Lucas)," he adds.

"The ultimate product will be a very user-friendly piece of equipment, which is important because a film person is not a computer person. We believe this product will be a transitional unit, bringing film and tape editors together." The EdDroid will cost about \$75,000, Greber estimates.

"High-end video post-production facilities are our biggest market now," says Convergence president George Bates, "with film editors constituting the biggest expansion market. The computer in the EdDroid will be 10 times the power of any existing editing equipment."

Convergence Corp., founded in 1975 as a manufacturer of videotape editing equipment, has delivered

5,000 systems worldwide. According to Bates, "About five years ago we started to develop a system that paralleled the work that Lucasfilm was doing. We were fortunate enough to be able to put our expertise together."

Other projects in development at Lucasfilm involve digital audio, computer graphics and video games. The company is at work on a fully digital mixing/editing system for film sound editing, television post-production and music recording. The new system, to be officially announced later this fall, according to Lucasfilm computer division manager Robert Doris, will also be capable of music synthesis. Doris expects samples of the system to be out by spring, at pricing competitive with other systems on the market.

Within the computer graphics area, Lucasfilm is at work on a system specifically designed for the rendering of high-quality film-type images. "The target was to design a computer for image-rendering that would be better and cheaper than anything else on the market," says Doris. "This is not aimed at producing images for the video world, like the Mirage system. Those are low-resolution images, done in real-time. We don't have to deal with real-time constraints." Greber adds that although the system was originally designed for the film industry, the company believes there are other applications.

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# Pro Equipment & Services

## Studio Track

By ERIN MORRIS

### NASHVILLE

At Soundshop Recording Studios, Ronnie McDowell finishing his new album with pro-

ducer Buddy Killen and engineer Ernie Winfrey . . . Gregg Perry producing Benny Wilson and Killen producing Exile with both projects being engineered by Winfrey . . . Don

Wallace in with producer Russ Taff and engineer Travis Turk.

Jim Ed Norman producing separate projects on T.G. Sheppard and Kieran Kane at

Music Mill Recording Studio. Eric Prestidge and Marshall Morgan are engineering the tracks . . . Harold Shedd producing Mel Tillis, with Jim Cotton behind the board

. . . Shedd also producing latest Alabama tracks with engineer Cotton.

Reid Brannon producing artist Ron Furr at Treasure Island Studio. Ric Probst is engineering the project.

At Woodland Sound Studios, the Lewis Family is mixing its upcoming Word album release with producer Herman Harper and engineer Rick McCollister. Andy Benefield is seconding . . . Producer David Briggs is doing some work on a Jim Reeves project for RCA. Gene Eichelberger is at the controls, with assistance from Ken Criblez . . . Canadian artist Carol Johns is cutting tracks with producer Bob Cousins. Tim Farmer is at the controls . . . Producer Jerry Watson is finishing overdubs with Shady Creek. Farmer is engineering.

At Sound Emporium Studios, Mac Davis and producer Garth Fundis resuming work on Davis' next PolyGram LP. Gary Laney is engineering the project . . . Tony Migliore and Jim Williamson are producing Maura Sullivan, with Williamson engineering and Cathy Potts assisting.

### NEW YORK

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

At Evergreen Recording, Richard Scher and Lotti Golden producing Warp Nine for Prism, with David Avidor at the controls.

At Quadrasonic Sound Systems, the Fearless Four have completed their new 12-inch single with producers M. Square and Kurtis Blow. Dave Ogrin is engineering . . . Ron Saint Germaine and Keith Avedon producing Ice Cream Gods, with Germaine engineering . . . AKU-AKU, formerly the Staxix, recording Shatter tracks with producer Dutch Robinson and engineer Dave Ogrin . . . Billy Nichols is producing the Dubs with engineer Lou Gonzales and assistant engineer Tom Gonzales.

The Squirrels From Hell are laying down tracks at 39th Street Music. Greg Thornbird is producing and engineering, with assistance from Steve Guardigli.

Edgar Winter recording a self-produced project at Unique Recording with co-producer Tom Silverman. Frank Heller is behind the board, with Cathy Gazzo and Steve Pecorella assisting . . . Dr. John recording and mixing his latest 12-incher with Ed Fletcher producing, Chris Lord Alge engineering and Roey Shamir seconding . . . Robert John cutting new tracks with producer Michael Zager. Bob Rosa is engineering, with Tay Hoyle assisting.

At A&R Studio, Cries working with engineer/producer Alan Silverman on its next mini-album.

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



**ROTARY CLEANER**—A technician activates the new Peterson Full Immersion Rotary Buffer Film Cleaning machine at the facilities of Allied Film & Video, Detroit. The machine is said to revolutionize the film/video cleaning process.

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# Pro Equipment & Services

## Roland Corp. Introduces Piano Plus

LOS ANGELES—The contemporary keyboards division of the Roland Corp. has developed a piano-type instrument which, when hooked up with a personal computer, provides real-time performance, according to Roland's engineers. The unit can also be used with state-of-the-art stereo equipment.

Designated the Piano Plus, the unit, model HP-400, is an 88-key electronic piano. There is also a more compact unit, the model HP-300, which is a 76-key instrument.

Roland engineers say that both units look and sound like a conventional piano. However, they add, the Piano Plus can also produce an array of additional sounds, including harpsichord, vibraphone and contemporary electric piano voicings.

In addition to its capability to interface with personal computers and stereo systems, the Piano Plus can also be used with other synthesizers, rhythm machines, or special products such as the Roland Digital Piano Recorder and Rhythm Plus.

Roland's engineers say that a computer or Piano Recorder connection can turn Piano Plus into a sophisticated player piano that can record any music played on the keyboard. It can also store music produced in the computer memory and play it back live. Addition of the Rhythm Plus attachment provides automatic rhythm accompaniment.

Roland's engineers predict that as the technology advances, the capability of the Piano Plus will grow. The unit retails for \$1,595 for the HP-400, and \$1,395 for the HP-300. The Piano Recorder and the Rhythm Plus retail for \$498 and \$395 respectively.

Meanwhile, Roland has begun offering its model SH-101 synthesizer in a choice of colors, including metallic reds and blues and silver grey. The SH-101 is a battery-powered unit with features that include two types of pitch band, a 100-step sequencer, an arpeggiator and full interface capabilities.

Also new from Roland is the Boss model HA-5 play bus headphone amplifier, which allows two musicians to play together. When it is used with Roland's model RH-11M headphone microphone, the players can also talk with each other.

According to Roland's engineers, the HA-5 can also interface with a cassette deck or rhythm machine for practice with accompaniment. Used between an instrument and an amplifier, the HA-5 can also serve as an effects box suitable for live performances.

Roland engineers add that the HA-5 has a number of features built in to enhance instrument sound. They point to a symmetrical overdrive circuit that produces soft, clear distortion which can be added in the desired amount. Also provided is a full stereo chorus with adjustable rate and depth.

## Homer & Associates Adds Video Facilities

LOS ANGELES—Homer & Associates, based here, has added full video capabilities to its facilities, and has also begun featuring what it calls an interactive visual programming environment. New equipment added to the expanded facility includes Datatron Vanguard computer running Sony's three-quarter-inch VTRs.

Also in use are Homer's own frame control animation system, a digitally-controlled Echolab model SE-switcher, and the model CAT-800 frame-store from Digital Graphics Systems.

Roland engineers explain that users of the unit can switch between the chorus and a stereo short delay, which furnishes a doubling effect. Individual bass and treble controls al-

low the musician to achieve the desired tone.

The effects can be used in performance by connecting the HA-5 as a preamp between the instrument and

the amplifier. A fast-response noise reduction circuit is built-in to ensure clean, clear sound. Because the HA-5 uses a bilateral BUS line, a single standard quarter-inch patch cord is all that is needed to connect other HA-5 units for ensemble playing.

The cassette and microphone in-

puts of the unit allow players to connect cassette decks and play along with recorded music, or hook up a rhythm machine for accompaniment. By using Roland's model TR-606 Drumatix and the TB-303 Bassline, an entire rhythm section can be tailored to a player's needs.



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# Pro Equipment & Services

BUCHANAN, Mich.—Electro-Voice is offering buyers of its Pro-Line microphones a new extended warranty, said to be identical to that offered with the firm's professional broadcast and recording microphones.

Effective immediately, all EV's Pro Line microphones, with the ex-

ception of the model PL88, are guaranteed unconditionally against malfunction from any cause, for two years from the date of purchase. They are also guaranteed, without time limit, against malfunction of the acoustic system due to defects in workmanship and materials.

## New Warranty From Electro-Voice

Supporting the new warranty are beefed-up service facilities. According to Greg Hockman, director of marketing/music products, the average repair turnaround time is less

than 44 working hours for all the firm's products.

Meanwhile, Sproch Sales of Fort Lauderdale, Fla., has been named Electro-Voice's rep of the year at the

firm's national sales meeting in Chicago. According to Paul McGuire, national sales manager, the award acknowledges Sproch's process of presenting EV's products and programs to the firm's dealer network in a professional manner. Also recognized was Sproch's ability to project an image in the field that was consistent with Electro-Voice's business philosophy.

Sproch Sales has repped Electro-Voice's products for over 15 years. The firm is headed by Elaine Sproch, with assistants Ed Rydzewski, Tony Bobes and Phil Dunkle.

In other news from Electro-Voice, Robert Danella of Morristown, Pa., has won the grand prize in the firm's Great Sound In Action PL Microphone Drawing. His prize is a \$3,700 deluxe microphone ensemble. Danella was one of 75 winners in the promotion, which ran for three months.

During the promotion, purchasers of EV PL microphones received a free EV T-shirt. No purchase was necessary to enter the contest, which was a first for the company.

## Anka, Summer Tours Using Nova Sound

LOS ANGELES—Nova Sound Research and Innovative Audio/Schubert Systems have joined forces to provide Paul Anka with sound reinforcement for his 1983 world tour. The companies are using signal processing equipment from Dick Schubert, Jim Gamble and George Massenburt Labs.

The firms' Mike Abbott will be house engineer on the tour. He will be assisted by Ken Fowler, Alan Bonomo and Chip Croop.

Nova Sound is also providing sound reinforcement for Donna Summer's 1983 U.S. tour. For this project, Nova Sound has assembled a large monitor system consisting of 20 cabinets. Eight of these are being utilized by Summer, while the others are for the band, which includes three keyboard players, drummer, percussionist, bassist, guitarist, saxophonist and two backup vocalists.

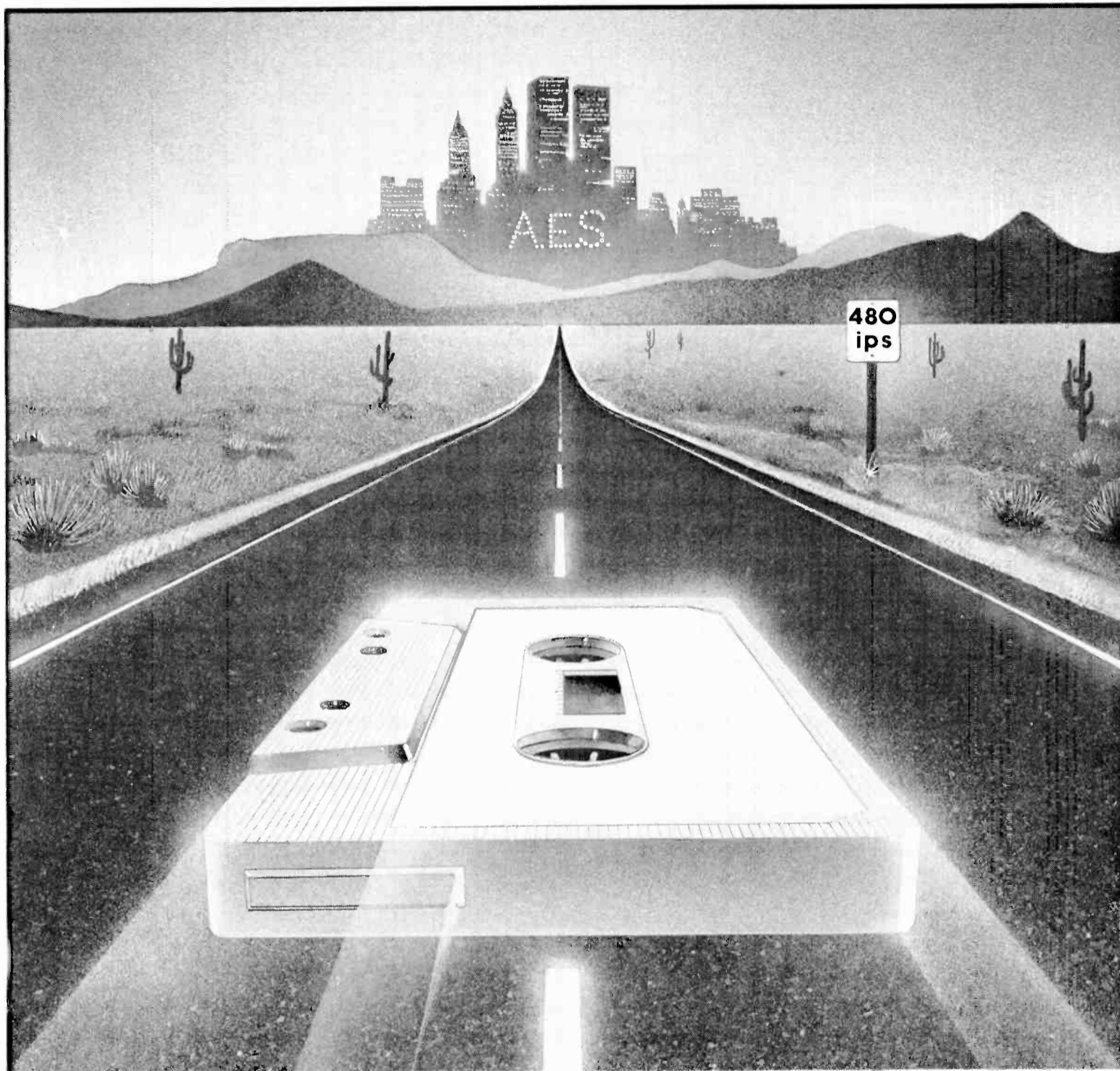
Nova Sound is providing a small house system to augment the existing systems in venues where Summer is appearing. The house system utilizes a Midas 32x8 with a custom five-way stereo crossover limiter package from George Massenburt Labs, and a stereo, five-band parametric equalizer, also from Massenburt. House engineer for the project is Bernie Fromm.

## 3M Spare Parts To Electro-Technology

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

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

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



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## Talent Seminar Expected To Be Biggest To Date

NASHVILLE—With an expanded number of round table workshop sessions and increased showcases for buyers to see talent in performance, this year's Talent Buyers Seminar is expected to be the largest in the event's 13-year history. Nearly 400 registrations have already been received by the CMA for the three-day event, to be held Oct. 11-13 at the Opryland Hotel.

"We have dramatically increased the number of round table participants to allow the talent buyers more opportunity for individual questions and answers," explains Helen Farmer, CMA's director of special projects. There will be 24 round table sessions.

The seminar kicks off Tuesday with the agents panel, the artists panel, former Presidential press secretary Jody Powell's keynote address, a video clinic and the Grand Ole Opry spectacular. On Wednesday, there will be the CBS and RCA label shows, plus the Talent Buyers Seminar showcase featuring Rex Allen Jr., Earl Thomas Conley, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Shelly West, the Whites and James & Michael Younger.

The final day of the seminar will include the round table groups, the MCA Records show, and the closing dinner and performances by Vern Gosdin, Tanya Tucker, Steve Wariner and Bandana.

## NATD, ICMBA Co-Sponsoring Awards Party

NASHVILLE—For the second year, the Nashville Assn. of Talent Directors (NATD) and the International Country Music Talent Buyers Assn. (ICMBA) are co-sponsoring a private party in conjunction with the annual CMA Awards Show.

The NATD/ICMBA party will begin at 7 p.m. on Monday evening, Oct. 10, at the Opryland Hotel. Four wide-screen televisions will be set up for participants to watch the live telecast of the CM Awards from the Opry House.

## 'Countdown' Celebrates In 'Record' Style

By KIP KIRBY

NASHVILLE—The 480 radio stations who syndicate Watermark's "American Country Countdown" program received something different the weekend of Oct. 1: a non-countdown show.

Titled "The Book Of Records," the three-hour special was created as a departure from the customary format as a way of celebrating the 10th anniversary of "American Country Countdown." Although Watermark has previously done specials, this is the first time that a purely non-countdown program was shipped to participating stations in place of a countdown, according to host Bob Kingsley.

Kingsley, who has been with "American Country Countdown" nine years, explains it this way: "We decided to do a special edition to tie in our anniversary. But we wanted it to be out of the ordinary. Since the countdown is about the artists and their music, we didn't feel it would be appropriate to focus on ourselves. We had to create something differ-



**CHARLES CELEBRATION**—Dottie West and Mickey Gilley join voices with Ray Charles during a taping of the two-hour television special, "Ray Charles: A Man And His Soul, A 40th Anniversary Celebration." Other guests on the syndicated show are Stevie Wonder, Glen Campbell, Barbara Mandrell and Engelbert Humperdinck.

## NON-STOP BOOKINGS

# Helen Cornelius Making It On Her Own

By KIP KIRBY

NASHVILLE—For more than four years, Helen Cornelius and Jim Ed Brown rode a crest of popularity that turned them into one of country's most successful duet teams. Then, in 1980, in a much-publicized split, they dissolved the RCA performing partnership to go their separate ways.

It was, Cornelius recalls, a scary time in her life. Her professional career had been established with Brown; her reputation was built on his show and his records. When the split occurred, people around Cornelius advised her that she would have to land another recording contract immediately in order to continue working.

"My booking agency told me, 'Helen, we might be able to go another year on the strength of the duet association and your television work, but by next fair season, we've got to have a hit record on the charts to keep you on the road,'" she says.

That was three years ago. The dire prediction has not come true. In fact, Cornelius says the toughest thing for her these days is finding time off the road. She's averaging about 250 to

275 dates this year, and already has commitments through next May.

"I've been working on my own now for three years without a major label and without a hit record," she says, "yet it doesn't seem to have affected my bookings. It's puzzling."

She chalks up her non-stop schedule as hard-won fan loyalty. She says the only place where people ask her how she can stay so busy without a hit record is in Nashville. Out on the road, no one seems to notice. Her stage show is heavily geared toward a variety format, with dancing, medleys, and a segment where Cornelius sits in on different instruments (her favorite is keyboards). She's backed up by her five-piece group, Southern Spirit.

She's been in the studio working on sides with producer Blake Mevis; a single on the independent American label entitled "If Your Heart's A Rolling Stone" has just been released.

In October, Cornelius is appearing at the Talent Buyers Seminar, and entertaining at the ICMBA Show and the annual Amusement Business party for fair buyers during CMA Week in Nashville. In December, she will take time off to study her script for the upcoming four-month road

ent, something unusual, that would mark our birthday and interest listeners at the same time."

Head writer Pat Shields was given the task of developing a program that met these criteria. His solution was "The Book Of Records," a special edition offering a behind-the-scenes look at country music through trivia and little-known tidbits.

Listeners who tuned in to "American Country Countdown" last weekend thus heard, instead of the week's top Billboard chart hits, a potpourri of assorted minutiae: the shortest country record ever charted (Johnny Cash's No. 1 "Guess Things Happen That Way," clocked at 1:38 with an extra five-second fade); the longest country record ("Pancho And Lefty" at 4:45 just barely outmaneuvered the former champ, "El Paso" at 4:44); the longest time it took for an artist to hit the chart for the first time and then reach No. 1 (Ed Bruce, with a span between of 15 years); and the only act ever to have four country songs in the Billboard top 10 simultaneously (Lefty Frizzell, in 1951).

Kingsley says that it took six

months to put "The Book Of Records" together, from initial research through final editing. He adds that he and Shields collectively owned every record used in the special except one (a scratched version of Patsy Cline's "Crazy," which Kingsley had to repurchase). Others responsible for the three-hour celebration special include assistant writer/researcher Neil Haislop, associate producer Barbara Lyon, director John Biggs, and engineers/editors Paul Liebesind, Ron Shapiro and Chris Hart.

In addition to the informational trivia scattered throughout the program, "The Book Of Records" also contained special segments of medley salutes to Eddy Arnold (as the all-time most popular country singer), Hank Williams Sr. (all-time most popular country songwriter) and cowboy music.

The Oct. 1 air date for "The Book Of Records" coincided with Watermark's shift from cash to barter basis for the regular weekly "American Country Countdown" series. Kingsley explains that Watermark's sale a year ago to ABC has infused more

MARCH 1-3 IN NASHVILLE

## Radio Meet Offering A Diversified Agenda

NASHVILLE—Next year's 15th annual Country Radio Seminar, scheduled for March 1-3 at the Opryland Hotel here, will offer registrants a more diversified array of panels than in the past, according to Charlie Cook, agenda chairman for the event.

The management panel will be "Strategies For Successful People Management... Yourself Included." For women broadcasters, there will be a discussion of "She & He: Management Professional Workshops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row... When Does Promotion End And Undue Pressure Begin?" Small

seminar will also feature a panel on engineering called "It's 7:45 a.m. ... Do You Know Where Your Engineer Is?," subtitled "Engineers Are People, Too."

For country radio programmers, this year's seminar offers a discussion bannered, "The Days of 'Country vs. Country' May Be Over... Stand By For 'Country Against The World.'" This panel will deal with strategy planning and on-air techniques for battling it out in the marketplace.

Under the topic of "outside programming," the session will be "The Long & Short Of It: Why You Want It—How To Sell It." On the subject of rate cards, the panel will be "Pricing Your Station For Profit," subtitled "Structuring Your Rate Card to Maximize Sales and Profit."

The management panel will be "Strategies For Successful People Management... Yourself Included." For women broadcasters, there will be a discussion of "She & He: Management Professional Workshops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row... When Does Promotion End And Undue Pressure Begin?" Small  
(Continued on page 40)

## NMA To Honor Grady Martin At Award Banquet

NASHVILLE—On Dec. 1, the Nashville Music Assn. will host its first Master Award Tribute banquet, honoring legendary instrumentalist Grady Martin. A banquet saluting Martin, who now tours with Willie Nelson, has been set for that evening at the Opryland Hotel, to be hosted by Nelson and Merle Haggard.

Martin's career spans more than 40 years; his credits include fiddle work on sessions with Hank Williams, the Baires Brothers and Jamup & Honey. He produced Red Foley's No. 1 hit, "Chattanooga Shoe Shine Boy," playing guitar on the record as well.

From then on, he continued with the guitar. He created the distinctive fuztone sound on Marty Robbins' "Don't Worry," as well as the Spanish guitar intro on Robbins' "El Paso." Other credits include vibes on Floyd Cramer's "Last Date," dobro on Wilma Burgess' "Misty Blue," and the arrangements of Jimmy Dean's "Big John" and Johnny Horton's "Battle of New Orleans." One of Martin's solo albums, "Instrumentally Yours," is considered a classic for his use of studio overdubbing.

The Grady Martin tribute will mark the premiere of the NMA's Master Award Tribute series, created by Bob Beckham, president of Combine Music and head of the event's planning committee. Among those who have already committed to participate in the evening's festivities are Jimmy Dean, Floyd Cramer, Minnie Pearl, the Jordanaires and Ferlin Husky.

The NMA and the Tennessee Arts Commission are establishing an open competition to commission an artist for the design of the Master Award Tribute. Brochures have been sent to regional artists throughout the Southeast. All entries are due by Oct. 19 at the Tennessee Arts Commission offices.





# Pete Bennett

World's Top  
Entertainment  
Promotion  
Man



# Pete Bennett: Promoting The Music Of The Stars

By PETE BENNETT

## THE BEATLES

"HEY JUDE"—You couldn't go wrong with such a great record. The name reminded me of St. Jude, and the record was destined to be a hit with the right promotion.

"THE BALLAD OF JOHN & YOKO"—Because I liked John & Yoko this record was very special to me. And the record went all the way to the top of the charts.

"COME TOGETHER"—This was a No. 1 record that I believed in very much. However, the "B" side of the record turned out to be another "A" side entitled "SOMETHING." Both sides turned out to be top records.

"LET IT BE"—This album and single had special meaning to me, because I was present at most of the recording sessions that took place at Apple Recording Studios in London. The first time I heard "LET IT BE" with its reference to Mary Virgin Mother made a deep impact on me, and I was very proud to promote the album and single to the No. 1 position.

"THE LONG & WINDING ROAD"—This particular cut was recorded during the "LET IT BE" sessions in London by the great American producer Phil Spector. Having spent numerous hours and days during the editing process, the song made a long & winding impression on me. During the editing process, everybody was eating banana sandwiches and celery. However, Phil Spector and myself decided to eat out at a regular restaurant at the hotel we were staying at.



I started my career as a big band drummer with Tommy Dorsey. Then I formed my own band, Pete Bennett & His Embers. We had hit record "Fever."

## JOE FRANKLIN, "Memory Lane," WOR-TV, N.Y.

"I've been on television for 31 years. I've had 67,000 interviews, including John Wayne, Bing Crosby, Gary Cooper, you name them. But I always had certain ambitions, and they included wanting Bob Hope, Jimmy Roselli—who, after Sinatra and Crosby, is my favorite singer—and John Lennon on the show.

"Pete got me all three. And each was based on an 'arrangement.'

"The arrangement for getting John Lennon was to put Yoko Ono on the show three times alone. That was John's way of getting some attention for Yoko herself, because if they were on together no one would notice her. I had Yoko on the three times, and John kept his promise and came on. He later sent me a long, hand-written thank-you letter, which must be worth a fortune today.

"I got Bob Hope for getting Pete two tickets to a very hot Broadway show. Not to be crass, but it's a case of one hand washing the other. A charming reciprocal relationship, you could say.

"With Jimmy Roselli, there was a song that Pete either wrote or published or represented the composer. I played the song in conjunction with Jimmy's appearance.

"Pete has been a good luck charm in getting me guests. The only one left in the whole world that I still want is the unattainable—Greta Garbo. I wonder what kind of a deal Pete's going to make for her?"

## JOHN LENNON

"GIVE PEACE A CHANCE"—This was John Lennon's first release as a solo artist. It was an extremely important record for him because it was not a Beatle record. The record was important to me because I was National Promotion Manager for the Apple label, and John Lennon was the label's President. John wanted to know if this record would make it to No. 1 and if I liked it. I told him that I liked the record because it was a good sing-along song. I told John to sing the song with Yoko at the concert in Toronto. The song went over very well and became a national hit within a month.

"IMAGINE"—"IMAGINE" was a song I first heard at Phil Spector's house in California. My instant reaction to both Phil and John was that if properly recorded "IMAGINE" and the rest of the album would skyrocket to the top of the charts. My prediction turned out to be quite accurate as a result of my commitment to John, Phil and Yoko to make this a top record.

## PAUL & LINDA McCARTNEY

"ANOTHER DAY"—This was Paul McCartney's first solo effort outside of the Beatles. This was not an easy record to promote, but the onus was on me to make this a hit because John Lennon already had three top singles before Paul's first solo single on Apple. The record was promoted all the way to the top. *(Continued on page PB-4)*



This is taken onstage during the Rolling Stones' first appearance on the "Ed Sullivan Show." Standing behind me is Brian Jones.



Here I am with the Jacksons at my home in Westchester, N.Y. We're celebrating their signing with Epic. From left are Michael, Jackie, Marlon and Randy.



This is a soiree at the Hippopotamus following the premiere of "Sgt. Pepper's Lonely Hearts Club Band" at the Beacon Theatre. From left are myself, Ronnie Spector, John Lennon and Bianca Jagger.



I appeared on Dick Clark's "American Bandstand" during the late '50s to promote my single, "Fever."

## RICK SKLAR, Vice President, WABC Radio

"The first time I ever saw him was onstage at a Murray The K record hop at the RKO Theatre in Queens. There was this big, gruff character leading the band Dion & the Belmonts, and it turned out to be Pete Bennett.

"I was programming WINS back then. Peter used to bring Nat King Cole around. I remember him promising "Those Lazy Hazy Days Of Summer."

"Later on, when I was at WABC, he would bring exclusive for us on the Rolling Stones and Beatles. That's the secret of how we used to get those Rolling Stones exclusives, it can now be revealed.

"The last time I saw him was a few months ago, bumping into him at the Second Avenue Deli in New York. It's way downtown, really hard to find, but they make the best pastrami sandwiches in town. And who was sitting there when I walked in with my wife but Pete Bennett! He too knows where to get good pastrami."

## MARK JAMES, Songwriter / Artist

"It's been great being involved with No. 1 hit records and with number one great artists recording my songs, from the King, Elvis Presley—"Suspicious Minds"—B.J. Thomas—"Hooked On A Feeling"—to this year's song of the year—"Always On My Mind" by Willie Nelson. And I'm just excited this year to announce my association with the best in the business—the world's No. 1 promotion man, Pete Bennett."



Me and John Lennon celebrating a hit record.



I worked with Peter (Asher) & Gordon during the early '60s, promoting "World Without Love." From left are myself, Peter, Gordon and some fans.

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# Promoter To The Stars

A Billboard Advertising Supplement

OCTOBER 8, 1983 BILLBOARD



This is the photo press shot for the "Plastic Ono Band." The photos of John and Yoko were taken when they were five years old.



Producer Phil Spector, left, and Ringo Starr during the recording sessions of the "Let It Be" album at the Apple Studios in London.

## GARY STEVENS

**President, Doubleday Broadcasting**

"My relationship with Pete Bennett goes back 16, 18 years. My most vivid recollection of him was his uncanny ability to associate himself with whoever were the leading personages of the time. I first met him in conjunction with the Rolling Stones, and later, of course, he became closely intertwined with the Beatles.

"My favorite pastime was cutting out pictures of Pete with leaders of state and major recording stars, and sending them to him with a note saying 'How did you do this one?' But they liked him, were friendly with him.

"His vital importance in the broadcast business was that ability to provide you with his access. He is simply the best promo man this business has ever seen."



Keith Richard, Mike Jagger and myself celebrating the success of the Stones' 1969 concert tour in Hollywood Hills, Calif.

• Continued from page PB-2

**"MY LOVE"**—I first heard this song when a tape was shipped to me from London, and my gut feeling was that Paul McCartney did not feel that it would be a No. 1 record. I was so excited about this record's potential that I had acetates made that were sent to every major radio station in the country. I received a call from the Eastmans asking me what I thought of the record. I told them that this was a No. 1 record. . . . The record went No. 1.

## GEORGE HARRISON

**"ALL THINGS MUST PASS"**—From this album, George Harrison's first solo effort, "MY SWEET LORD," well-produced by Phil Spector, came out as a single. George felt very apprehensive about coming out as a solo artist and not as a member of the Beatles. He was very nervous and was willing to do any type of interview and promotion in order to secure a No. 1 album and single. While in New York City, George, Phil Spector and I were mixing the "ALL THINGS MUST PASS" album at Media Recording Studio. After the mixing was completed, I requested 50 acetates, which would be sent to all the key radio stations across the country on an exclusive basis. Even after all this, George was still concerned about being out as a solo artist. He asked me whether he would have a No. 1 album and single like John Lennon did. I told him, "No. 1—all the way."

**"CONCERT FOR BANGLA DESH"**—While promoting the concert, the album and concert film, as I promoted the records, I gave exclusive albums and concert film to every No. 1 radio station in every big city, which was a phenomenon to the motion picture business—one which I was the first to start.

## RINGO STARR

**"IT DON'T COME EASY"**—Ringo was the last of the Beatles to come as a solo artist. When Ringo sent me the record on



I'm giving last minute instructions to the media prior to the concert at Bangladesh which featured George Harrison, Bob Dylan, Leon Russell, Billy Preston, Ringo Starr and Eric Clapton. The concert raised millions of dollars.

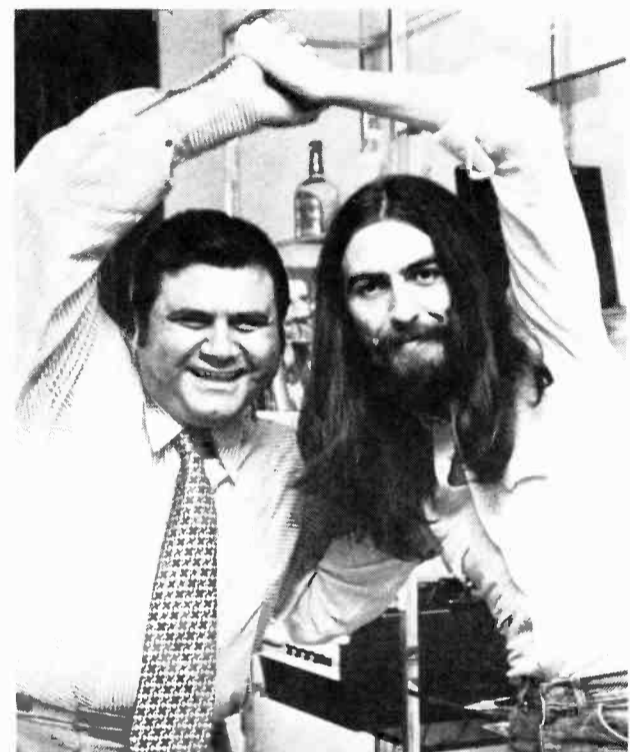


Mike Douglas is presenting me with the Beatles' NARM awards for "Abbey Road" during the organization's annual convention in Miami.

tape for a reaction, I told him I loved it. He was very concerned whether I thought it was a hit record. I replied, "Yes, we will make it a hit." So I started on my heavy promotion again. I received a call from Ringo two weeks after the release wanting to know what was happening with it. I told Ringo that the record had gone on 50 top radio stations. Ringo couldn't believe it. Two days later, I received another call from Ringo, and I told him the record had a bullet. He started to get convinced that he had a hit record. Ringo continued calling from London every two days to find out about the record's progress. Even John Lennon started calling. We did not miss, and I promoted this record to the top.

## ROLLING STONES

**"SATISFACTION"**—This was an exciting record that the Stones liked very much. It was great to promote this record, (Continued on page PB-6)



George Harrison and I are dancing to "My Sweet Lord" in a hotel in New York after we heard that song was a hit. The No. 1 song was on the "All Things Must Pass" album.

## ELLIS PAILET, Chairman Governor's Conference on Music; Vice Chairman, Louisiana Music Commission

"Now, what can I tell you that you can print? He's a very colorful person. And undoubtedly the finest promotion man in the world. I can't think of anyone I'd rather have on a record or anything else.

"He's been responsible for bringing some major acts to the Mardi Gras, and adds to the production of the shows themselves. This past summer, Pete was one of the panelists on the governor's conference, and the response was really good. He ended up getting a standing ovation.

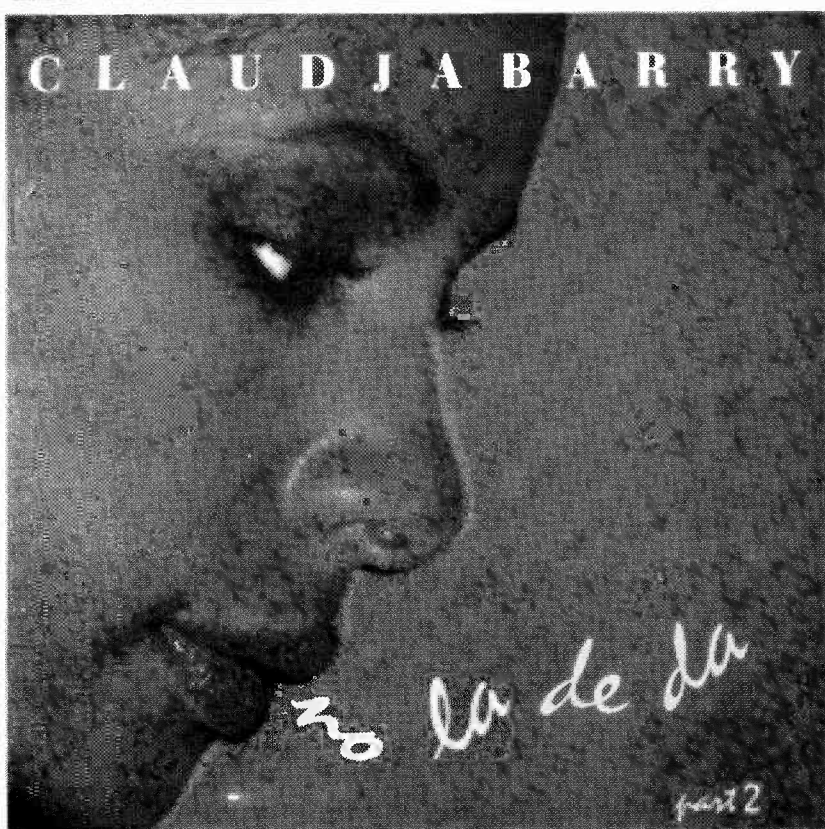
"One thing I am very much pleased with is that he's looking for new entertainers to nurture and guide, as opposed to just going along with the winners. Not many people have the time or the inclination, and there are so many talented people who might not otherwise have a chance."



Since John Lennon and Yoko Ono lacked visas for entry into the U.S., they decided to do the "Ballad Of John & Yoko" concert at Varsity Stadium in Toronto. Also on the bill were the Doors and Alice Cooper, who had a bunch of chickens running around backstage.

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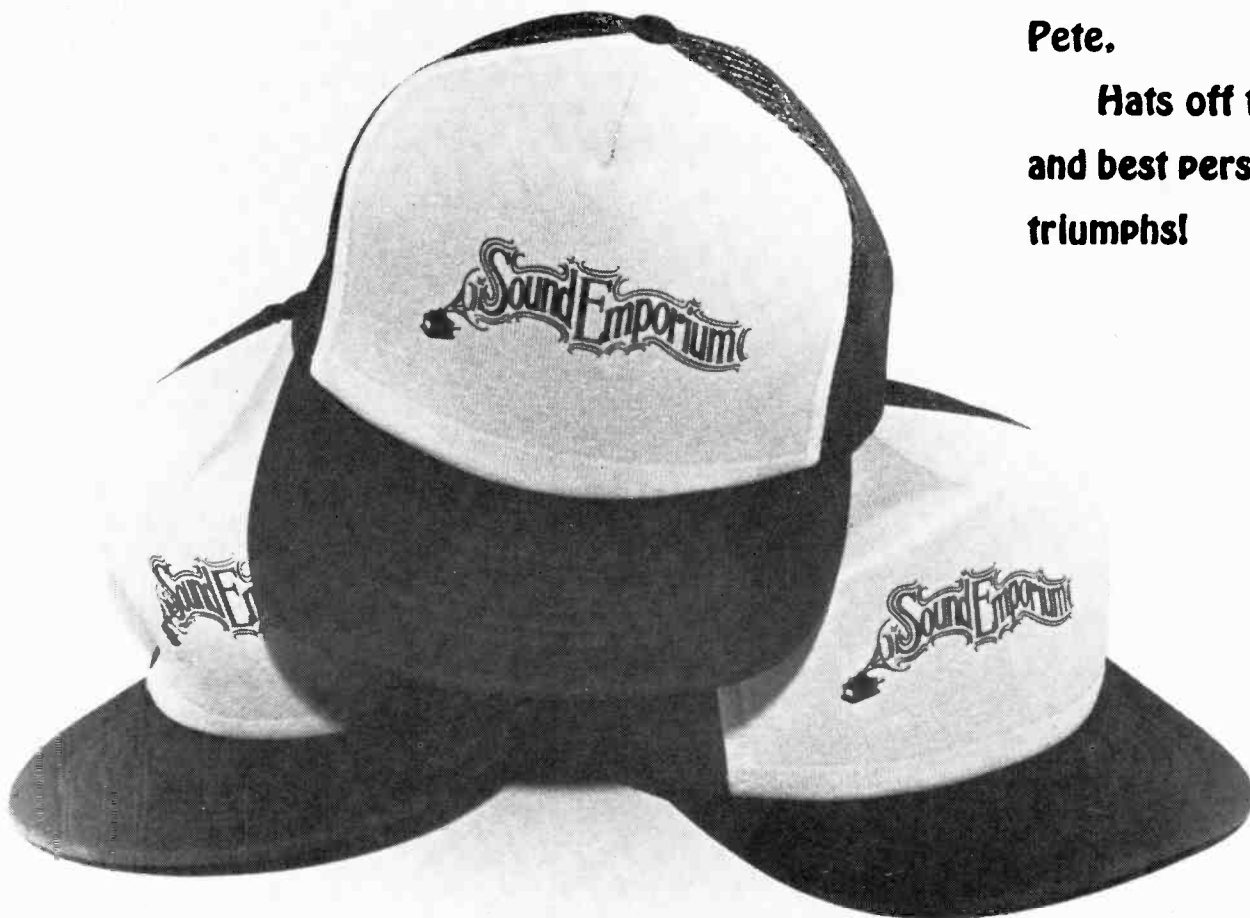
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**Pete.**

**Hats off to you for 25 years at the top —  
 and best personal wishes for your continued  
 triumphs!**

**Jim Williamson  
 & the Sound Emporium staff**

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# Promoter To The Stars



Tom Cuddy of WPRO Providence and myself.

• Continued from page PB-4

because it was a challenge for me to promote this record to No. 1 and establish the Stones as an international hit act.

"MOTHER'S LITTLE HELPER" b/w "LADY JANE"—Mick Jagger liked "LADY JANE," which was the "B" side. I switched it over, and both were hits.

"HONKY TONK WOMAN"—I felt that this was a potential No. 1 record, but one leading station in the country banned the record and refused to play it. The station didn't care that it was a record by the Rolling Stones, who already had a string of hits. The song contained the lyric "lay a divorcee," and it took me two days to convince the radio station that the lyric was not "laid a divorcee" but "played a divorcee." That wasn't good enough. The station required a lead music sheet. I changed the lyric on the sheet music to "played a divorcee." The radio stations were convinced, and the record became No. 1 worldwide. Mick Jagger said, "It did not take long, but you got it to No. 1."

**OTHER STONES ALBUMS**—It was great to promote such al-

bums as "DECEMBER'S CHILDREN," "AFTERMATH," "BETWEEN THE BUTTONS," "BEGGARS BANQUET," "LET IT BLEED," "THROUGH THE PAST DARKLEY," "HOT ROCKS," "METAMORPHOSIS" and make them hits. I spent considerable time touring with the Stones during the late '60s and early '70s, and recently seeing them in concert I felt great sitting in the audience and hearing many of the songs performed by the Stones which I had promoted and made into hits—which made the Stones what they are today.

(Continued on page PB-10)



Sound Emporium, Nashville, president Jim Williamson, myself, and arranger Tony Migliore. Jim recently wrote me a letter saying "Nashville needs you! You're a 'shot in the arm' for me."

We Join Billboard's Salute to Pete Bennett

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### LEE SALOMON

Vice President, William Morris Agency

"Pete's a very colorful character, and he's been very beneficial to anyone who's ever been associated with him. The best thing I can say about Pete is that he's a nice guy.

"He was very involved with Bobby Vinton during the good record years for Bobby, and he had a great deal to do with promoting those records.

"One time, he got Bobby to do a benefit for the Polish State Troopers in New Jersey. And he arranged for police credentials for Bobby, courtesy cards and the like. And then Pete says, 'His agent's got to have credentials, too.' So now I'm a deputy sheriff in Morris County, New Jersey!"

### MICHAEL SCURLOCK

Promotion Manager, Columbia Records, New Orleans

"First let me say that I think he is a very fine human being. He's a friend. I don't think that there's anything that, when he puts his mind to it, he couldn't do.

"I met Pete about a year ago, but he's one of those people that, as soon as you meet him, you feel like you've known him for a long time. He must know everybody in the business.

"He's done a lot for the Mardi Gras here, taking over the reins as producer of the entertainment for the Mardi Gras parties.

"He's worked with the greatest talents of 20 years ago, and he can transcend that and work in the present. And I'm sure that 20 years from now, he'll be working with the people who are the great talents of that time, too."



Doubleday Broadcasting president Gary Stevens and myself looking at the Billboard charts.

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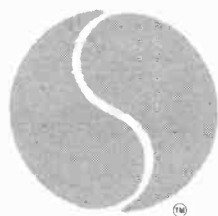
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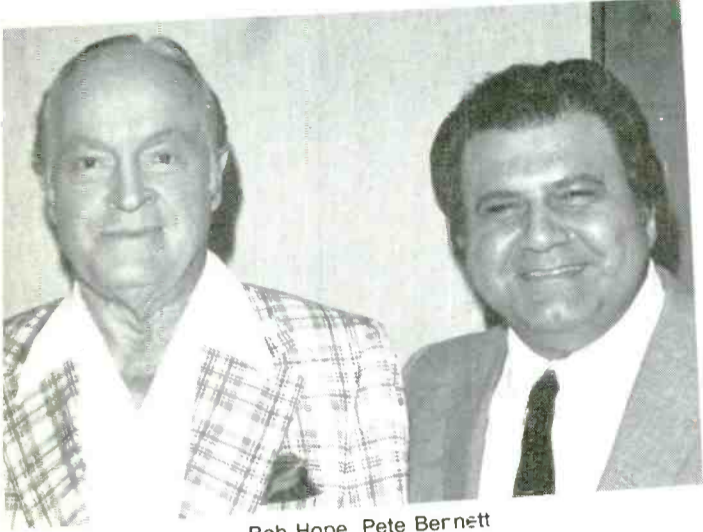
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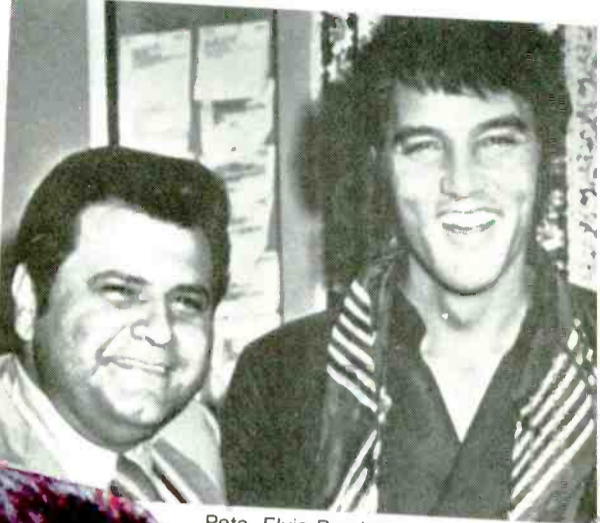
# PETE BEN



Bob Hope, Pete Bennett



Yoko Ono, Pete, John Lennon



Pete, Elvis Presley



John Wayne, Pete



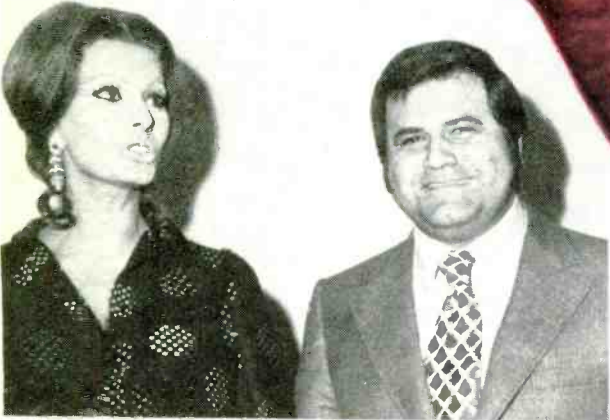
Pete, Wayne Newton



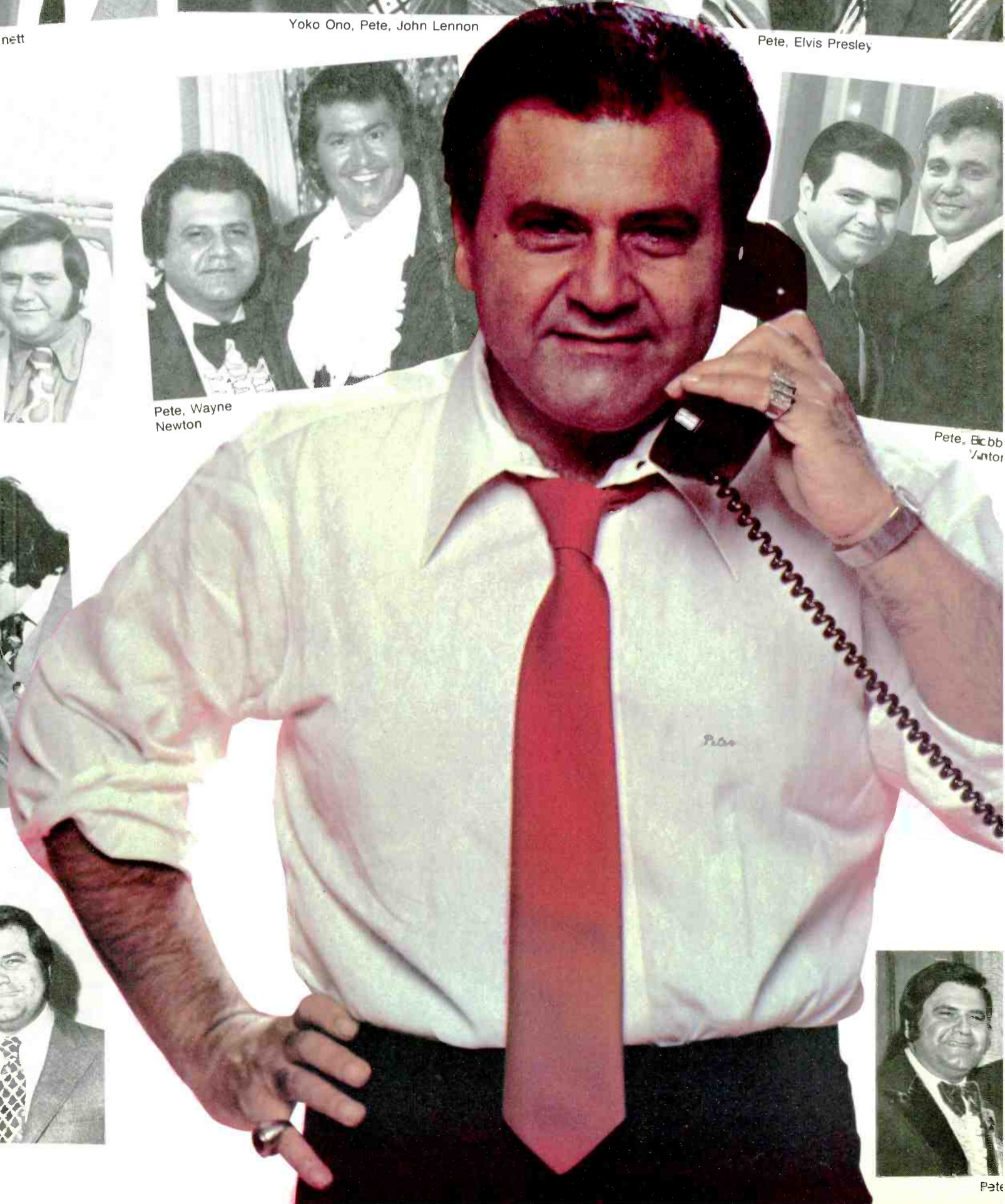
Pete, Bibb Vinton



Elizabeth Taylor, Pete



Sophia Loren, Pete



Pete



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Frank Sinatra, Pete



Pete, Nat King Cole



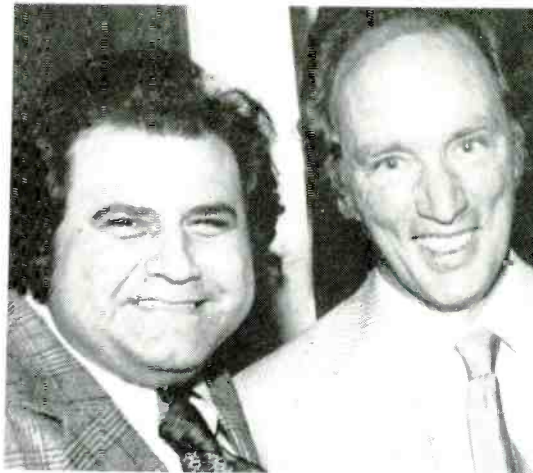
Pete, Eric Clapton,  
Bob Dylan, Phil Spector



Laverne & Shirley, Pete



Lt. Gov. Al Del Bello, N.Y., Gina Lollabrigida, Pete



Pete, Pierre Trudeau, Prime Minister, Canada



Pete, Princess Grace



Sen. Ted Kennedy, Pete



Rolling Stones, with Brian Jones, Pete, Gary Stevens (Background)



Doc Severinsen, Tony Bennett, Bobby Vinton, Pete



Ahmet Ertegun, Jacob Javits, Phil Spector

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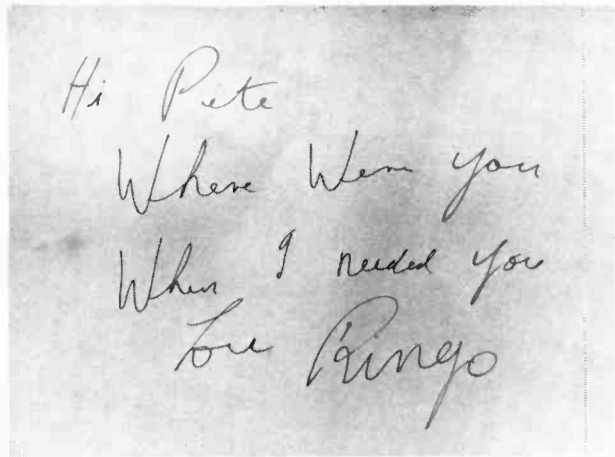
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Pete, Michael Jackson

# Promoter To The Stars



Ringo Starr dropped by my office to see me in 1972. I was out, so he wrote this note on the wallpaper.

• Continued from page PB-6

### BOBBY VINTON

"PLEASE LOVE ME FOREVER"—It was a great challenge to work on this single recorded in Nashville, produced by Billy Sherrill. I started promoting the record with acetates, going around to radio stations on the West Coast, while everybody was playing hard rock. Nobody felt that this record had a chance to make it, but I believed in this record with all my heart. This record hit the top of the charts. Beside being a hit for Vinton, the record established Sherrill as a hit producer.

"EVERYDAY OF MY LIFE"—This record was produced by Jimmy Bowen. Nobody believed in this record except myself! I arranged a personal appearance for Bobby Vinton at the Macy's Thanksgiving Day Parade in New York. Bobby sang this song on a float on national tv. I called Jay Cook, PD of WFIL, Philadelphia, and told him that I loved this record. He told me that his wife agreed with me, and he added the record. It became a national hit.



John Lennon and I compare pinky rings before the "One To One" benefit concert. Watching are Phil Spector, Yoko Ono and Geraldo Rivera. The concert raised hundreds of thousands of dollars for the mentally retarded.



Hit songwriter Mark James and myself.

### TOM CONNELLY, Program Director, WVBF Boston

"Pete is quite a character. I've only worked with him since last year, but I can tell that he's an incredible person, capable of doing anything. He's got a real good attitude, a way with people. He's magical, I guess you could say.

"Pete's different from the usual record promoter. He understands the radio station and the market, and he understands people. I think that's what makes the difference."

### SIMON & GARFUNKEL

"SOUNDS OF SILENCE"—This record I started in Florida, and it went on to become a No. 1 hit, establishing their career. I got Simon & Garfunkel to make a personal appearance for me, performing a benefit concert for New Rochelle High School Athletic Fund, which was emceed by Gary Stevens, who is today president of Doubleday Broadcasting Inc.

(Continued on page PB-12)



My family going boating at Hyannisport, Mass. From left are my son Joseph, my wife Annette, and Peter Jr.

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*on a spectacular 25th*



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**SEYMOUR STEIN, President Sire Records  
Vice President International A&R, Warner Bros.,  
Billboard Alumnus.**

"Others may choose to extol Pete Bennett as the pioneer of independent promotion, or for his close association with artists like the Beatles and Rolling Stones, or for his keen instincts in predicting musical trends. . . . all of which are true. When I look back on our long friendship, which spans nearly a quarter century, one early incident always stands out, for in addition to having been riotously funny it encapsulates at once the ego and strength and naivete of the man.

"I was in my teens, working at the charts department of Billboard under Tom Noonan, when I first met Pete Bennett. He had just come off the road as drummer in the Tommy Dorsey Orchestra and embarked on a new career doing local promotion for Cambridge Distributors.

"Pete's self-confidence, gregarious nature, unique sense of humor and, most of all, dedication made him a star promoting man overnight. He started popping records in New York, developing close personal relationships with Murray "The K" Kaufman and Jack Lacy at WINS, as well as the "Good Guys" at WMCA, then New York's powerhouse Top 40 stations.

"One of Pete's first artist clients upon going independent was all-time pop great Nat "King" Cole. After more than 10 years of successive hit singles, he was having a difficult time maintaining pop credibility in the early 1960s. Pete soon changed this, and gave his career a new lease on life. Between the years of 1962 until his untimely death in 1965, he had a string of teen-oriented Top 40 hits.

"Nat Cole, whom I was fortunate to know, was a loving and lovely man. But Pete Bennett held a special place in his heart. Nat loved his energy and positive attitude and just having him around.

"Around 1963, while playing a week-long engagement at the Bradford Roof in Boston, Nat sent his chauffeur to New York to bring Pete up for the closing night. He asked me to come. When we arrived at the Bradford, we were directed to the ballroom where Mr. Cole was conducting a press conference. After watching Nat field questions from reporters from the Globe and Herald, Pete began wildly waving his hand. Nat said 'My promotion man, Pete Bennett, has just arrived and I believe he has a question.'" Pete said 'Nat, I'd like to know who was it that was responsible for breaking 'Ramblin' Rose?'

"Bewildered but not stunned, Nat replied 'Why, that was you, Pete. Thank you very much.' Several more questions ensued, and again Pete raised his hand. 'Nat, I want to know who broke 'Dear Lonely Heart' when no one in New York would play the record. Who took it down to Georgie Woods at WDAS in Philadelphia?'

"I must admit, this question sent Nat reeling just a little bit, but he quickly responded 'Why, Pete, that was you again. I owe you so much.'

"And having gotten his credit, Pete retired to the bar. I remember being asked to show my I.D., but Pete turned to the bartender and said 'Go on, give the kid a drink.' Which he promptly did.

"I have many fond memories of Peter Bennett over the years, and truly feel lucky to have made his acquaintance and gotten to know and love the man, not just the legend."

**DICK RAKOVAN  
Sr. Vice President, Outlet Radio**

"Pete Bennett has got to be one of the real characters in my experience, past lives or current life. It's too bad that Damon Runyon isn't alive, because he'd have to revise all of his writings.

"He sent a friend of mine a letter once, and the letterhead he used had references to offices in all the major capitols of the world. He even had cable contacts in, say, Switzerland. All products of Pete's unique imagination.

"Pete's one of those guys who's like the Great Imposter. He's always showing up as the third person in a picture with a prominent international figure. As I recall, Bobby Vinton, Pete, and Jimmy Carter were once pictured together. As the story goes, there is now at Pete Bennett's house in Westchester County, on the piano, the framed picture of himself and Jimmy Carter . . . with Bobby Vinton cut out."

## BOBBY VINTON AND TWO LEGENDS CONGRATULATIONS PETE



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WATCH FOR OUR  
NEW ALBUM  
TO BE RELEASED SOON!

# Promoter To The Stars

• Continued from page PB-10

## NAT KING COLE

"**RAMBLIN ROSE**"—This was a record that Nat King Cole did not believe in. I had very strong feelings about this record and broke it out of Philadelphia. The record went on to sell over one million copies.

"**THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER**"—This was the start of my giving exclusives to the radio stations. The record took off in just two weeks and hit the top of the charts.

"**THAT SUNDAY, THAT SUMMER**"—This song came out of Nat King Cole's "Lazy-Hazy-Crazy Days of Summer" album as a "B" side. Nat King Cole was performing at the Carter Barron Theater in Washington, D.C. After his performance, I told Nat that I liked "THAT SUNDAY, THAT SUMMER," and I was going to break that as the "A" side. While telling Nat this, John F. Kennedy, President of the United States, was present in the dressing room, and he also liked this cut, which he had heard in the album.

## TOM NOONAN, Billboard Director of Charts & Associate Publisher.

"Promotion is an intangible discipline at best and really breaks down to 'relationships.' People on people, one on one. A Pete Bennett meeting is always an occasion. Pete is unique, one of a kind. There's nothing he won't do for you if you're his friend, and his friends number in the hundreds or more.

"He is funny, gregarious, impetuous, generous with his time and money and not lacking in his share of egotism . . . most of the latter well earned. He was worked for artists in the '50s, '60s, '70s and '80s—a four-decade promotion man. He has promoted black, country, underground, hard rock, disco, MOR, AOR, AC, Top 40 and ethnic.

"You want a private audience with the Pope? To meet the President of the United States? To get a picture of a top artist autographed for a sick kid? To get box seats for the World Series or a hotel room if a town packed with conventions? Do you need to reach one of the Beatles, Frank Sinatra, or get a front table in Las Vegas? Call Pete Bennett and your desires will be fulfilled, if you're one of his pals. And even if you're not, he'll pull it off just to prove to you that he can. And he can. That's all part of promotion.

"He's promoted hits, broken new artists, been on tours, handled openings and hobnobbed with the greats of our industry, but Pete Bennett is still reachable. He'll respond to your request or need and, at the same time, make you laugh and not look for any payback. However, he does possess a good memory and you will probably hear back from him in time for a 'favor.' Never in direct payment for anything he ever did for you; it's just the promotion business. If favors are somewhere deposited and recorded, then Pete Bennett is today a very rich man with healthy accounts all over the world. I know I owe Pete Bennett a few.

"Thanks, Pete."

## DON ORIOLO

**Oriolo Educational Publications and Personal Records (formerly with Intersong)**

"I met Pete Bennett in the '60s. I was a studio musician at the time. Pete's a great musician, you know. An unbelievable musician.

"Pete is the guy who always has the final solution to any problem you have. When in doubt, call Pete. He's more than just a promotion man—he's a catalyst. He puts so many people together and gives projects direction, not only on the promotion level but conceptually as well. And he's a great guy."

## SAM COOKE

"**GOOD TIMES**"—The "B" side was "Tennessee Waltz." Sam Cooke wanted to get into the pop field. I broke "Tennessee Waltz" and "Good Times" as national hits. The success of "Tennessee Waltz" established Sam Cooke in the pop market.

## THE WHO

"**MY GENERATION**"—I met the Who in California and they needed a hit record. I broke their first hit single which helped to launch their career.

(Continued on page PB-13)

With  
exception  
to the  
Supreme One,  
only  
Pete Bennett  
has been  
responsible for  
creating  
more "stars."

Your eternal friend,  
associate  
and Brother,  
Joe Zito

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## MEMBER:

COUNTRY MUSIC HALL OF FAME'S  
"WALKWAY OF THE STARS"

"I have been associated with many entertainers, and, have literally traveled the world. However, at a time when I really needed someone in a position of importance to believe in me, it seemed that only this great man was there. This industry is my life. I've done many things, and, want to do many more from performing to acting, producing, writing, and, becoming more involved in the business end of our business. I am looking to this man's support for my future."

**"I THANK THE LORD FOR YOU, PETE  
CONGRATULATIONS!!!"**

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# Promoter To The Stars

• Continued from page PB-12

## THE MARVELETTES

"PLEASE MR. POSTMAN"—I promoted this record nationally, making it No. 1, which helped make Berry Gordy and Motown what they are today.

## NEIL SCOTT

I promoted Neil Scott's record and made it a hit. While promoting Neil at record hops, the drummer in his band got sick, so I wound up playing drums. In our industry, Neil Scott became a successful record executive—NEIL BOGART.

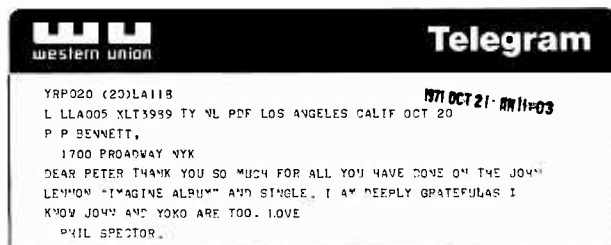
## HERMAN'S HERMITS

"I'M INTO SOMETHING GOOD"—I promoted this record, and this launched their career.

Other artists I promoted: THE ANIMALS, JAMES TAYLOR, ELECTRIC LIGHT ORCHESTRA, STEVIE WONDER, CUPIDS, BOBBY DARIN, ELVIS PRESLEY, THE KINKS, SHIRELLES, CHUCK JACKSON, BOBBY BLAND, PATTI LA BELLE & THE BLUE BELLES, DIONNE WARWICK, MARY WELLS, THE DAVE CLARK FIVE, PETER & GORDON, SLY & THE FAMILY STONE, CHAD & JEREMY, PAUL REVERE & THE RAIDERS, MARIANNE FAITHFULL, MARY HOPKINS, BADFINGER, DONOVAN, LULU, LOU RAWLS, PEACHES & HERB, THE BELMOUNTS, THE LETTERMEN and JIVE FIVE.

And I'm not finished yet. In fact, I have just begun to promote!

Billboard



This is a telegram from Phil Spector following the success of the "Imagine" album and single.

## MORTY CRAFT

"There's so many nice things to say about Pete Bennett. He was so big, had such charisma. I worked with him at Seven Arts, which is now Warner Bros. He broke many, many hits for us in 1959, 1960. I remember one record that was dead and he brought it back to life: "My Kind Of Girl," by Matt Munro. He revived it after it had done nothing, and the second time around it made the Top 10.

"He was one of the first promotion men to develop further than one area, able to break a record nationally. In fact, I would even use him in international promotion: he knew people all over the world. I think that put him above anyone else in the business. He was the first local, national and international promotion man.

"He could break a record faster than anybody I've ever known in the music business. He had access to everybody. All the radio stations, they were always glad to see him. He never had to make an appointment. I remember once in the '60s going to ABC in New York with him. It was the first time I had ever seen this happen. He walked in there with a dub—right off the tape, not even released—and it went out on the air on the spot. That record became "Satisfaction" by the Rolling Stones. It was the fastest I ever saw a record go on in history."

## BOBBY VINTON

"Pete Bennett is one of a kind. The last of the mold—they don't make them like that anymore.

"We worked together years ago. And still today, people ask me, 'Where's that guy who used to be with you?' You meet him once and never forget him.

"Whenever I'd go to town, the disk jockeys would come see me just to hear Pete Bennett stories. I asked him once what was his secret. He told me he had 'mangenism.'

"My favorite Pete Bennett story is from when he was associated with Allen Klein. Allen was known to read Pete's mail now and then. Pete wasn't too thrilled about this, so what he did was go out and get some Capitol Records stationery. He wrote a letter to himself, saying that if he would come to Capitol and leave Allen Klein, they would double his salary. So when Klein read the letter the next day, he immediately called Pete into the room and gave him a big raise!"

Credits: Cover art & Design, Lee Leibowitz; Quote Box Editorial, Ethlie Ann Vare.

**PETE BENNETT**

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and song writing,  
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Pete Bennett Says  
**Thank You,  
Programmers,  
Media, DJs**

Promotion makes superstars. That is as true today as it ever was yesterday. And it is true in all areas of artist development and marketing.

The difference now, from when I first started promoting records, is that today there are more ways in which to promote. There is video, there is more tv, there is cable, and there are many more radio stations. That's great, because the chances of an unknown becoming a star or a superstar are greater than ever.

What you need first is good product. And then you need the right promotion, because no matter how great a record is, without the top promotion, it will go nowhere. And what is the right promotion? It is having the right person, someone with the knowledge, honesty, sincerity, skills and contacts to master the art and science of promotion. And it takes someone who doesn't quit. My experience promoting unknowns into stars and stars into superstars meant many hard days and long nights of just plain hard work. When taking an artist to promote, I have to believe in the record and the artist, and put all my energy behind it to make it a hit.

Yet all that hard work would be for nothing if it were not for the DJs, radio programmers and all the other people willing to listen and take chances at radio stations, tv stations and the news and print media. It is those people I would like to thank the most. Because without them, there would truly be no stars or superstars in this world. Billboard

**TONY MIGLIORE**

**Arranger / Conductor for Mickey Gilley, Chet Atkins, etc.**

"Would you say that Pete Bennett was a colorful character? Why, to emphasize a point he'll do anything from jump up and down, stomp his feet, to throw a brand new pair of glasses across the room.

"What quality stands most about Pete is that he's Italian, of course. You know how us Italians are.

"No, that's just being glib. The thing about Pete is that when he says he's going to do something, you can pretty well take it to the bank. He's going to do it. He's not one to pay lip service.

"Our association is fairly recent, but I already have a lot of love and respect for the man. And I do want to congratulate him on this special issue, which I consider a wonderful and prestigious honor."

**TOM CUDDY,**

**Program Director & Operations Manager, WPRO AM-FM, Providence, R.I.**

"Pete Bennett is the Rolls Royce of promotion people. Over the years, he's worked with the heavyweights, because he's a heavyweight himself. Pete has the experience and know-how via proper promotion to propel an artist with star status into a superstar. Nothing speaks louder than success, and when it comes to promotions involving the entertainment world, Pete wrote the book."

**GABRIEL STARACE, General Partner  
Guinness Hall of World Records Owner, Multi-National Media**

"Pete and I are starting a video music production company here in Nashville, so we're working together right now.

"He's a promoter 24 hours a day. Every time he meets somebody, he's looking for a way to expose them. He's totally committed. The man is his own institution.

"I'm now applying to the Guinness Book of World Records to place Pete there as the promoter who made the largest number of gold records in history. There are certainly over 100. If you ask Pete, it's several hundred. I've seen the list, and it's certainly more than 100, which is more than anyone else ever did. And when you look at the total number of gold records awarded since its inception, his percentage is phenomenal. I think I'll also put him in the Guinness Hall of World Records, as his own exhibition."

**JOE ZITO, Arranger / Conductor / Composer**

"Nat King Cole's prediction that 'Pete Bennett would one day be acknowledged as a legend in his own time' has now come to pass."

To our friend  
**PETE BENNETT**  
Whose life is helping others.

"... what we do for ourselves dies with us. What we do for others and the world remains and is immortal."  
Albert Fine

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We Salute You!

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William B. Medina,  
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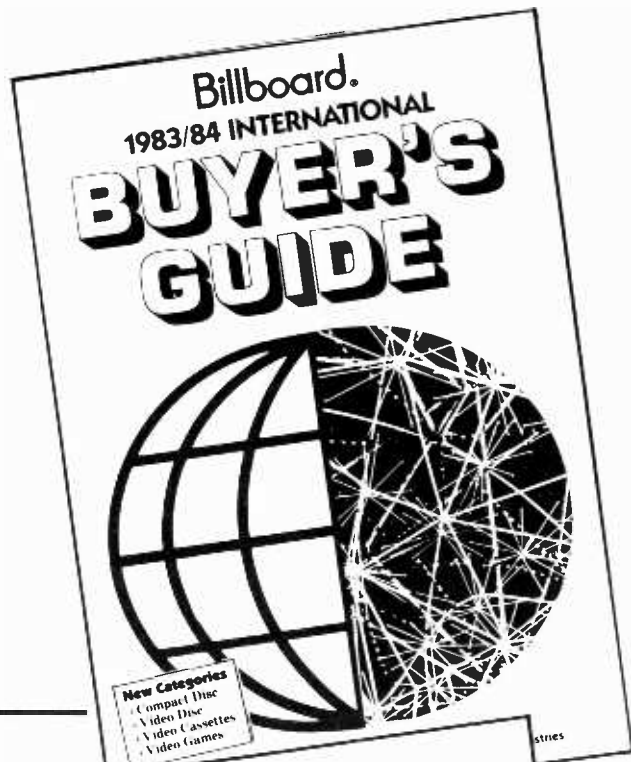
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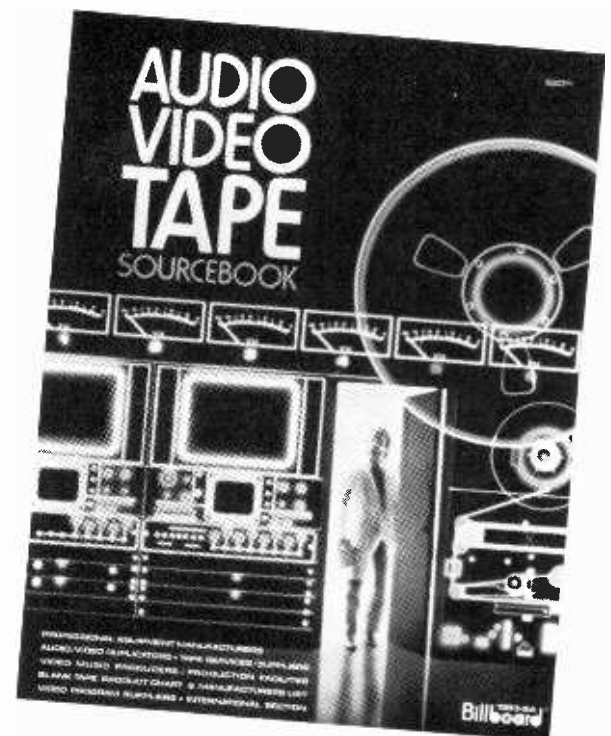


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# Video

## Filmmakers Explore Music Clips Questions At Institute Panel Focus On Jobs, Policies

By FAYE ZUCKERMAN

LOS ANGELES—The American Film Institute's panel Sunday (25) on the "Craft Of The Music Video" focused on the creative and technical aspects. But questions from an audience of some 100 filmmakers centered on job opportunities and on MTV's black music stance and use of allegedly violent and sexist clips.

Panel moderator Jo Bergman, vice president of video for Warner Bros. Records, assured attendees that while she could not speak for other companies, her record label would be reviewing resumes to hire music video directors.

Since there were no representatives from MTV present, questions concerning its policies were left hanging. Asked one attendee, "How can MTV justify showing r&b-like music without ever showing true r&b music?"

Panelist Keith Williams, who scripted Donna Summer's video "She Works Hard For The Money," said he was told to use a white female "for MTV." He added that though that clip was supposed to be "feminist," he considers the way the "girls are dancing at the end of the clip anti-women."

Panelist Eric Critchley, a matte artist and scenic designer, said he has turned down certain videos because of their violent content. But Larry Bridges, an editor, commented that violence is part of reality: "To some it's a catharsis to see such violence." He said he had little moral conflict with the violence level in current videos.

One music video showcased during the panel depicted violence: Billy Idol's "Dancing With Myself." It was shown as an example of a feature film director (Tobe Hooper of "Poltergeist") working on a music video, and to illustrate how matte paintings are used in video.

According to writer Williams, the only difference between Hooper's direction and that of the typical music video clip director was that Hooper took longer to study the artist and come up with an image. "He seemed more serious; he studied the album longer. Other music directors usually just march right in and do it."

Williams is currently working on a 50-minute video for Olivia Newton John. If it gets made, it will be the first known instance of a writer coming up with a script before the album

and/or music has been developed.

Matte painter Critchley, who worked on the Billy Idol video as well as Michael Jackson's "Billie Jean" and "Beat It," explained that it usually takes about one hour to paint a matte. The cliff-mountain scene at the end of Stevie Nicks' "Gypsy" only took him 15 minutes, however.

Moderator Bergman noted during the panel, part of the Film Institute's three-day National Video Festival, that many of these clips have become "mini-movies." "The makers are becoming like stars. We are very close to seeing music video reach wide distribution. This (promotional clips) is truly the tip," she said. She added that for now, many of the artisans involved with the video are given a lot of freedom.

Animator Rocky Morton, known for Elvis Costello's "Accidents Will Happen," the opening to "Friday Night Videos" and Chas Jankel's "Questionnaire," commented that labels are usually only interested in the final product. He said that a storyboard is put together in three or four weeks. "We follow the soundtrack closely to decide on techniques to use."



MTV VJ—Martha Quinn drew 500 customers when she visited the Sherman Oaks Licorice Pizza store to award the prize in an MTV contest. From left are the chain's marketing department administrator Patty Waddell, art director Larry Barsky, marketing vice president Lee Cohen, store manager Sandy Newlands, contest winner Robin Feldman, Quinn and her MTV associate, Lanny Ziering.

## Nightclubs Unhappy With Labels' New Clip Policies

By ETHLIE ANN VARE

LOS ANGELES—While methods of distribution of music video clips to clubs are largely in flux, two new trends have become apparent—neither popular with the very clubs that founded the dance/video concept. One is the distribution by record companies of compilation tapes rather than individual cuts; the other is charging for their use.

"There is a desire on the part of the labels to start recouping money on their videos," says Ted Cohen of Warner Bros. "It's still a long way from showing any kind of profit." Thus what began purely as promotional (free) distribution now costs clubs between \$60 and \$90 per one-hour tape. The fee is usually referred to as a "duplication charge."

"It seems fair to pay for the tape," says Larry Zee of the Scat Club here, "because they bought the tape. But if I'm paying for it, how come I have to give it back in eight months?"

"Revolver has a bigger budget for material than just about any place," says the Los Angeles club's programmer, Candace Brown. "And now there are some things we just can't afford. A&M raised its prices from \$60 an hour to \$90 an hour, which is outrageous."

But Martin Kirkup of A&M says, "I don't think it's an excessive charge; I think it's real cheap. If you compare it to the cost of even an opening act at a small club, the cost is minimal."

But the videos aren't an alternative to an opening act; they are fodder 12 to 14 hours a day, every day, at many clubs. And the cost of obtaining tapes from a dozen record companies plus a video pool or two can certainly mount. "Besides," says Brown, "it's my understanding that video is there to sell records."

It's becoming plain, though, that dance video is no longer analogous to dance music on disk. What was a promotional venture is now becoming a commercial enterprise.

As Bill Melo of RockAmerica, a firm quickly learning how to profit from the new art form, puts it: "The record companies are getting pretty sticky about releasing product, now that they're finally realizing there's some money to be made from it."

The other new twist in the business is the voracious appetite of television for video music. To expedite an increased demand for videos, most record companies switched to half-hour

(Continued on page 45)

## Warning On U.K. Piracy Issued By BVA Official

LONDON—Video dealers who do not "scrupulously check" the legitimacy of videocassettes obtained from supply sources do so increasingly "at their peril" in the U.K., says the British Videogram Assn. (BVA).

The industry organization cites as "yet another milestone in effective penalties for piracy" a case before a British court, Sept. 19, in which a dealer was sentenced, under the Trades Description Act, to seven days in prison, with a total of \$600 in compensation and legal costs.

BVA vice chairman Iain Muspratt says the dealer bought most of his films from a commercial supplier but "appeared willing to buy videocassettes from almost anyone who had them to sell." He reportedly carried out no checks on whether such software was genuine or pirated. The dealer admitted applying false

descriptions to three titles, including "Heaven Can Wait," claiming them to be legitimate. And while there was no evidence that he'd copied the tapes, he was found legally at fault for not determining their authenticity prior to their purchase and sale.

Adds Muspratt: "The problem of widespread availability of pirate videocassettes is extremely serious. But increased vigilance by Trading Standards Officers and the police should see the situation under control. Convictions of this kind should serve as a firm warning to all dealers that the end of video piracy is fast approaching."

"Though dealers are at the end of the distribution line, that in no way diminishes their responsibility in ensuring that products they buy and sell are genuine ones. The answer for retailers is: check thoroughly, or suffer the consequences."

Billboard Videodisk Top 20									
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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	—	1	48 HRS.	Paramount Pictures RCA Video Discs 13E12	Nick Nolte Eddie Murphy	1983	R	CED	29.98
2	—	1	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
3	—	1	JAWS	Home Video RCA Home Video 03:01	Roy Scheider Robert Shaw	1976	PG	CED	29.98
4	—	1	FLASHDANCE	Paramount Pictures RCA Video Disc 113E2	Jennifer Beals	1983	R	CED	29.98
5	—	1	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
6	—	1	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 1181	Mel Gibson	1982	R	CED	29.98
7	—	1	JAWS II	Universal City Studios MCA Home Video 12110	Roy Scheider	1978	PG	CED	29.98
8	—	1	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17108	Burt Reynolds Dolly Parton	1982	R	CED	34.98
9	—	1	AN OFFICER AND A GENTLEMAN	Paramount RCA, Video Disc 03617	Richard Gere Debra Winger	1982	R	CED	29.98
10	—	1	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
11	—	1	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22093	Jane Fonda	1982	NR	CED	29.98
12	—	1	STING II	Universal City Studios MCA Home Video 11117	Mac Davis Jackie Gleason	1983	PG	CED	29.98
13	—	1	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video L.C. 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
14	—	1	FIREFOX	Warner Bros. Pictures Warner Home Video L.C.11219	Clint Eastwood	1982	PG	CED	39.98
15	—	1	THE ENFORCER	Warner Bros. Pictures Warner Home Video F.CA 03149	Clint Eastwood Tyne Daly	1976	R	CED	29.98
16	—	1	EXCALIBUR	Orion Pictures RCA Video Disc 03145	Nicol Williamson	1982	PG	CED	39.98
17	—	1	STAR TREK II THE WRATH OF KHAN	Paramount Pictures RCA Video Disc 13605	William Shatner Leonard Nimoy	1982	PG	CED	29.98
18	—	1	OLIVIA IN CONCERT	Universal Pictures MCA 4574021	Olivia Newton-John	1982	NR	CED	29.98
19	—	1	PRIVATE LESSONS	Universal Pictures MCA 4516027	Sylvia Kristel Howard Hesseman	1983	R	CED	29.98
20	—	1	AIRPLANE II	Paramount Pictures RCA 03613	Robert Hays Julie Hagerty	1982	PG	CED	29.98

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# Billboard Videocassette Top 40

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## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	FLASHDANCE	Paramount Pictures Paramount Home Video 1139	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	3	74	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	16	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
4	4	34	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
5	12	16	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
6	5	5	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video	Matt Dillon	1983	PG	VHS Beta	69.95
7	7	9	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
8	13	2	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
9	6	5	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
10	15	13	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.95
11	25	32	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment	Harrison Ford	1982	R	VHS Beta	39.95
12	11	13	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
13	NEW ENTRY		THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	No Listing
14	9	14	MAD MAX	Vestron Video	Mel Gibson	1979	R	VHS Beta	No listing
15	NEW ENTRY		POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
16	14	7	YOU ONLY LIVE TWICE	CBS-Fox Video	Sean Connery	1966	NR	VHS Beta	69.98
17	22	23	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
18	NEW ENTRY		TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
19	16	47	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
20	27	20	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
21	24	17	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video	Animated	1951	G	VHS Beta	39.95
22	20	7	STILL SMOKIN'	Paramount Pictures Paramount Home Video	Cheech & Chong	1982	R	VHS Beta	39.95
23	8	6	THE BEASTMASTER	MGM/UA Home Video	Tanya Roberts	1982	R	VHS Beta	79.95
24	26	2	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta	No listing
25	21	9	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
26	10	23	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
27	30	13	WINNIE THE POOH	Walt Disney Home Video 025	Animated	1977	G	VHS Beta	39.95
28	39	9	DISNEY'S STORYBOOK CLASSICS	Walt Disney Home Video 121	Animated	1946	G	VHS Beta	39.95
29	17	13	PLAYBOY'S PLAYMATE REVIEW	CBS/Fox Video	Various	1983	NR	VHS Beta	59.98
30	18	2	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta	79.95
31	33	13	SATURDAY NIGHT FEVER • (ITA)	Paramount Pictures, Paramount Home Video 1307A, 1113A	John Travolta Donna Pescow	1977	PG & R	VHS Beta	29.95
32	19	19	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
33	23	24	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
34	34	12	THIS IS ELVIS	Warner Brothers Pictures Warner Home Video 11173	Various	1981	PG	VHS Beta	69.95
35	29	34	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta	69.95
36	36	18	SOPHIE'S CHOICE • (ITA)	CBS-Fox Video	Meryl Streep	1982	R	VHS Beta	79.98
37	31	22	STAR TREK: THE MOTION PICTURE ▲ (ITA)	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	39.95
38	32	6	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta	79.95
39	28	20	LORDS OF DISCIPLINE	Paramount Pictures Paramount Home Video 1433	David Keith Robert Prosky	1983	R	VHS Beta	39.95
40	38	20	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta	79.95

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## Video



TRICKY TRANSLATION—Director Graeme Whifler, left, sets up a shot for Translator's 415/Columbia Records video "Un-Along," during which lead singer Steve Barton travels throughout Northern California searching for a lost summer love.

## Warner-Pioneer Launches Rental Program In Japan

By SHIG FUJITA

TOKYO—Thirty major movie titles are included in the first batch of software in the Warner Home Video rental program for Japan, with 20 more to follow late this month and a November release to bring the pre-Christmas total up to 60. Warner-Pioneer looks to make roughly \$8 million through the scheme for the year to November, 1984.

The rental plan, announced here by Warner-Pioneer managing director Tokugen Yamamoto, is different and separate from the rental plan devised by the Japan Video Assn. (JVA) and implemented in late April.

Under the JVA scheme, 13 member companies sell their videocassettes to rental outlets at between \$10-\$30 above normal dealer prices to cover distribution and copyright charges. But under the Warner Home Video rental program, Warner-Pioneer retains ownership of the tapes and lends them to rental outlets at a sliding monthly rate of roughly \$20.50 for the first month, \$16.30 for the second and \$12.25 for each month thereafter, taking an exchange rate of 245 Japanese yen to the U.S. dollar.

With Warner-Pioneer, the rental outfits are free to fix their own rental charges. Yamamoto expects them to be around \$6.20 a day, about average in continental European countries. The tapes eventually have to be re-

turned to Warner-Pioneer. Should a tape be lost, the rental outlet has to pay a compensatory fee of some \$165.

Warner-Pioneer hopes to have some 1,000 rental outlets arranged by the end of November, and eventually to have as many as 3,000. When the rental traders make a deal with Warner-Pioneer, they have to post a bond of some \$1,225 and take a minimum of 50 titles. Warner-Pioneer covers delivery and return charges.

The WHV cassettes are unabridged versions of the original movies, with Japanese subtitles. Yamamoto says Warner-Pioneer is pondering the production of cassettes dubbed into Japanese to be available alongside the subtitled tapes.

To avoid marketplace confusion, movies released for rental won't be available for sale. And videocassettes released for sale, mostly music packages featuring Japanese singers, won't be added to the rental program.

First batch of movie titles includes "Bonnie And Clyde," "A Star Is Born," "The Exorcist" and "Dirty Harry." "Goldfinger" and "Rocky II" are among the others planned for 1983 release for rental, and already set for early 1984 are four James Bond movies, "West Side Story" and two in the "Pink Panther" series.

## New On The Charts

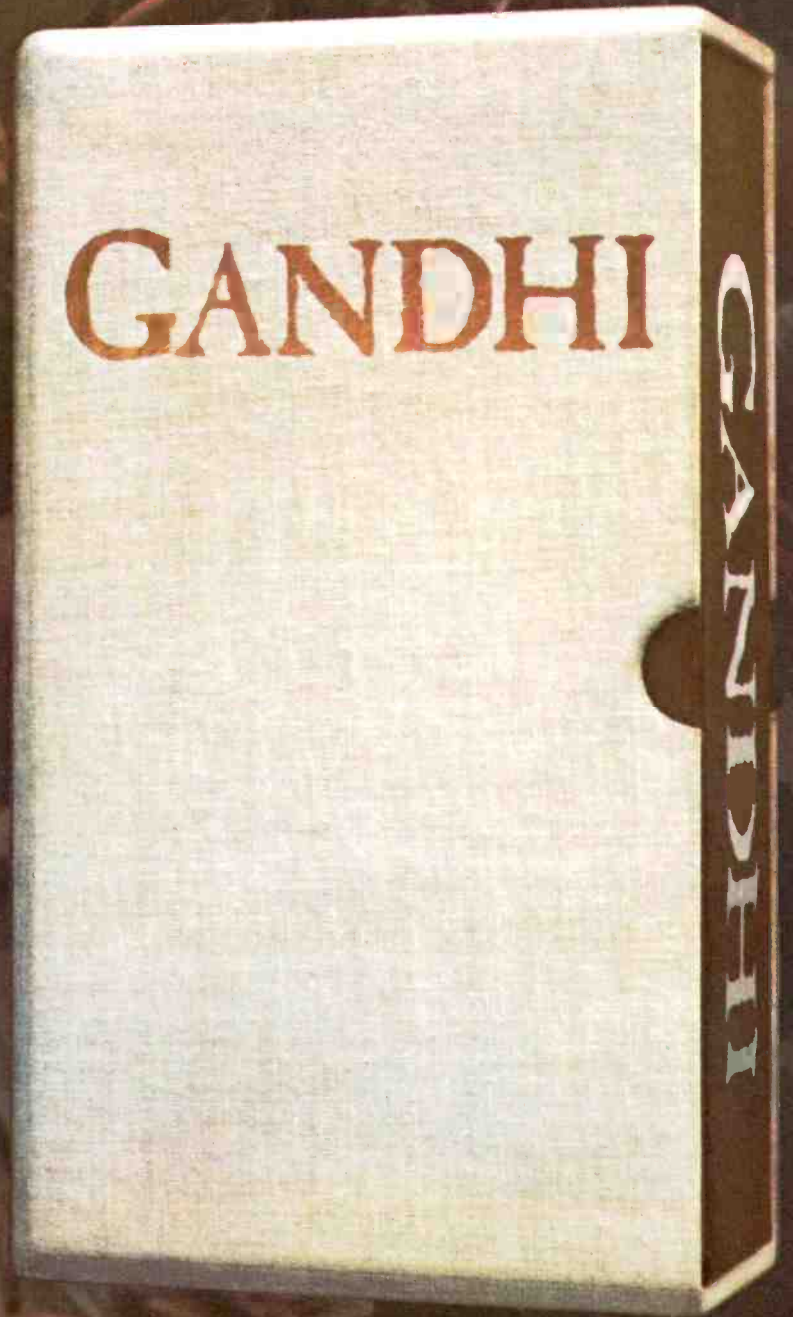


POLICE AROUND THE WORLD  
IRS Video—15

This 77-minute program documents the Police's 1980-81 tour of a dozen countries, including Japan, Hong Kong, India, Egypt and Australia. Besides presenting an amusing, insightful look at the band's members, it offers 16 songs, including "Don't Stand So Close To Me," "Walking On The Moon," "Man In A Suitcase," "Roxanne," "Message In A Bottle," "Driven To Tears," "Can't Stand Losing You" and "Canary In A Coal Mine." Much more than just a concert tape, "Police Around The World" provides a look at the people and customs of many countries, and their amazing response to the band.

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

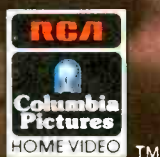
# GANDHI



1982  
**WINNER OF  
8 ACADEMY AWARDS\***  
INCLUDING  
Best Picture Best Director Best Actor

**The celebrated story of a man  
who inspired his people,  
a nation and the world.**

**This highly-acclaimed film will  
be available in September on  
videocassette in a specially  
designed linen weave case for  
the collector.**



RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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\*Best Picture, Best Director, Best Actor, Best Screenplay Written Directly for the Screen, Best Cinematography, Best Film Editing, Best Art Direction, Best Costume Design.

# Billboard Videocassette Top 40

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	3	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	15	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
3	3	9	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
4	4	4	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
5	5	13	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
6	6	5	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
7	19	2	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
8	7	15	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
9	8	17	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
10	14	3	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
11	9	22	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
12	13	33	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
13	16	3	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
14	11	8	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
15	10	18	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
16	15	8	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
17	22	17	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
18	25	23	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
19	17	5	STILL SMOKIN'	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS Beta
20	29	2	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta
21	12	12	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
22	18	19	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
23	20	2	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
24	32	20	BEST FRIENDS	Warner Brothers Pictures Warner Home Video 11265	Burt Reynolds Goldie Hawn	1982	PG	VHS Beta
25	NEW ENTRY		VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
26	NEW ENTRY		SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
27	31	36	NIGHT SHIFT	The Ladd Co. Warner Home Video 20006	Henry Winkler Michael Keaton	1982	R	VHS Beta
28	24	6	THE FINAL COUNTDOWN	Vestron V-4047	Kirk Douglas Martin Sheen	1981	PG	VHS Beta
29	26	6	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta
30	27	19	THE LORDS OF DISCIPLINE	Paramount Pictures Paramount Home Video 1433	David Keith Robert Prosky	1983	R	VHS Beta
31	30	7	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta
32	21	33	ROAD WARRIOR ●	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
33	33	13	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
34	23	16	I, THE JURY	CBS-Fox Video 1186	Armand Assante	1982	R	VHS Beta
35	28	16	KISS ME GOODBYE	CBS-Fox Video 1217	James Caan Sally Field	1982	NR	VHS Beta
36	35	4	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1982	R	VHS Beta
37	39	18	CLASS OF '84	Vestron V-5022	Perry King	1982	R	VHS Beta
38	34	19	STILL OF THE NIGHT	CBS-Fox Video 4711	Roy Scheider Meryl Streep	1982	R	VHS Beta
39	38	28	CREEPSHOW	Laurel Show Inc./Warner Bros. Pictures Warner Home Video 11306	Hal Holbrook Fritz Weaver	1982	R	VHS Beta
40	36	21	AIRPLANE II: The Sequel	Paramount Pictures Paramount Home Video 1489	Robert Hayes Julie Hagerty	1982	PG	VHS Beta

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## Video



**MAKIN' TRACKS**—The crew readies its strategy for "Fight Fire With Fire," a promotional contest for WTBS-TV's overnight video program "Night Tracks." Pictured from left are the station's Ben Butin; John Elefante, lead singer of Kansas, the group's road manager Dan Sisk; WTBS' Gloria Gressman; and Scott Sassa, commanding officer of "Night Tracks."

## NARM Panel Urges Labels To Push Music Programs

By EARL PAIGE

CARLSBAD, Calif.—Charging that record labels remain reluctant to fully commit to video music as a marketable product, a retail advisory committee of the National Assn. of Recording Merchandisers (NARM) has predicted that sales in the medium will rival records sooner than they might think.

"We're going to get into it," said Russ Solomon of Tower Records, Sacramento, "and we're going to use your space (for records/tapes) if you don't watch out." Solomon headed a panel on new product expansion Sept. 22 at the NARM retail conference here.

Label executives attempted to stem the retailers' enthusiasm and criticism by explaining how complex the product is to produce. "Once it's realized the videos are not for promotion, the prices (charged by producers and artists) all of a sudden go right up, said CBS' Paul Smith. "It's the most complex legal problem we have." Smith also reminded the NARM retail advisory committee that Sony's effort to market video singles has been a challenge.

Lee Cohen of Los Angeles' Lico-rice Pizza said his chain considers "Flashdance" in the category of video music. "We could be selling Bowie right now," he added, noting that the chain has added video departments to nearly all its 34 stores.

Capitol Records' Walter Lee, however, took issue: "There happen to be

three very good Bowie clips now, but marketing them would conflict with the upcoming HBO special. It's not that simple."

Solomon persisted. "It will be the business in 10-12 months." But Lee responded, "We formed a separate company a year ago. With all the issues we found we were up to our eyeballs in alligators. It's just a different business (from records)."

John Marmaduke of Western Merchandising, Amarillo, tried to put the record/tape dealers' enthusiasm for music video in perspective. "We stubbed our toe rather badly by putting record people in video retail. Now it's dawned on us," he said.

Solomon made the strongest attempt to excite the label reps. "MTV has softened up the market. You've got the clips; Beta and VHS have hi fi sound. We don't know the legal side of it, but (music video) will be as large as Compact Disc. It will surprise you.

"We have 30 monitors in our New York store and 18 of them are playing MTV, which we use to create the atmosphere in the store. It's ridiculous not to sell the very thing we're exploiting."

Solomon, who kept coming back with arguments, summarized, "I think the whole business (of video) has been clouded by the bloody video games thing. We're already good merchants. We just need the product."

## Music Monitor

A lot from Cougar: John Cougar's new album "Uh Huh" will enter the marketplace outfitted with two video promotions and a 30-minute documentary. Produced by Simon Fields and directed by Chris Gabrin for Limelight productions, the video clips feature "Crumblin' Down" and "Pink Houses." The 30-minute video documents the making of the album.

The major theme running through the videos is "life in America."



**LONG SLOW TRAIN COMIN'**—After 13 years together, the Seattle-based group Rail has earned a contract with EMI America after winning MTV's "Basement Tapes" finals. Group members, from left, are Andy Baldwin, Terry Young, Rick Knotts and Kelly Nobles.

A new look: "Night Flight" will take off as usual at 11 p.m. on Friday (30) but will look very different. The new show will include a new thematic programming segment that features looks at political, social and current events. Called "Video Take Off," it is to focus on controversial contemporary topics.

Lustful: Keefco, based in London, completed a video in which John Weaver rounded up eight of the "most beautiful girls in Los Angeles" to appear in Barry Manilow's "You're Lookin' Hot Tonight." And Philip Davey directed his second video for End Games on Virgin Records. It's called "Love Cares."

Dance Fever: The New York City Breakers, who appear in Gladys Knight's video "Save The Overtime For Me," have a new label deal and a new project. They're in the studio this week at work on an album for Streetwise, and a video, to be shot on the streets of New York, is due out shortly. Directing will be the band's manager, Michael Holman.

# 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.

- ADVENTURES OF CHICO**  
Documentary directed by Stacy Woodward  
Beta & VHS Jef Films..... \$ 39.95
- BLUE SKIES AGAIN**  
Beta & VHS Warner Home Video 11317..... \$ 69.95
- THE CONQUEROR**  
John Wayne, Susan Hayward, William Conrad  
Beta and VHS MCA Video-cassettes Inc..... \$ 39.95
- DEADLY EYES**  
Beta & VHS Warner Home Video 11316..... \$ 69.95
- DEMENTIA 13**  
William Campbell, Launa Anders  
Beta & VHS Jef Films..... \$ 59.95
- GIRL GROUPS: THE STORY OF A SOUND**  
Beta & VHS MGM/UA Home Video..... \$ 59.95  
CED..... \$ 29.95
- JOHN WAYNE COLLECTOR'S LIMITED EDITION**  
Beta & VHS Vestron Video R-999  
She Wore A Yellow Ribbon  
Fort Apache  
The Flying Leathernecks
- JULES AND JIM**  
Oskar Werner, Jeanne Moreau, Henri Serre  
Beta & VHS Jef Films..... \$ 59.95
- THE KILLING OF PRESIDENT KENNEDY—New Revelations 20 years later.**  
VHS Vestron Video VA7000  
Beta VB7000

- THE MAN WITH TWO BRAINS**  
Beta & VHS Warner Home Video 11319..... \$ 69.95  
CED DC 11319..... \$ 34.98  
Laser LV 11319..... \$ 34.98
- THE MILKY WAY**  
Harold Lloyd, Adolphe Menjou  
Beta & VHS Jef Film..... \$ 59.95
- MIRACLE OF THE BELLS**  
Fred MacMurray, Alida Valli  
VHS & Beta Jef Films..... \$ 59.95

- MYSTERY OF THE HOODED HORSEMEN**  
Tex Ritter, Charles King, Horace Murphy  
VHS & Beta Jef Films..... \$ 29.95
- NOW AND FOREVER**  
Cheryl Ladd, Robert Coleby  
Beta & VHS MCA Videocassette Inc..... \$ 59.95  
CED..... \$ 29.98
- ROBOT MONSTER**

- George Nader, Claudia Barret  
Beta & VHS Jef Films..... \$ 39.95
- THE SPOILERS**  
Randolph Scott, Marlene Dietrich  
Beta & VHS MCA Video-cassette..... \$ 39.95
- STRANGERS ON A TRAIN**  
Beta & VHS Warner Home Video 11062..... \$ 59.95
- STROKER ACE**  
Beta Hi-Fi/VHS Dolby Stereo

- Warner Home Video 11322..... \$ 69.95
- THE SUGARLAND EXPRESS**  
Goldie Hawn, Ben Johnson, William Artherton  
Beta & VHS MCA Videocassette Inc..... \$ 59.95
- THE WAR WAGON**  
John Wayne, Kirk Douglas, Howard Keel  
Beta & VHS MCA Videocassette Inc..... \$ 39.95

## Clip Policies Irk Nightclubs

• Continued from page 41

and one-hour compilation tapes. But what is useful for tv is not always applicable to a dance club: who wants to boogie to an interview with Boy George?

"We were also getting a lot of requests for stuff we weren't including on our tapes, from the Red Onions and the Hoolihans," says Cohen. "They wanted George Benson and Joni Mitchell and Rod Stewart."

"The compilation tapes have one or two songs out of 15 that are playable in the clubs we serve," says Michael Schnert of the Offbeat Video pool. "They're almost useless except as a demo of what the record company has under contract."

"It becomes very expensive to buy a compilation tape when you can only use two, three, or even eight songs off the tape," says Zee. "It's totally impractical for a dance club to play April Wine. It's not that I don't want to promote their product; it just doesn't fit into the format."

"Ideally," says Capitol Records' Marc Rodriguez, "we would like to have different types of musical compilations. But at the moment we want to have every artist's video promoted as much as possible, so we just put it all together."

The founders of dance video feel more than a little miffed by the sudden growth of their baby. They are getting left out of the business they started, they say. The Scat Club, for example, moves its video presentations from venue to venue, often selling the clubs on the idea of installing their own video systems in the process. But Larry Zee now finds he is unable to sign many of the new record company video contracts.

"They want you to have four walls," he says. "Even if I wanted to pay for it, I couldn't. The VJs that worked really hard, the pioneers of the movement, are having the most trouble (getting product). And we deserve to have it."

"We're trying to come up with some kind of formula that's equitable," says Warner Bros.' Cohen. "We're working up agreements. We're looking to expand, not to limit. We want the videos to get out there, but we also want to maintain some kind of control. And there has to be some way for the producer—be it the record company or the artist—to recoup their investment."



## Look What's Brewing... From Hanna-Barbera

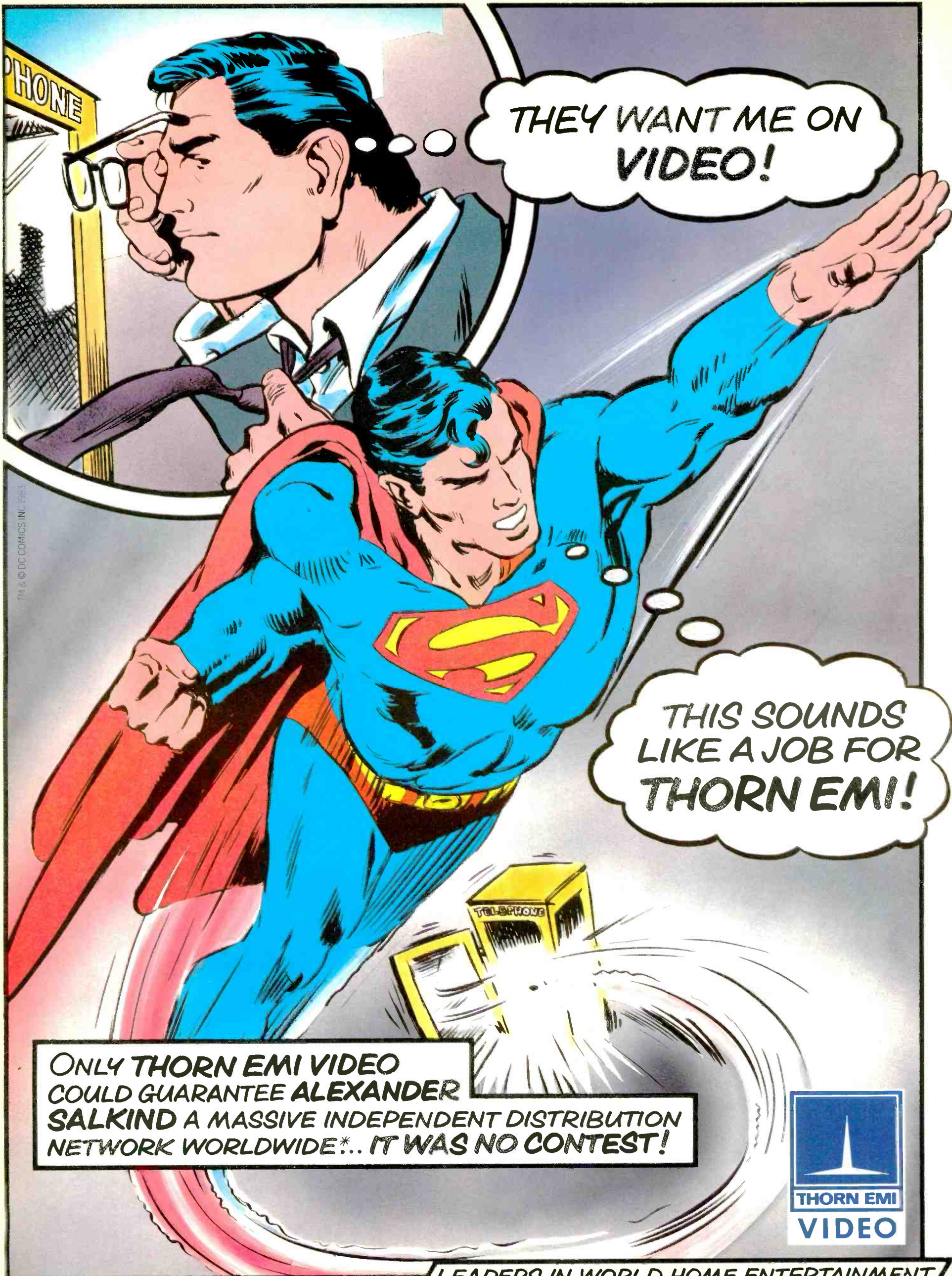
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\*Thorn EMI Video are distributors on video for the movie Superman III for the world outside the USA and Canada

## Meet Reflects Shakeout Drop In Number Of Exhibiting Firms

PARIS—The ninth International Videocommunications Market, or Vidcom '83, takes place Oct. 3-7 in the new Palais Des Festivals in Cannes. All available stand space has been sold, and more visitors are expected than ever before, but the shakeout the international video industry has undergone, combined with a new way of calculating exhibitor figures, has produced a considerably reduced number of exhibiting companies.

Last year, for instance, 356 software companies worldwide were represented. This year's total will be something over 140. On the hardware side, company participation comes out at about 55, compared with 136 in 1982, while the overall total of exhibiting companies of all kinds is 265, against last year's 659.

In recent years, Vidcom commissaire general Bernard Chevry has been quick to incorporate newly developed market areas. In 1980 he made the controversial decision to include telematics information technology, and this year a whole new subsidiary market has been set up under the name MIJID to accommodate the burgeoning video games/home computers sector.

Housed in the old Palais on the Cannes waterfront, this parallel event is expected to play host to more than 30 companies from around the world, and recent statistics indicate the now massive importance of a games industry that has developed from nothing in the space of a few years. In 1982, it expanded by 75%, and this year around 100 million games cartridges will be sold. In Japan, more than 23,000 different video and micro games are on sale, according to figures from the MIJID organizers.

MIJID will no doubt reflect the shift from dedicated games consoles to computer hardware which is currently the central issue in the games market. Last year in the U.S., which dominates the world games industry, 7.9 million games consoles were sold. This year the number will be down to

5.6 million, while at the same time home computer sales will increase from 2.8 million to 6 million. In Europe the story is the same: console sales just about holding their own at around 1.7 million units, with Britain taking around 35% of the market, but home computer volume rising from something over one million to a projected four million in 1986, with Britain again taking the lion's share.

Telematics, though less of a glamour industry, is achieving a similarly rapid expansion within the world business community, and Chevry strongly defends the decision to include it. "Telematic services should unquestionably be represented at Vidcom," he says. "They have become an advanced form of communications and should be treated as such, not as an offshoot of computer science.

"When we introduced telematics we were told it was folly, it had nothing to do with video. But they are less and less different markets, and last year I had the real feeling that it was coming together, that in the future one would not be able to envisage video without there being telematics also."

Videotext services like France's Antiope will be showcased, and the spread of telematics into commercial applications will also be clearly illustrated at Vidcom. Among the French exhibitors alone, companies will demonstrate financial information services (La Cote Defosses), electronic newspapers (Steria), electronic telephone directories (Cap Gemini Sogeti), telex-feeding centers (Didot-Bottin) and more. Chevry observes: "The challenge in coming years will be that of judiciously choosing and using the new communications techniques on local, national and international levels. Given the size of the investments involved, mistakes will be costly, and that is where we hope Vidcom has a role to play in bringing together experts and specialists who can provide the best advice."

Also intended to provide in-depth analysis and discussion as an aid to

decision-making are the series of conferences scheduled for Vidcom week, which began Oct. 1 with the European Home Video Seminar hosted for the third year by the International Tape/Disc Assn., a grouping of 450 major international companies. Vidcom's own International Videocommunications Conference runs Oct. 4-6, chaired by Jean-Claude Delorme, head of Canadian firm Teleglobe. Topics covered will include satellite television, cable, and the implications of the technological revolution for program makers. American speakers include World Communications chairman Robert Wold, LINK president Haines Gaffner and director Gary Ozanich, QUBE vice president Scott Kurmit, Hearst Corp. vice president Bruce Paisner and ABC research services vice president Melvin Goldberg.

A one-day seminar on digital images takes place Oct. 4, while the second ITVA European Seminar plans a succession of 32 workshops spread over three days Oct. 3-5 on the practical use and impact of new video techniques. Finally, a two-day seminar on computer-assisted learning, dealing with CAL applications in company training programs, software publishing and related areas, will be held Oct. 6-7.

One feature of Chevry's events that has grown into a permanent year-round service is the International Co-Production Bureau, originally set up to bring together those with program ideas and those with the money to back them. Initially designed for the broadcast television sector, the role of the ICB has expanded as software productions increasingly come to be undertaken with multiple exploitation through broadcast, video, cable, satellite and other media in mind.

Now Chevry's International Information, Co-Production & Distribution Center has offices in New York, London and Paris, with others to be opened shortly in Tokyo, Africa and South America, and a computer data bank due to come on stream next

(Continued on page 51)



Photo by Chuck Pullin

**HEAVY SITUATION**—Michael Gregory, center, contemplates the proper toast for his new video, "I Can't Carry You No More." The clip's producer, Terry Abrahamson, left, and Nile Rodgers, producer of Gregory's "Situation X" LP For Island Records, await his decision on the set of the shoot.

## German Electronics Assn. Paints Rosy VCR Picture

BERLIN—More than 1.4 million VCRs will be sold in West Germany this year, according to figures from the consumer electronics division of the German Electrical & Electronics Manufacturers' Assn. Value of the sales will be around \$1.5 billion, and 20% of the machines sold will offer stereo sound.

These recently released statistics have been welcomed in Germany as probably the most accurate of the many estimates flowing around the industry. Ingwert Ingwertsen, division chairman, says video hardware trade had already outstripped audio hardware sales by last year, when the VCR market was worth \$1.2 billion.

But with penetration in West Germany no more than 14%, the video business is still "in its infancy," he adds. Continuous growth is expected, and the same applies to video games and home computer sales, a market sector that will soon be worth up to \$350 million annually. More than 200,000 home computers will be sold in 1983 alone, experts predict, and next year video game sales are expected to be worth at least \$110 million.

On the prospects for consumer

electronics sales generally, Ingwertsen says that after a decline in hi fi volume last year, overall results in the first half of 1983 have been positive, and a 4% growth in sales value to some \$5 billion is anticipated for the year as a whole.

Hi fi sales will be in the region of \$1 billion, with the introduction of a wider range of Compact Disc machines acting as a stimulus to the market. But while up to 70,000 CD hardware units will be sold by the end of 1983, Ingwertsen notes, conventional analog equipment will continue to dominate the sector, with 650,000 units sold over these 12 months.

Color television receivers remain a mainstay of the industry, with 3% growth in the first half of 1983 and annual sales valued at \$1.5 billion. Domestic sales in the current year are likely to reach 2.4 million sets, 50% of which will be fitted with stereo decoders.

In general, though, says Ingwertsen, despite minor improvements in its performance, profits for the consumer electronics sector in West Germany are still seen industrywide as "unsatisfactory."

ironic that Britain, the most buoyant of video markets, seems likely to suffer the worst consequences. Not only will consumers have to pay more to rent or buy hardware, but complaints are growing from the manufacturing sector that the quota restriction on kits is blocking expansion and discouraging further Japanese investment in U.K. assembly plants.

British anxiety to renegotiate the EEC/Japan agreement is not unanimously shared, however. France, West Germany and Holland, with V2000 manufacture on their own soil, are reportedly happy with the deal, while the Japanese make more profit from assembled machines than kits.

Increased exports to the U.S. have made up for the 10% drop in European sales since the agreement took effect; on the assumption that the V2000 firms succeed in selling their permitted quota of 1.2 million recorders, Japan could hardly expect to far exceed the 4.55 million import ceiling in any case. If the Japanese have a worry, it is more likely that the Europeans will fail to reach their target (they only sold 800,000 machines last year) and will press for a further reduced import level next year.

V2000 firms have done their best to woo the market, with an ever-improving software range and ultra-keen hardware prices. The highly regarded Grundig 2X4 machines, for instance, sell in Britain at around \$450. But in the view of some observers, Philips lost a valuable potential ally when the German cartel office turned down the application of French firm Thomson-Brandt for a controlling interest in Grundig. Instead of joining the V2000 camp, Thomson subsequently acquired 75% of AEG/Telefunken and became part of the JVC/Thorn EMI/Telefunken joint venture J2T turning out 400,000 VHS machines a year in West Berlin and Newhaven.

At the same time, other European production centers involving the big Japanese names are proliferating: Sanyo in Lowestoft, Matsushita with Bosch in West Germany, Akai in Honfleur, France, Sony in Stuttgart, and so on. It is reckoned that by the end of this year there will be at least 14 VCR plants in Europe, compared with only two in 1981. So V2000's prospects, for all its admitted technical excellence, must be uncertain, and while it is probably unthinkable that Philips would abandon the format, the company's attitude to the in-

roduction of a new generation of hardware will certainly be influenced.

Hopes that the Tokyo agreement on a universal 8mm standard might mean an end to the battles of incompatible formats are now diminishing, and the evidence of the European market is increasingly that there will be no simple change-over. Thomson has announced an alternative method of recording called Timeplex, which it claims is superior to 8mm, while JVC has launched its VHS-C system, which uses half-hour mini-cassettes and weighs only a few kilograms yet can be played back through conventional VHS hardware. Format-stretching refinements to the current half-inch machines continue in the form of stereo and half-speed models, with FM hi fi promised soon for VHS. A few weeks ago Sony unveiled the Betamovie, the world's first combined camera/recorder for the home market, in the U.K., selling it at around \$1,200.

So existing configurations are already doing what 8mm is intended to do (providing portable camcorders, for instance) or what it cannot do (providing FM hi fi sound). At the recent Berlin Audio Fair, 8mm video was conspicuous by its absence, and

some reports suggest quality is not yet good enough for a commercial launch. With half-inch hardware selling well, further development possible, and radically new technologies possibly just around the corner, there is a feeling that while Philips and the V2000 proponents might be happy to make a fresh start, the Japanese are in no hurry to do so.

Videodisk in Europe has a brief and so far unhappy history. Philips' LaserVision system was launched in the U.K. last May, and in the first 12 months is thought to have sold only around 5,000 machines, despite progressive price reductions from the original \$675 to \$600 in June and now to \$450.

Plans to market JVC's VHD system were shelved last fall, and Thorn EMI, which has disk manufacturing capacity in Swindon and Cologne, wrote off around \$30 million of investment.

RCA, though, has just launched its CED technology, again in the U.K., with players costing between \$300-\$390. The company says it will see how sales progress before committing to the rest of Europe, but in the industry at large there is deep skepticism about the potential of any video-

(Continued on page 55)

## Western Europe: The World's Largest Marketplace

Continued from page 3

Europe generally, the format outsells both its Japanese rival Beta and the European-made V2000 configuration. There are regional variations—Beta is strong in Scandinavia, V2000 may have up to a 30% share in its home markets of Holland and West Germany—but overall the pattern is clear.

Following the French import restriction and accusations by Philips and Grundig that the Japanese were dumping machines at uncompetitive prices in an attempt to kill off V2000, European Economic Community trade ministers moved to defend European manufacture and halt the imbalance of trade with Japan. The EEC/MITI agreement negotiated last spring set a floor price on VCR sales and limited Japanese imports to a ceiling of 4.55 million units for the year, including 600,000 knocked-down kits.

Although it was widely reported that Japanese VCR prices might rise by \$150 or even more as a result of this deal, its effects were in fact not felt immediately, with most suppliers reluctant to depress the soft summer market by introducing big price increases. Now, however, the agreement is beginning to bite, and it is

# Video

## Game Firms Meet In Cannes MIJID Show Looks At Burgeoning European Market

By FAYE ZUCKERMAN

LOS ANGELES—The overly volatile American video game hardware and software industries have turned to the burgeoning European electronics marketplace not only to bring stability, but, more importantly, to enlarge their market share. When many of these companies converge on Cannes Oct. 3-7 to exhibit at Vidcom's first International Professional Games & Home Computer Market show—MIJID—a more than warm reception from the estimated 10,000 attendees is anticipated.

Mattel, Activision, Imagic, Te-

lesys, Atari, Coleco, CBS Electronics and Fox Video Games are among the 50 exhibitors slated for booths there. They will be showing their wares to a European market expected to support a \$2 billion computer industry by year's end.

But not only well known video game makers will be there. A smattering of home computer hardware and software developers have taken space at the show, even though European computer penetration only numbers in the hundreds of thousands. Activision, for example, will be showing its new home computer

software packages.

Sinclair, Spectravideo, Cannon and nearly 12 British computer firms, as well as Ariola's French division, have signed on to show computer hardware and software. Broderbund and Synapse are among the American third party software makers that will be represented there through Ariola's French company.

While officials of the MIJID show had hoped for a larger turnout from American software firms, they admit that the European electronics market is about two years behind the Americans. It is estimated that there are only about 200,000 home computer owners in France. Germany has the deepest penetration of computer products in Europe, about 300,000.

Beyond the computer industry exhibits, the show's organizers have planned round table discussions in which industry representatives will discuss with the press and show attendees the burgeoning home computer and video game field. The emphasis of the discussions will be on educational and entertainment software. Representatives from San Francisco-based Designware are said to be participating in these discussions.

Attendees will most likely be made up of distributors, retailers and computer industry members. Distributors from as far away as Turkey, India, Israel, Abudhabi, Hong Kong and New Zealand have registered for MIJID.

### U.K. Sweeps Atari Championships

MUNICH—British competitors swept the board in both division of Atari's annual video game world championships held here Sept. 19, based on the Centipede game.

In the under-19 category, Stewart Murray, 14, scored 323,512 points in 20 minutes, beating 35 other contestants from 26 countries. Atari experts here said they'd never heard of a higher score in that time.

In the senior division, Andrew Brzezinski, 19, scored 322,044 points, with U.S. entrant Doug Leighty runner-up 31,000 points behind. Prize for both winners is a trip to the 1984 Olympic Games in Los Angeles.

According to Atari, participation this year was much higher than the 1982 level. In West Germany alone, 32,000 video games enthusiasts entered the qualifying stages.

Each year, the company chooses one of its most popular games for the championship. Last year, Pac-Man was featured at the Paris world finals, but Centipede is now a close second in terms of international popularity and has just overtaken Pac-Man in Atari's West German bestseller chart. No decision has yet been made on where the 1984 world finals will be held, or which game will be chosen.

## Thorn EMI's Nugas Offers Optimistic Industry Overview

LONDON—Thorn EMI is already one of the most powerful forces in international video software distribution, with 23 subsidiaries worldwide and a dominant market share in such key centers of video activity as the U.K. Now the company has taken the logical step of combining its theatrical and video interests in one operation, and it is as part of the new Thorn EMI Screen Entertainments that the video arm comes to Vidcom this year.

Philip Nugas, marketing director of the umbrella company, gives a concrete example of the advantages available with this structure: "We sat down at a meeting of the different department heads, and within an hour we had worked out all the different sequential release dates and PR and marketing budgets for five films. Previously that could have taken a

month, so the reorganization is already working."

As the man responsible for assessing and sequencing the product Thorn EMI acquires, how does Nugas see current patterns of exploitation? "Theatrical is taking between one and three months as a window, maybe up to six months for a blockbuster but certainly no more than that, and in some cases video release could be almost simultaneous. We then get into cable, where the window is likely to be about a year, and possibly then some secondary video marketing activity in the mail order area, and then free television broadcasting almost three years after the original theatrical release. To have one company, and one marketing team, making those decisions, is really incredible."

In the U.K., it is particularly im-

portant for Thorn EMI to balance these windows successfully, because the company operates some 305 cinema screens in 111 locations nationally, an operation that has also been brought under the Screen Entertainments canopy. Says Nugas: "Cinema admissions in the U.K. have been declining for the past 20 years. Obviously we have to be flexible about windows, but in general terms we don't feel video has necessarily damaged theatrical business. In a piece of recent research, only 15% of interviewees gave video availability as a reason for not going to the cinema, and also the people who go to the cinema are demographically not the same as VCR owners."

The disadvantage of a wide theatrical window before video release is, of course, the opportunity for pirates to move in. "If we found a picture was being counterfeited we could launch quickly if we had to," says Nugas, "but since the new U.K. legislation

went through it appears that piracy is on the decrease, so it's not quite so critical. The 'First Blood' launch was not heavily pirated, and although prints of 'Return Of The Jedi' were stolen, no carefully counterfeited copies have come to light, which is encouraging news."

According to Nugas, British piracy was around 55% of the market at its height, compared with 10%-15% in the U.S., and highs of 75% in the Benelux countries and 85%-90% in South Africa. "It's gradually coming down. There's quite a lot of international cooperation now between the various piracy-fighting organizations, and more security for film prints, so things are getting hot for the counterfeiters," he says.

"But I believe we also have to get across to the public that they are injuring the business. We have to change hearts and minds: it's not enough just to go after the counterfeiters."

### NEW TAPE TECHNOLOGY

## Matsushita Pacts With BASF

TOKYO—Matsushita Electric Industrial of Osaka has licensed BASF of West Germany to manufacture its new thin-film, high-density video recording tapes.

The new technology uses a metal evaporation process to produce a videotape that is only half as thick as the conventional, VHS-format videotape—10 microns compared to 21. The new software can also store substantially more information.

The BASF deal, for an initial five years with options, gives the German firm non-exclusive rights to manufacture and market the tape worldwide. It follows a similar deal with 3M of the U.S. reached early this summer. BASF already produces and distributes worldwide its own brand of

## Atari France President: Games Exploding Now

PARIS—There may be signs that the video game boom is petering out in some markets, but in France it is just beginning, according to Guy Millant, president of Atari France.

Uncontrolled growth in the U.S. and elsewhere has characterized the business for the past five years, Millant says, but "now it is time to go for controlled growth." He continues: "For us, the explosive phase began in December last year when, in a single day, we sold as many units as in the whole month of December, 1981. This expansion has continued non-stop since."

Nevertheless, Millant says he still lays great emphasis on educating the public. In advanced markets like the U.S. and Britain, computer ownership is widespread, but in France people still have to be assured that it is not only people in white coats who have access to computers, or that the hardware has leisure, not work, connotations. "Once we've convinced people of the truth of this philosophy, then we can go to the second phase, which is computers for domestic use," he says.

A series of specifically Gallic programs is to be added to Atari's games repertoire here. "Le Compte Est Bon" and "Des Chiffres Et Des Lettres," based on popular television quiz shows, are to be launched in the next few weeks, and "Asterix Le Gaullois," based on one of France's most famous comic strip characters,

is already on the market.

Educational programs developed in France and following French teaching practice will be unveiled at Vidcom this month in Cannes. Says Millant: "The child will now have a family tutor who is blessed with infinite patience."

On the hardware side, Atari France is launching the XL micro series in three versions: 600, 800 and 1450. The first, which offers 16K extensible to 64K, will retail for around \$300, half the price of a hi fi system, notes Millant.

### Dutch Arm For RCA/Columbia

AMSTERDAM—RCA/Columbia Pictures International Video, the joint venture between RCA Corp. and Columbia Pictures Industries Inc., has opened its own operation covering the Netherlands and Belgium. Cees Zwaard, former marketing chief of Thorn EMI Video, is managing director.

The company has exclusive access to more than 2,500 feature films from Columbia Pictures, the entire television library of Columbia Pictures TV (formerly Screen Gems), and the music and special interest programming of RCA for home video distribution outside North America. It currently operates in most of Europe and Australia.

Better anti-piracy measures mean faster growth for the legitimate market, and Thorn EMI expects its U.K. video turnover this year to be two or three times as high as it was in 1982. The company's operations are also doing well in West Germany and Scandinavia. In France, Nugas says, "We will come in on budget, though it's been a bit of an uphill struggle because of the political problems over video there."

"North America has picked up greatly, and in the first half of this financial year we have exceeded our total 12-month target for the States. We have also had three titles in the video top 10 at once, with 'Tender Mercies', 'First Blood' and 'Bad Boys,' which is more than any domestic company there has achieved. Looking ahead, we will be launching in the Japanese market in a big way in the next 12 months, and in South America we will initially launch in Brazil, then Venezuela six to eight months later."

"We are just about to launch 60 titles in Spain, and are in discussions about the Turkish market. In Asia we will be setting up distribution in Singapore, Malaysia and Thailand. For the Middle East we already have an operation based in Athens, with financial and banking headquarters in Cyprus. The Israeli market has been very successful for us, and we're now looking at the Gulf States."

"The key thing as a distributor is to get your alliances with the major producers cemented so that you're in a position to take advantage as the markets grow, and we have certainly got a lot of product by virtue of our worldwide delivery power. Having these operations in 23 countries means we can put bigger sums on the table with greater confidence than our competitors. It's hard if you've got 20 licensees to tie up before you can make an acquisition deal work."

(Continued on page 54)

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# Video

## Japanese Production Of VCRs Still On The Increase

By SHIG FUJITA

TOKYO—Japanese production and export of VCRs is continuing to increase at a pace which outstrips

even the most optimistic forecasts from back at the start of the video boom. The national industry now expects that total production this year will peak near the 17 million unit

mark, with exports accounting for a staggering 13 million. These projected figures compare with a production tally of 13.1 million units in 1982.

In the first seven months of this

year, production had already reached 9.33 million units, of which exports accounted for 7.56 million, up 34% and 47% respectively compared with 1981. And an even bigger increase

was registered in domestic sales in the first seven months of this year, up 63.3% to a total of 1.82 million units, as against 1.1 million units in the January-July period of 1982.

Domestic sales for the whole of 1981 were only 1.55 million. For 1982, they were just 2.34 million units.

Toru Arai, promotion/publicity chief for the Electronics Industry Assn. of Japan (EIAJ), points out that exports to the U.S. have shown a tremendous increase, totalling 2.58 million units during the first seven months of this year, compared with 25 million for the whole of 1982.

"My belief is that a great deal of this export action to the U.S. has been building because of interest in the Olympic Games to be staged in Los Angeles next year. People will want to capture the drama for themselves," Arai says.

He adds: "At the Japanese national level, we believe the high pace and consistency of VCR sales will continue because this hardware has become part of the durable goods range accepted by the general public, not something more for the technology-minded buffs in the specialist scene.

"Domestic sales are being increasingly stimulated by the marketplace display of many popularly priced models, some of which are selling for less than \$300 in the discount stores. The overall sales trend in Japan is towards two specific types of VCRs: the high-priced sophisticated models and the no-frills low-cost and ultra-practical lines."

The Japan Video Assn. (JVA) estimates that 5.6 million VCRs were in use in Japan as of the end of 1982, and that the total will rise to nine million or 9.1 million by the end of 1983. EIAJ's Aria estimates that the number of households with VCRs will be around 17%-18% by year's end, a penetration buildup which again tops early projections.

According to statistics from JVA, sales of videotapes in the first six months this year came to a monetary total \$39.6 million, or about 90% of the \$44.03 million spend on software for the whole of 1982. And that 1982 figure was double the previous year's tally of \$21.2 million, which in turn was some 90% up on the 1980 total of \$11.3 million. If sales of videotapes for the whole of 1983 top the 20 billion yen mark (say around \$80 million) as predicted by JVA, then sales will have increased seven-fold in just three years.

Of the videotapes sold this year, some 38% are 30- to 40-minute tapes. The over-90-minute tapes have 32.5% of the marketplace action, and those in the 60- to 90-minute category take up roughly 12%. In the prerecorded cassette sector, soft porn takes just under 30% of the total, Japanese movies just over 20%, music tapes 16.7%, animated cartoons 10.9% and foreign movies just 3.7% of the total.

The JVA started a group rental system on April 21, and it has grossed a fast \$40 million. Still only five months old, it's too early to predict how much and how fast it will grow, says the association.

In the first analyzed action within the JVA rental system, Japanese movies accounted for a 60% share, with imported movies at just 6.6% and sports taking a 5% share of the interest.

A sales pattern change noted here as "significant" is a decrease in the popularity of soft porn product. This sector had a 33.9% share of the tape sales market in 1982, but dropped to 29.4% on figures thus far available for this year.

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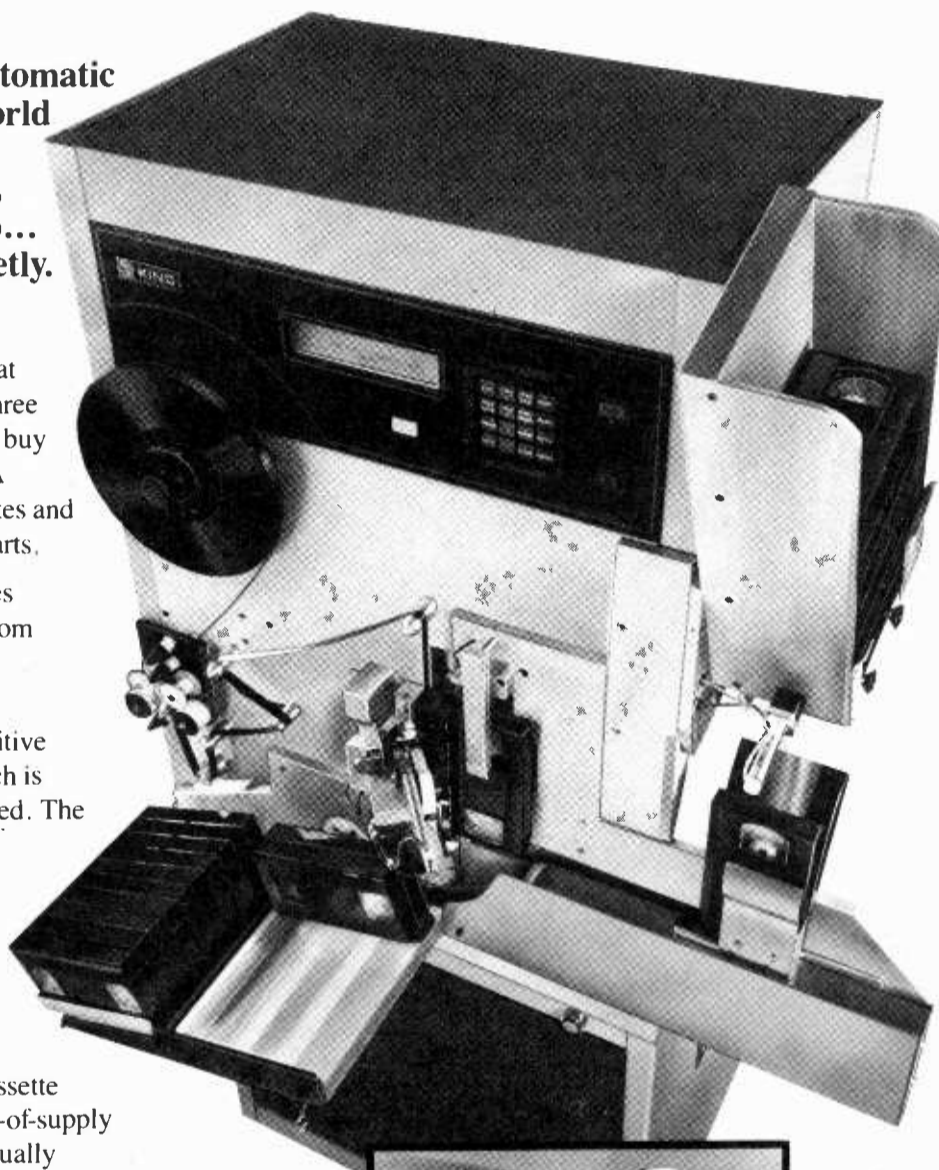
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# Video

## Survey Outlines Worldwide VCR Ownership Boom

By PETER JONES

LONDON—More than 40 million VCRs will be in use around the world by the end of this year, according to a survey of 80 countries carried out for the International Institute of Communications.

Findings published in the group's magazine, *Intermedia*, confirm the claim that the U.K. is world leader in VCR use, with a projected 30.1% household penetration by year's end. This represents 5.75 million VCR units, compared with 1982 figures of a 19% penetration peak and total of 3.725 million video hardware units in use.

In unit terms, the projected U.S. figure for 1983 of 8.75 million is way ahead of Britain, but represents a year-end home penetration of just 10.7%. It compares with 1982 figures of 6.4% television owners with VCRs and 5.25 million units.

Japan, according to the survey, has a likely 26.1% penetration figure by year's end and a total of 7.56 million units, compared with 19% and 3.42 million units in 1982. France's projected video action tally for this year is assessed at 9.7% and 1.65 million units, compared with 5.9% and one million units last year. The West German 1983 estimate is 3.9 million (18.5%), compared to last year's 12.6% and 2.65 million units.

The highest proportions of VCR ownership in percentage terms are found in the smaller oil-rich countries with large expatriate communities such as Kuwait (92% penetration forecast by the end of this year), the United Arab Emirates (75%), Oman (70%) and Bahrain (44%). Taiwan is cited as having a 1983 forecast of 20.2% penetration (750,000 units) as against 14.6% last year (525,000 units).

There are, says the survey, some 36.5 million VCRs in use in the world now, and this will rise to 40.5 million by the end of the year. Video piracy worldwide is estimated to be worth more than \$1.5 billion annually.

Another report just published here, "Television: The New Era, 1983," underlines the U.K.'s world-beating video growth and sees "half

the homes in Britain with VCRs by the end of 1985." But this means, says the report, that "people will be reluctant to pay for cable television services which, as developments go

ahead, could cost them several hundred pounds a year. The demand for feature films with the growth of the video market will inhibit the expansion of cable television.

"When you have a virtually unlimited choice of films to watch on VCRs, at the time that suits you, why subscribe, as in the U.S., to a cable system giving a weekly choice of

only, say, a dozen films at times that may not suit? The only reason would be that cable avoids the physical problem of renting and returning tapes, or is cheaper."

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### Meet Reflects Int'l Shakeout

• Continued from page 47

January. An advisory board manned by industry professionals has even been set up to follow market trends and improve service to members.

Despite the smaller number of companies exhibiting at Vidcom this year, stand space allocated is fully 50% up on last year's event. Some of the minnows have disappeared, but the software majors have consolidated their position and extended their distribution tentacles overseas by setting up subsidiaries or license deals in European and other key territories outside of the dominant American, British and Japanese markets.

Among the leading American companies with stands will be Telepictures, ABC Video Enterprises, NBC International, Worldvision Home Video, Wrightwood and Cannon. On the hardware side, Philips, Grundig and JVC will be among those showing state-of-the-art VCR and videodisk technology, and those who were surprised to see the low-key role of the much-heralded new 8mm standard at the Berlin Audio Fair will be able to judge at Vidcom when and whether the existing half-inch formats are going to be superseded.

OCTOBER 8, 1983, BILLBOARD

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# Video

## Thorn EMI's Nugus Offers Optimistic Industry Overview

• Continued from page 48

One of the major benefits of Vidcom for Thorn EMI this year will be the opportunity to bring together marketing managers and regional

managing directors from this worldwide network. "We'll be having two full-day sessions where we will explain the amalgamation and discuss our marketing plans for the next

year, and of course it's also a chance for the local guys from different corners of the world to see the whole international video industry in one place," Nugus says.

A key topic may be the balance between rental and sale in software markets. Apart from the U.S., which has 18%-20% sale, most world markets are around 95% rental, accord-

ing to Thorn EMI's figures. But the company's price-cutting initiatives this year in the U.K. have successfully generated a substantial straight sale sector. Nugus claims that the Duran Duran cassette, with 17,000 copies sold, is the best selling music videocassette ever released.

Also under discussion will be the video game and home computer market, which Nugus describes as complex, rapidly changing, and not for the faint-hearted. "At the moment you have a population of obsolete machines around the world, and in the short term I see great problems, with manufacturers dumping weak machines and making it hard for the software side, while the more powerful machines are still in the pipeline and the real growth has yet to start.

"It's a case of technological development outstripping the market supply situation, and I don't see any hardware or software companies making profits for the next couple of years, although when the formats stabilize and we get orderly growth it could be massive."

Nugus has similar reservations about cable: "In Europe, where VCR ownership has been embraced so warmly, cable has got a hard job, and one of the biggest flaws I can see in the current projections is that simply cabling an area doesn't get you into the homes: people have got to want it. There are bound to be fingers burnt.

"So far as software is concerned, the major alliances are being made, and product in the early stages won't be a problem, though possibly appetite may eventually overtake supply. But cable is going to be a long time reaching economically viable levels. The funding required is considerable and the payback is very long, and in addition VCR is already so well entrenched in many markets. I certainly don't think home video will suffer: in the States it's noticeable that VCR sales are beginning to swing back."

Also some way off, according to Nugus, is a strong videodisk market. One of the reasons for the shelving of the European VHD launch was the severity of competition from an exploding VCR sector, and only when saturation is reached will manufacturers need new home entertainment hardware to take over the momentum, he says.

Saturation level will be 60%-65% in Nugus's view, and will be reached within three to four years in Japan and five years in the U.K. and West Germany, which by that time may have outstripped the British market. Improved videodisk hardware with low software prices and an emphasis on the system's unique interactive and educational potential could get into its stride before then, he says, with record-capability disk hardware a more distant, though real, possibility.

### Picture Music, Cinerock Team

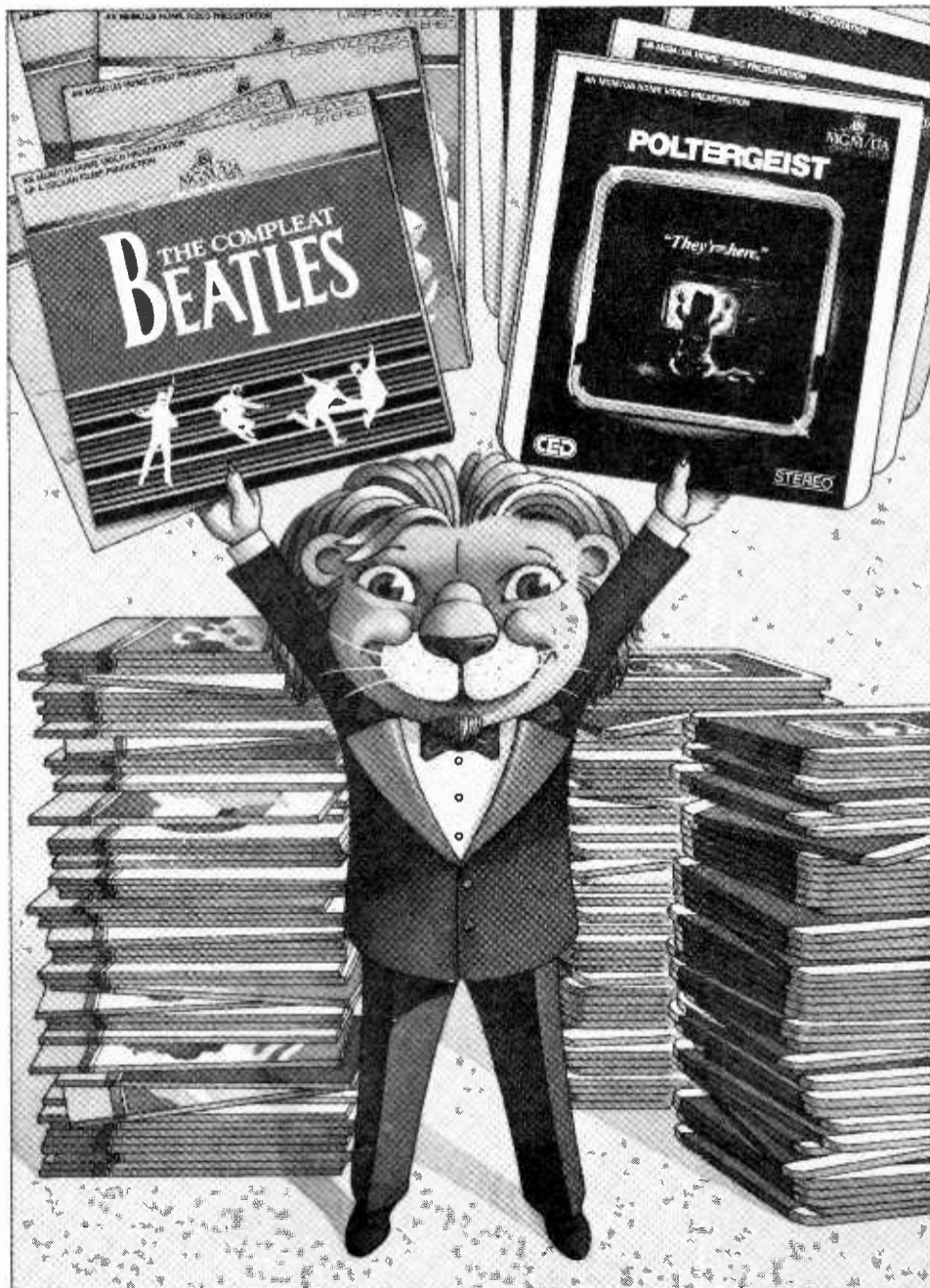
NEW YORK—Cinerock, a film and video production company based here, has joined forces with Picture Music International, a division of Capitol Industries-EMI in Hollywood.

Cinerock will now operate as Picture Music International, with Cinerock president John Diaz assuming the title of director of East Coast operations for PMI. He reports to Mark Levinson, President of PMI.

Reporting to Diaz will be Michael Pillot, director of East Coast sales, and Lynn-Allain Dalton, staff producer.

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# Video

## Western Europe: The World's Largest Marketplace

• Continued from page 47

disk system, given the playback-only limitation and the extent to which VCR ownership has already taken hold, outside of specialist interactive applications.

Nor can disk offer enormous software benefits. Catalogs are still minute by videocassette standards. LaserVision has something over 300 titles, RCA launched with 100, and both concentrate less on programming that exploits disk's unique capabilities than on the kind of major feature films already available on tape.

Prices, of course, are competitive: LV disks at \$27 initially undercut cassette costs by 50% or more, and CED software at \$15-\$20 is even cheaper. But this year has seen a radical shift in pricing policies on the part of the major distributors, and some movies are now available on tape for less than \$30, with even cheaper budget lines on the way, so that disk's advantage in this respect is fast evaporating.

Cause of the cassette price cuts is a recognition that European software markets have been dominated too much by rental—over 90% of video transactions in the U.K. last year. To stimulate straight sale, Thorn EMI began 1983 by reducing trade price on 140 titles to \$20, and other distributors have followed suit. Culmination was the launch by Neon in September of a 50-title package selling to dealers at only \$15.

Tape catalogs overall are still expanding quickly, though the earlier tendency to flood the market with product has given way to more considered release strategies, particularly as the supply of viable feature films begins to be exhausted. Some 7,000 legitimate titles are available, and although video "nasties" and the need for censorship controls grab all the headlines, the market is largely dominated by broadly family-oriented movies. Comparatively few major titles generate a large proportion of dealer revenue at any one time.

Specialized material is now available in some quantity: music programs are proliferating, around 1,000 children's titles are on offer, and how-to tapes cover everything from fly fishing to child bearing. But in volume terms, these titles represent under 10% of the market, and hard-pressed dealers are therefore reluctant to commit funds to stock them.

The result has been not only price cuts for specialist material, which is thought to have strong sales potential, but also the beginnings of a search for alternative avenues of distribution. Such channels include mail order operations such as the U.K.'s Observer newspaper recently launched, or other kinds of retail store, such as bookshops or photographic centers. In a retail sector that has too many outlets chasing too little business, this trend, if continued, is likely to accelerate the decline in numbers already taking place. Wholesaler casualties have also been a feature of the shakeout the industry is undergoing.

Over the past year, almost every week has seen a new licensing or joint venture agreement announced, as majors like Thorn EMI and CBS/Fox and independents like Embassy and VCL extend their international networks and introduce their product into new European markets. Moves into program origination are also continuing, with A&M one of the latest to set up a production arm.

Apart from music promos, which one or two companies have marketed in the form of video singles, few projects are likely to be targeted specifically for video: the medium nowa-

days is seen as only one part of a marketing mix that will soon include broadcast, theatrical, cable and satellite exploitation. The software is more important than the carrier, and the new challenge is to successfully juggle release dates and windows so as to maximize returns.

Some observers see the prospect of large-scale cable and satellite development in Europe, which will occur progressively from the mid-'80s on, as posing a question mark over the whole future of video. But several studies suggest that the future of cable and satellite themselves is by no

means clear-cut. One report found that in the U.K. only 6% of viewers would be prepared to pay more than \$8.50 a month for additional subscription services, and concluded: "The economics of cable are fragile, the risks speculative, the demand unproven and the effects uncertain."

However, the enthusiasm of governments, backers and would-be operators remains generally high. No fewer than 37 companies or consortia applied last month for a first batch of 12 U.K. cable franchises, with Thorn EMI and Virgin each holding shares in several. A cable authority is to be

set up, and by next year the new multi-channel networks should be in operation. Program suppliers are staking their claims: in the music area, Thorn EMI and Virgin (through the Cable Music consortium) again lead the way, along with MusicVision.

In West Germany, regarded as lukewarm to cable, a supervisory agency has been founded, and four pilot schemes begin next year. France, which has committed itself to fiber optic technology, has set a cable installation target of 1.5 million homes by 1986, while Holland is al-

ready 60% cabled.

Satellite technology, which will feed cable head-ends, is less talked about, although one company, the News International-owned SATV, is already broadcasting advertising-supported programs, including Cable Music's "Cable Countdown," to around 700,000 cable subscribers in Scandinavia, Switzerland and Malta.

Initially, SATV was using spare capacity on the old OTS test satellite, but it has now been allocated a channel on Europe's first operational communications satellite ECS-I.



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## \$3.5 Million 'Deco' Disco Designed For Miami Beach

By SARA LANE

MIAMI BEACH—For the first time in more than a decade, this city will have a new nightclub when Z, a 15,000 square foot discotheque/entertainment complex, opens in the Art Deco section in December.

More than \$3.5 million is being poured into an Art Deco building to convert it into one of the most sophisticated discotheques in the world, it's claimed by Stephen Pastore, Phil Smith and Jeffrey Rodman, partners in New York-based EFX Management Inc.

The building, constructed in 1938, originally housed a lavish supper club called the French Casino, which in the late '30s and '40s was one of the most popular spots in Miami Beach. Later, the building was turned into a movie and vaudeville house.

The Art Deco area, a square mile at the south end of Miami Beach, has been designated an official historical landmark district and appears to be on the verge of a major boom, with civic projects, housing, international marketplaces and financial investments on the drawing boards. Less than a month after the Z opening announcement, the Philadelphia-based firm of Cavanagh Communities Corp., with interests in Atlantic City, announced that it had purchased seven Art Deco hotels on Ocean Avenue.

According to Smith, Z will be "a showcase" that, "if it were located right next door to Studio 54, could hold its own."

Lighting and sound systems are estimated to cost approximately \$1.4 million, and many innovations are being created, according to the partners. Sound is being handled by Smith and Richard Long & Associates. In conjunction with See Factor, (Joe) Zamore & Associates has been named lighting designers.

"We're going to have multitudes of flying arrays overhead," Zamore reports. Some of the arrays will be located in individual truss sections and will move independently.

In a domed area in the ceiling, three horseshoes, designed to match the existing detail, will fly at varying heights and speeds. Scattered among the hanging horseshoes will be chandeliers that will telescope as they fly

out from the roof. Says Zamore, "It will be a moving ceiling."

Over the stage area (whose elevation has been dropped to main floor level) will be 30 line sets with various elements that go up and down. Motorized box booms will move across the stage. In addition, Zamore and See have designed a smoke system in the floor, with smoke rising from six different spots.

"The entire overall effect of the arrangement will be a motorized, mechanical, moving display of lights, shapes and forms," notes Zamore.



Photo by Chuck Pulin

**HERON SHOW**—Gil Scott-Heron plays the Bottom Line in New York.

## Midler Says She's Happy With 'No Frills' Approach

By PAUL GREIN

LOS ANGELES—Bette Midler had a surprise in store when she went into the studio to cut "No Frills," her first studio album in four years: She had a good time.

"I think the joy of being in front of a microphone is apparent on this record," she says. "The atmosphere was very light-hearted; I wasn't bored for a second."

As Midler is the first to point out, it was not ever thus. "Recording had always seemed so torturous. It had nothing to do with music, it had to do with overdubs and technology and splicing vocals. I sang some of the songs until my throat bled and they were still never good enough for the producer. It was just a bore, to tell you the truth.

"Most of the blame must be mine. I guess I was just depressed. I would go into the studio and hide for nine months making these records. It was just like I had died. But I learned a big lesson on this album: go in and get the best performance you can as quickly as you can and get out."

"No Frills" is the sixth studio album of what Midler freely calls a "checked" recording career. "I loved the first couple of albums," she says, but then I stopped selling records and I was unhappy with what was going on. But I think I've solved the problem."

"Most of the first album and a lot of the second were cut live, but then the lure of that board and all those buttons and faders got to me. I was

obsessed with making clean records—and I don't think I was the only one. A lot of artists would go in and spruce up the vocals and take out the breaths and essentially take the life and humanity out of it. I don't want to do that anymore."

"No Frills" was produced by Chuck Plotkin, best known for his work with Bruce Springsteen. The title is meant to refer to "a more direct approach to music, more spontaneous and less arranged," according to Midler.

Midler is a big fan of rock and includes among her current favorites Grace Jones, Laurie Anderson, Dave Edmunds, Marshall Crenshaw, Tim Finn, Peter Gabriel, Tony Berg and Jack Mack & the Heart Attack. Yet, except for the "The Rose" soundtrack, she's not often been thought of as a rock singer.

If anything, she's been tagged an MOR singer, in part because of her early remakes of old standards like "Boogie Woogie Bugle Boy" and "In The Mood." Midler isn't completely comfortable with that association.

"I have never been an MOR personality or singer," she says. "I don't think there was any category for me. I do love standards; it's a vast world of beautiful changes and wonderful sentiment. But when Willie Nelson cut 'Stardust' or Harry Nilsson put out 'A Little Touch Of Schmilsson In The Night,' both glorious albums of standards, nobody said they were MOR artists. Labels like that are more a demographic issue than a musical one."

Midler enjoys discussing her music. "Interviewers almost never ask me about my music," she says. "They want to talk about scandal or camp or clothes or how I wound up getting beat up in the movie business."

Midler concluded her latest concert tour Sept. 12 but will soon be back on the road doing a book tour for her children's book, "The Saga Of Baby Divine." At the same time, she'll do more promotion on her album.

"It's the first record I've had in a long time that I want to get out there and actively promote," she says. "I listen to it and I'm amused by it and I'm happy I made it, so I want to give it the best shot I possibly can."

## Philadelphia's Empire Rock Club Ready To Reopen

PHILADELPHIA—The Empire Rock Club in the Northeast sector of the city, shuttered for 18 months, reopens this week. Newly expanded, re-decorated and refitted with a new stage, sound system, lighting and video equipment, the club intends to host the best regional bands with a sprinkling of national talent, accord-

ing to entertainment director Larry Goldfarb.

The club, seating 350 persons, kicks off with a series of nine Friday night live radio concerts to be broadcast by local rock station WMMR-FM. Not only will the bands be broadcast live from the club each Friday night, but WMMR jock Michael

## Rock 'n' Rolling

### Ray Manzarek Opening New (And Old) Doors

By ROMAN KOZAK

What do renegade 13th century monks have to do with rock 'n' roll?

Not much, until now. What happened was that, in the 13th century, there were some monks who wrote secular poetry, which was lost and then discovered in a monastery in Bavaria in 1803. In 1935 the German composer Carl Orff set these poems to music. Then, this year, Ray Manzarek, former Doors keyboardist and current producer of X, teamed up with composer/producer Phillip Glass for a modern version of these works, titled "Carmina Burana," which is being released as an LP by A&M.

"The first time I heard 'Carmina Burana' I was maybe a senior in high school, and I've always loved it, the power of it, and all these people singing in a Gregorian kind of modal thing with the sense of the throbbing rhythm. It's always been sitting there at the back of my mind as one of my favorite choral pieces," recalls Manzarek.

"About three years ago I bought a recording of it by the Cleveland Symphony, and one song, called the 'The Dance,' I could never figure it out. It starts simply and then the rhythm turns around, and I could never figure out what was exactly going on there. So I went and bought the sheet music, the piano accompaniment for the whole piece. I turned to 'The Dance' and could see that it has a bar of four, it has a bar of three and another bar of four, and then two bars of three. No wonder I couldn't just tap my foot along!

"Then I started looking at the rest of it, the whole score, and I fell in love with the music all over again, but this time performing it instead of just listening to it. And I thought, this is a real trip. This is like the Doors' music, like Ray Manzarek's music. This is my kind of stuff. D minor, chung chung chung. I could just hear the drummer. What a strong beat to it.

"But wait a minute. A drummer, a bass player, a guitar player. Orchestral part handled by synthesizer. Put the chorus on top of it. I had that all in front of me. This could be like a whole thing. I sat at the piano with the music, looking out at the backyard in L.A., and said that's what I'm going to do. I will do the whole damned thing here," he says.

Manzarek says he then made a three-song demo which he shopped around, getting about as much response as Gregorian chant music could be expected to get from most record companies. But via a&r person Nancy Jeffries at RCA, the tape came to the attention of Phillip Glass and Kurt Munkacsi, Glass' co-producer and Jeffries' husband.

"So Phillip was out in L.A. last September, when I first got together

with him, and he came over to the house with Kurt and Nancy and we sat around and talked about music, God, man, life and death, vibrations, power, Carl Orff and 'Carmina Burana,' and they said they wanted to produce it. And I said, perfect. Somebody with that knowledge and expertise was perfect as producer, because after producing X I did not want to produce this. I wanted to be the artist this time around," he says.

The whole project took about eight months to record with A&M eventually picking it up and allowing complete artistic freedom on the project, says Manzarek, who adds that the album is geared to FM radio. "After a cut by Kajagoogoo, you can dance to it. And there will be a video for MTV with a Halloween premiere. This is a regular record for regular rockers. It's also for heavy metal people, the Conan crowd."

Future plans include making the whole thing into a video opera, adds Manzarek.

★ ★ ★

And what of the Doors? That well has not yet run dry either, because there is going to be a new Doors album soon, consisting of live cuts never before released. And there is a new book, "The Doors, The Illustrated History," by Danny Sugerman, Manzarek's manager and principal keeper of the Doors' flame.

Manzarek says the new LP, "Alive, She Cried," will contain new versions of "Light My Fire," "Gloria," "Little Red Rooster," "Texas Radio," "Love Me Two Times" and a couple of other things, given "the state-of-the-art fidelity crank."

He says the tapes had been lost for seven or eight years and only turned up last year, when the surviving members of the band and its producer, Paul Rothchild, reviewed them and picked the best for release.

"It's not the definitive Doors concert; it's just the Doors having a good time. It's Jim Morrison alive and relaxed and having fun. The mystical Doors experience doesn't happen on this record. It's a fun record, and we thought, what the hell, let's put it out," he says.

The LP is due in a few weeks. Already out is the book, a \$14.95 large format paperback containing pictures and articles about the Doors compiled through the years by Sugerman.

"One of the things I did when I worked for the Doors and answered their mail was that I kept a scrapbook and I had the articles in a chronological order. One of the ways I shared the memory of the Doors with friends was to open up the scrapbook and bring out my file cabinet of pictures," says Sugerman.

"After 'No One Here Gets Out Alive' (which Sugerman contributed to) we had even more articles and pictures. Before I even started working with (author) Jerry (Hopkins), I hoped to put together my story of the Doors as a rock critic and writer. But after 'No One Here Gets Out Alive' there was not really a whole lot for me to say as a writer.

"But after looking at the scrapbook and not being totally satisfied with 'No One Here,' the realization came to me that combining the press clippings with the pictures would tell the Doors story in the fairest, most objective way," he says.

## Act-ivities

Filly's in Philadelphia is going to be devoting its Wednesday nights to "rap, breaker, hip-hop and street dancing," hosted by Lady B. The club will hold a series of contests with the best of Philly going up against the best of New York, as picked by similar contests held at the Ritz.

CBGB's Hilly Kristal celebrated his 52nd birthday with a party at his club Sunday (25). Among those who played were the Drongos, Lenny Kaye, the Del Lords, the Rudies and Costa Rocka. Among those in the audience were members of the Bush Tetas, the Sic F\*\*ks, the Richard Hell Band, Soviet Sex, Cool It Reba, Hoy Boy & the Doys and Phillip Darrow.

Denver promoter Barry Fey is branching out and putting together an "All Time All Star Baseball Game" in Denver. Some of the all-time greats in the game are expected to take part in the event at Mile-High Stadium.

Randy Brecker, trumpeter half of the Brecker Brothers, has formed a new band, the Brecker/Elias Group,

with his wife, pianist Elaine Elias.

The Gang Of Four has added drummer Steve Goulding and background vocalists Paula West and Alison Williams in time for a U.S. tour this month. . . . Singer Kevin Cronin of REO Speedwagon broke his thumb playing basketball. . . . King Sunny Ade will do two songs and have a small part in Robert Altman's upcoming film, "O.C. And Stiggs."

Signings: Simon Townshend to 21/Polydor/PolyGram Records. Debut LP was produced by brother Pete. . . . "Hee Haw" star Buck Trent to Ace Productions.



# Talent In Action

## LINDA RONSTADT WITH THE NELSON RIDDLE ORCHESTRA

Radio City Music Hall, New York  
Tickets: \$35, \$30, \$22.50

Before Ronstadt sang a note, this concert was shrouded in mystery. What kind of crowd would pay up to \$35 to hear her perform, with the Nelson Riddle Orchestra, classic torch songs from the '40s and '50s? What would be the crowd's reaction to the concept of the concert, which, in the staging as well as the music, was a complete throwback to the era of big band singers? Above all, how would Ronstadt handle territory defined by Frank Sinatra, Billie Holiday and Ella Fitzgerald?

On Sept. 24, the first of two nights, the show was nearly sold out, but the makeup of the audience was itself confusing. Although there were several older couples in pseudo-formal attire, they were outnumbered by the sweaters-and-jeans crowd. It looked like an audience from one of Ronstadt's pop/rock shows. When she appeared, unannounced, off to the side of the stage, dressed in a strapless, sequined dress, and softly, nervously sang the first few notes of "I've Got A Crush On You," the entire show seemed to hang in the balance.

Then Nelson Riddle and his Orchestra ascended from below stage level on a moving platform, took their place in back of Ronstadt, and in a few dramatic moments opened up their full accompaniment. From that point on, Ronstadt had the crowd in her grasp. Though the enthusiasm endured, the music, most of which came from Ronstadt's latest album, "What's New?," was strictly hit-and-miss. She performed some songs, "Crush" and "Someone To Watch Over Me," with much warmth, charisma and subtlety—her study of the masters had clearly developed a new depth in her phrasing. Other songs, like "Guess I'll Hang My Tears Out To Dry" and "Falling In Love Again," were technically precise but emotionally flat. Too many times, she seemed to be merely reaching for notes, and other times she pounced on the lyrics as if she were singing "You're No Good."

Ronstadt's anxiety was apparent. Early in the show she introduced one song and sang another. A few bars into "Keeping Out Of Mischief," she started over, thinking she had the wrong lyrics, and then discovered she had been singing the right words all along.

A few staging snafus didn't help either. During an Andrews Sisters-like segment with a vocal quartet, Ronstadt's microphone went dead; at one point, a large crescent moon appeared to lift Ronstadt into the air for "Falling In Love Again," except she hadn't finished her story about why she wanted a moon and her efforts to obtain one ("It was supposed to wait for me to call it," she said).

But for the most part, the lighting and set changes lived up to the grand tradition of Radio City; it was clearly not just a concert, it was a complete show. The orchestra played like the consummate professionals they are, and the drumming of rock/fusion recruit John Guerin gave the music some surprising punch.

Ronstadt relaxed as the show progressed, and her gamble seemed to have paid off, as she won over both factions of the crowd—those who knew the songs and those who were listening to them for the first time. The songs themselves proved to be as durable as ever, and the inclusion of Henley and Frey's "Desperado" at the end showed that there are

modern songs comparable to the old evergreens.

But in her choice of staging and accompaniment, Ronstadt seemed more interested in putting on a nostalgic tribute rather than a contemporary rendering of some timeless material. This is something she has wisely avoided in her remakes of rock classics (imagine her singing "Blue Bayou" in '50s garb with Roy Orbison's original band). Because she attempted to recreate the past in such thorough detail, the show, and indeed this entire phase of her career, offers only fleeting intrigue.

ROB HOERBURGER

## DIANA ROSS

Universal Amphitheatre  
Universal City, Calif.  
Tickets: \$25, \$20

It's ironic that Diana Ross chooses to project a cool, haughty image in her album covers and publicity shots, because she's probably the most relaxed and approachable concert performer in the business. It's hard to imagine such rival superstars as Barbra Streisand and Dionne Warwick as completely comfortable with their audiences. When security guards flanking Ross at one point tried to stop fans from coming near her, Ross admonished: "You guys just relax, OK?"

Ross' opening night set Sept. 21 featured several new additions, including the ballad "We Are A Family" from "Dreamgirls." ("I didn't go to see the show, but I like this song," Ross explained in introducing it.) Ross also included highly credible versions of Michael Sembello's "Maniac" and Michael Jackson's "Beat It," as well as Stevie Wonder's "Ribbon In The Sky."

Ross performed a mini-medley of Supremes hits with the full respect they deserve, something she has not always done in the past. And she offered a separate, full-length version of the Supremes' best song (and one of the best songs of the rock era), "You Can't Hurry Love." (In introducing that song, Ross made special note of the "Motown sound in the bass," which appeared to be an inside tribute to bassist James Jamerson, who died recently.)

Unfortunately, the looseness and spontaneity that made the show so appealing also undercut it toward the end. Ross has a tendency toward excess and clutter. She introduced the crass, one-dimensional "Muscles" by saying "This is my novelty tune of the evening," but a few moments later included an even more inane novelty tune, "Work That Body." There is absolutely no need for either piece. Likewise, it was hard to justify Ross' repeat performance of "Mirror, Mirror" (once during the show and once after the last prepared encore) when she left out such key hits as "Gettin' Ready For Love" and "It's My Turn."

PAUL GREIN

## FOURTH ANNUAL LONG BEACH BLUES FESTIVAL

Long Beach State Univ.  
Tickets: \$10-\$12.50

With the recent passing of such standouts as Roosevelt Sykes and Muddy Waters, KLON-FM air personality Bernie Pearl booked a pasel of traditionalists at this year's eight-hour alfresco event Sept. 18. The entire program was aired simultaneously by more than 100 Public Radio stations for a \$40 fee. It was unfortunate

a professional tv crew didn't record it for posterity.

A sound system that carried better to a swath of the audience, immediately dead center and deep, lost much of the backup and soloists on either side and far from the stage.

But the spirit was ever there, even if the hereditary blues sound has been tainted badly by disco. Opening act Johnny Copeland sang well and played good full-chord and single-string blues guitar. His offerings are disco/blues; his five sidemen are more into a modern idiom.

The day started to jell when Lee King's Bay Area blues combo was joined by Freddie Roulette, a stellar steel guitarist from Evanston, Ill., who plays this instrument unlike Jerry Wiggins or Jerry Byrd ever thought it could sound. He is to blues steel what Charlie Christian was to amplified jazz guitar and should be recorded alone or with a group like the Rolling Stones. Roulette's unique backgrounding and solos would rejuvenate them. He must be seen and heard to be believed.

Dapper in a brown summer suit and white turban, Sonny Rhodes kept the spirit moving with some great alto sax, followed by Jimmy McCracklin, all in white, doing his piano and vocal standards, together with a very bluesy new version of Avery Parrish's classic "After Hours."

Koko Taylor moved it all into high gear immediately and maintained it through a dazzling set. Her two-guitar, electric bass and drum Blues Machine backup fared best with audio pickup. Alligator Records' founder/president Bruce Iglauer was onstage helping produce the best hour of the eventful day. La Taylor, who wore a striking, fringed white pants suit, is a blueshouter and caused thousands to rise to the occasion. She knows her audience, and her use of highs and lows in showmanship should have her peers studying her technique.

Clifton Chenier paled in comparison. You could not hear the very important washboard rhythm sound nor the concertina/accordion chording that distinguishes his inimitable Cajun style. Like most of the headliners, Chenier failed to plug his label affiliations. They all, except for Koko, spoke too rapidly. Blues labels have a rough time getting distribution. If artists announce what labels various performances are on, more retail locations would stock these albums if they got resultant calls from festival customers.

The unsung producer of most Chess/Checker blues sessions, Willie Dixon, sparked only late in his set when he brought out his upright bass and bolstered his band as he did countless times for the likes of Waters, Howling Wolf and others. Again, the pickup on his lead bass was impotent. Peculiarly, his Carrie Bell was the only harmonica player present the entire day, and did some very unusual and thrilling solos. Dixon omitted some of his most famous compositions, which would have strengthened his portion of the day.

Visually, Albert King's combo most influenced the crowd. A symphony of black and white outfits, the hornmen did the Motown terpsichore, and vibrant drummer Michael Lorenz really pushed the band. Crowd's strongest reaction was to his "I Fell In Love With A Woman Standing In The Food Stamp Line," a pertinent title if there ever was one. King's rapping elicited a huge response.

Bobby Blue Bland, Mel Jackson and the Bland band, largest of the day with four horns, suffered most from the vertically-directed PA. Ever since the day of the "King Bees," Bland has had the greatest bottom sound, most of which was lost here. Bland and the boisterous bottom go well together, and it was a pity it could not be picked up.

The turnout, well over 6,000, brought the festival into the black for the third straight year. All concessions sold out, including Michelob brew, which provided \$10,000 in advertising.  
JOHN SIPPEL

## JOHN CALE

McCabe's, Los Angeles  
Tickets: \$8.50

John Cale may have abandoned his combat dress and fighter pilot persona, but he is still at war. Like an ambassador without portfolio to the world, he sings his intense commentaries on human intractability. Sings, shouts, screams, seizes up in apoplectic fits and enralls the rabid fans who have followed him since the days of the Velvet Underground.

(Continued on page 58)

# Boxscore

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

## Among the top grosses reported through Sept. 27

- **JOURNEY, ERIC MARTIN BAND—\$551,893, 42,654, \$13.50**, John Bauer Concerts/Ken Rosene, NBC Arena, Honolulu, Hawaii, five sellouts, house gross and attendance records, Sept. 1-4,6.
- **KENNY ROGERS, LONNIE SHORE—\$290,127, 19,167 (21,952 capacity)**, \$18, \$15 & \$12, C.K. Spurlock, York (Pa.) Country Fair, York, two shows, house gross record, Sept. 11.
- **Z Z TOP, JOHN BONGIOVI—\$229,079, 18,116, \$13.50 & \$11.50**, John Scher Presents (Monarch), Madison Square Gardens, New York, sellout, Sept. 24.
- **STYX—\$219,572, 17,361 (20,977)**, \$13.50, & \$11.50, Monarch, Brendon Byrne Meadowlands Arena, E. Rutherford, N.J., Sept. 18.
- **LIONEL RICHIE, POINTER SISTERS—\$214,767, 14,338 (15,924)**, \$15 & \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, Sept. 24.
- **ROBERT PLANT—\$212,228, 14,824 (18,622)**, \$13.75 & \$12.65, Feyline Presents, McNichols Sports Arena, Denver, Sept. 24.
- **STEVIE NICKS, JOE WALSH—\$209,989, 15,977 (18,622)**, \$13.75, \$12.65 & \$11.55, Feyline Presents, McNichols Sports Arena, Denver, Sept. 21.
- **ROBERT PLANT—\$207,981, 15,811 (16,300)**, \$13.50, Pace Concerts, Reunion Arena, Dallas, Sept. 22.
- **SUPERTRAMP—\$180,364, 13,832 (15,000)**, \$13.75 & \$11.75, Pace Concerts, Summit, Houston, Sept. 17.
- **STYX—\$178,273, 13,357 (18,669)**, \$13.50 & \$10.50, Electric Factory Concerts, Spectrum, Philadelphia, Sept. 25.
- **KENNY ROGERS, DOTTIE WEST—\$173,826, 18,028 (20,000)**, \$11, \$9 & \$7, in-house, Nebraska State Fair, Lincoln, two shows, Sept. 5.
- **STYX—\$165,760, 12,684 (13,700)**, \$13.50 & \$11.50, Cross Country Concerts, Hartford (Conn.) Civic Center, Sept. 26.
- **ROBERT PLANT—\$163,870, 12,126 (12,604)**, \$13.75 & \$12.75, Pace Concerts, Summit, Houston, Sept. 20.
- **SUPERTRAMP—\$158,024, 13,220, \$12.50 & \$11.50**, Contemporary Prods., Checkerdome, St. Louis, sellout, Sept. 14.
- **Z Z TOP, JOAN JETT & THE BLACKHEARTS—\$149,096, 12,618, \$12.50 & \$11.50**, Frank J. Russo, Centrum, Worcester, Mass., sellout, Sept. 25.
- **KENNY ROGERS, HELEN REDDY, LONNIE SHORE—\$132,209, 7,949, \$15.50**, C.K. Spurlock, Five Season Center, Cedar Rapids, Iowa, sellout, house gross record, Sept. 10.
- **ROBERT PLANT—\$125,603, 10,620, (11,999)**, \$12.50 & \$10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Sept. 16.
- **MEN AT WORK, MENTAL AS ANYTHING—\$120,537, 9,643, \$13.25**, Fantasma Prods., Lakeland (Fla.) Civic Center, sellout, Sept. 17.
- **KENNY ROGERS, LACY J. DALTON, LONNIE SHORE—\$118,320, 7,888, \$15**, C.K. Spurlock, Bismarck Civic Center, N.D., sellout, Sept. 4.
- **WILLIE NELSON & FAMILY—\$114,669, 8,571 (9,000)**, \$13.50, Pace Concerts, Roberts Stadium, Evansville, Ind., Sept. 17.
- **LOVERBOY, ZEBRA—\$113,804, 9,896, \$11.50**, Mid-South Concerts, Knoxville (Tenn.) Civic Coliseum, sellout Sept. 26.
- **KENNY ROGERS, HELEN REDDY, LONNIE SHORE—\$112,475, 7,549, \$15.50 & \$12.50**, C.K. Spurlock, Wings Stadium, Kalamazoo, Mich., sellout, Sept. 9.
- **MEN AT WORK, MENTAL AS ANYTHING—\$11,442, 9,500, \$12, \$11, & \$10**, ASNMSU, Pan American Center, Los Cruces, N.M., sellout, Sept. 23.
- **KENNY ROGERS, SHELLY WEST & DAVID FRIZZELL, LONNIE SHORE—\$11,195, 7,709, \$15 & \$12.50**, C.K. Spurlock, Saginaw, Mich., sellout, Sept. 8.
- **ROBERT PLANT—\$108,034, 8,294 (12,102)**, \$13.50 & \$11.50, in-house, Frank Erwin Center (Univ. of Texas), Austin, Sept. 21.
- **BARBARA MANDRELL—\$103,400, 766, \$135**, Bowe Prods., Double Tree Resort, Tucson, Ariz., sellout, Sept. 23.
- **MEN AT WORK, MENTAL AS ANYTHING—\$102,256, 8,289, (12,604)**, \$12.75 & \$10.76, Pace Concerts, Summit, Houston, Sept. 13.
- **STEVIE NICKS, JOE WALSH—\$101,167, 8,487 (9,989)**, \$12.50 & \$10.50, Feyline Presents, Casper (Wyo.) Events Center, Sept. 20.
- **Z Z TOP, DUKE JUPITER—\$87,832, 8,365, \$10.50**, John Scher Presents (Monarch), Civic Center, Glens Falls, N.Y., sellout, Sept. 21.
- **ELMO & PATSY—\$80,285, 24,290 (30,000)**, \$3.75 & \$1.75, General Expositions, Anaheim (Calif.) Convention Center, six shows, Sept. 23-25.
- **QUIET RIOT, AXE, QUEENSRYCHE—\$40,820, 4,082, \$10**, Contemporary Pres., Lloyd Nobel Center, Norman, Okla., sellout, Sept. 24.
- **IMPERIALS, ROSE & MIKE WARNKE, MYLON LEFEVRE, MICHELE PILLAR—\$39,835, 5,861 (7,500)**, \$8 & \$7, Imperials, Met Center, Minneapolis, Minn., Sept. 23.
- **QUIET RIOT, AXE, QUEENSRYCHE—\$38,744, 4,131, \$9.50 & \$8.50**, Stardate Concerts/Innervision, Lubbock (Texas) Coliseum, sellout, Sept. 23.
- **LITTLE RIVER BAND, DAN BRADLEY—\$35,181, 2,668, \$13.50**, Contemporary Pres., Civic Center, Des Moines, Iowa, sellout, Sept. 22.
- **QUIET RIOT, AXE, QUEENSRYCHE—\$31,771, 3,397 (3,500)**, \$9.50 & \$8.50, Stardate Concerts/Innervisions, Ector County Coliseum, Odessa, Texas, Sept. 22.
- **STEPHEN STILLS, JOHNNY LONG—\$29,617, 2,861, \$11 & \$10**, Feyline Presents, Rainbow Music Hall, Denver, two sellouts, Sept. 23.
- **QUIET RIOT, AXE—\$24,076, 3,143 (3,350)**, \$9 & \$8, Contemporary Pres./New West Concerts, Memorial Hall, Kansas City, Kansas, Sept. 14.
- **ALVIN LEE—\$7,826, (1,100)**, \$8.75, Di-Cesare Engler Prods., Stanley Theater, Pittsburgh, Sept. 22.
- **SHOOTING STAR—\$6,615, 1,450, \$5 & \$4**, Feyline Presents, Rainbow Music Hall, Denver, sellout, Sept. 19.

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# Talent & Venues

## Journeycraft Gets Rockers Where They Have To Go

By ROMAN KOZAK

NEW YORK—Some rock stars can't stand certain colors in their rooms. Some won't stay in any room higher than the fifth floor. Some have peculiar culinary desires. And then again, some hotels don't particularly want musicians among their clientele.

But tours go on, and shows get booked, and even pop stars have to sleep somewhere. Making sure that artists get to where they're supposed to go, and have someplace suitable to stay once they get there, is the job of the travel agency, says Lauren Goldman, head of the music touring division of Journeycraft, a multi-service travel agency based here.

With a staff of four, Goldman handles both large and small tours, "everybody from the Psychedelic Furs to the Rolling Stones." Other major recent clients have included the Who, David Bowie, Robert Plant and the Police.

"I have to handle every aspect of their tour," she says, "whether it's by car or private plane or a limousine or a shuttle ticket to Boston. It encompasses rooming lists, preregistration, and for some clients itinerary typing every day. For some there is more work than for others."

Goldman says she is hired by either the road managers or the accounting firms of the acts she will represent. Some give a month's notice that they are ready to go out on the road, and some only a week. "I would like to have a month, but there

are no rules, and you have to be prepared," she says.

"My first question to a client is, what's your budget, what's the rooming list, and who's going to pay the bills, which I put in third order only to be polite. That's a very important question. If the answer isn't satisfactory to me, I will not take the account.

"The travel agent is usually the first person to get beat, and I've been burned by small and some big acts.

But after being in the business since 1976, I know most of the accounting firms, and if I don't have a personal relationship with someone down the line I will not do it. I will say, 'give me an American Express card,' or I will insist on money upfront and I will work off that," she explains.

She says she will work with acts on setting up tour budgets, which are very important in terms of knowing what can be afforded and what can be asked for from a record company in tour support. Tours can be very extravagant or they can be very budget-minded, and Goldman says that sometimes she has taken a loss arranging rock-bottom budget tours for acts she feels have the potential of coming back with bigger ones.

"Time is money, and this is a service business," she says. "In the travel business you are expected to do a lot for free. We make an 8% commission on an airline ticket, so relative to the cash outlay that is a very small piece of action. We get 10% from a hotel room, but not from the incidentals, so if you have 10 rooms for \$70,

it is not that much.

"So the profit margin is not that big when you have to spend time doing the day-by-day itinerary. These guys want me to have on the list the promoter, the capacity of the venue, and what time the doors open. Big bands with big budgets have production offices that do that for them. A Rolling Stones, Who or Genesis have people in their staff for that. Smaller bands don't have it. They may come in from London and have no office, so the travel agency is the likely one doing them the favor of doing the itinerary. But I am beginning to re-evaluate that and starting to charge for it."

The needs of the crews also need to be attended to, whether it is the arranging of a charter for the tour bus, or just arranging for the hotels. "Crews are harder to do than the stars," says Goldman. "They have to be in hotels next to the venue, in hotels like a Holiday Inn where they don't really care if they are in there or not. There is no glamour in having a crew coming into a hotel, and you have to do so much more work for them.

"The crew comes in at 8 a.m., having driven all night, and all they want is four hours' sleep before going off again. Often the hotel people can't relate to that. There is no glamour, as when Robert Plant would come in."

"I think stars are easier, too, at least for me, because I don't resent their idiosyncrasies," she continues. "If such and such a star can't stand yellow curtains, and freaks out if he walks into a room and sees them, I

don't evaluate that or judge that. I just make sure there is nothing yellow in the guy's room. That's my job. If he is paying \$500 a night and doesn't want yellow, then he shouldn't have yellow. But a lot of people can't relate to that, or resent it, and they screw it up.

"And then there are rooming list A and rooming list B, and whoever is on B can't be on the same floor as A, and there are a lot of politics there. You have to make sure of it all, and it's hard, because you always have to pass the job on, whether it's to an airline or a hotel. And if you are on the phone with them, and somebody else screws up, it's still your responsibility."

With computerized ticketing, it's not too hard to make last-minute flight changes, but with hotels it does become a matter of personal contacts and trust developed through the

years, she says. It also means having a good working relationship with the road manager in case something does go wrong.

Goldman says she has lists of hotels in each city rated according to their costs, their proximity to various area venues, and their ability and desire to deal with music acts. And the lists change. For instance, she says, the Sunset Marquis, long a prime hotel for rock groups going to Los Angeles, no longer wants that business. There has been a change of ownership.

"Most hotels don't want rock groups for the same old reasons, which are very prejudiced," she says. "I personally don't take on any group who is basically rowdy. I can't afford to. Now and again you have an incident, or whatever, but very few bands now want to have the reputation of throwing tvs out the windows.

## Talent In Action

• Continued from page 57

It was a solo acoustic gig at McCabe's on July 31, with two SRO shows that saw people sitting on the floor and hanging from the rafters. Cale's performance took a while to gather momentum, with the first few numbers accompanied by some very basic guitar and delivered in a voice that is the exception to the rule about singing Welshmen.

But when Cale, dressed in an open-neck white shirt and wearing sunglasses, moved over to the baby grand, the room caught fire. This is, after all, a superb classical musician who can play piano with such effortless perfec-

tion it makes one gasp. "A Child's Christmas In Wales" and "Sleeping In The Middy Sun" brought swells of applause that cut off as soon as Cale touched the keys for his next number. When he gave the simple introduction "I didn't write this; a friend of mine wrote it" to "Waiting for My Man," the audience was stunned. Try to find a John Cale fanatic who is not also a Lou Reed freak. Cale gave a marvelous rendition of the song, too, starting it out with herky-jerky piano (picture Randy Newman on acid) and moving to a swirling dissonant rush after the junkie finally meets his man.

ETHLIE ANN VARE



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# Billboard Dance/Disco Top 80

Survey For Week Ending 10/8/83

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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	1	7	<b>HOLIDAY/LUCKY STAR</b> —Madonna—Sire (LP Cuts) 23867	39	43	4	<b>AM I GONNA BE THE ONE</b> —Colors—First Take (12 Inch) STR 515
			<b>WEEKS AT #1</b> 3	40	57	3	<b>IN A BIG COUNTRY</b> —Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
2	2	15	<b>SPEAKING IN TONGUES</b> —Talking Heads—Sire (LP-all cuts) SR1-23883	41	55	3	<b>NIGHTLINE</b> —Randy Crawford—Warner Bros. (12 Inch) 20138-0A
3	5	8	<b>MAJOR TOM (Coming Home)</b> —Peter Shilling—Elektra (12 Inch) 0-66995	42	32	13	<b>I DON'T WANT TO TALK ABOUT IT</b> —Pamela Stanley—Komander (12 Inch)
4	6	7	<b>THE MAN WITH THE FOUR WAY HIPS</b> —Tom Tom Club—Sire (LP Cuts) 23916	43	45	5	<b>ONE DAY</b> —APB—Import (12 Inch)
5	3	12	<b>JUST BE GOOD TO ME</b> —The S.O.S. Band—Tabu (12 Inch) 429-03956	44	21	17	<b>STATE FARM/NOBODY'S DIARY</b> —Yaz—Sire/Warner (12 Inch) 20121
6	7	9	<b>AIN'T NOBODY</b> —Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	45	71	3	<b>MANDOLAY</b> —Art Attack—B.M.O./Columbia (12 Inch) 4W904017
7	18	6	<b>PILOT ERROR</b> —Stephanie Mills—Casablanca (12 Inch) 8141681	46	64	1	<b>ONE THING LEADS TO ANOTHER</b> —The Fixx—MCA (7 Inch) 42264 (12 Inch*)
8	8	10	<b>SEARCHIN' (I'VE GOTTA FIND A MAN)</b> —Hazel Dean—TSR (12 Inch)	47	30	6	<b>WHAT I GOT IS WHAT YOU NEED</b> —Unique—Prelude (12 Inch) D663
9	4	13	<b>ROCKIT</b> —Herbie Hancock—Columbia (12 Inch) 44-3978	48	70	2	<b>LOVE IS A STRANGER</b> —Eurythmics—RCA (12 Inch) PW 13629
10	15	6	<b>CONFUSION</b> —New Order—Streetwise (12 Inch) SWRL 2213	49	36	7	<b>DANCE SISTER</b> —New York Citi Peech Boys—Island (12 Inch) 0-76993
11	11	7	<b>PUT OUR HEADS TOGETHER</b> —The O'Jays—P.I.R. (12 Inch) 42904073	50	40	5	<b>JUST IN TIME</b> —Raw Silk—West End (12 Inch) 22159
12	12	7	<b>SLANG TEACHER/CHICKEN OUTLAW</b> —Wide Boy Awake—RCA (12 Inch) PD 13503	51	61	1	<b>HOLD IT</b> —Tin Tin—Sire (12 Inch) 20142
13	13	11	<b>I WANTED TO TELL HER</b> —Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	52	42	5	<b>SHINE ON ME</b> —One Way—MCA (LP Cut) MCA 5428
14	14	7	<b>BODY WORK</b> —Hot Streak—Easy Street (12 Inch) 7503	53	68	2	<b>DEEPER IN LOVE</b> —Tavares—RCA (12 Inch) PD 13612
15	23	4	<b>MAKING MUSIC</b> —Gary's Gang—Radar (12 Inch) RDR 12005	54	73	3	<b>STRANGERS IN THE NIGHT</b> —Peter Bauman—Portrait (12 Inch) 4R904029
16	16	7	<b>ALL OVER YOUR FACE</b> —Ronnie Dyson—Cotillion (12 Inch) 0-96989	55	69	2	<b>EVERYDAY PEOPLE</b> —Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
17	10	8	<b>ADDICTED TO THE NIGHT/CHOIR PRACTICE</b> —Lipps Inc.—Casablanca (LP Cuts) 8110221	56	50	10	<b>EVERY BREATHE YOU TAKE</b> —Otis Liggett—Emergency (12 Inch) EMDS 6538
18	20	6	<b>TAKE A CHANCE ON ME</b> —Waterfront Home—Bobcat (12 Inch) AS 1722	57	47	7	<b>FAR FROM OVER</b> —Frank Stallone—RSO (12 Inch) 8153431
19	25	5	<b>FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION</b> —Claudia Barry—Personal/Top Flight) 59801	58	56	6	<b>CHEAP THRILLS</b> —Planet Patrol—Tommy Boy (12 Inch) TB 835
20	22	4	<b>IT'S ALRIGHT</b> —NV—Sire (12 Inch) 20133	59	37	13	<b>STAND BACK</b> —Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)
21	9	9	<b>BUILD ME A BRIDGE</b> —Adele Bertei—Geffen (12 Inch) 0-20128	60	NEW ENTRY		<b>INTO THE NIGHT</b> —Carol Hahn—Nickel (12 Inch) NKL 1221
22	35	2	<b>LET THE MUSIC PLAY</b> —Shannon—Emergency (12 Inch) EMDS 6540	61	NEW ENTRY		<b>ANGEL EYES</b> —Lime—Prism (12 Inch Remix) PDS 475
23	17	10	<b>COLD BLOODED</b> —Rick James—Gordy (12 Inch) 4511 MG	62	53	13	<b>GET IT RIGHT</b> —Aretha Franklin—Arista (12 Inch) Ad 19043
24	27	3	<b>TELL ME LOVE</b> —Michael Wycoff—RCA (12 Inch) PD 13586	63	NEW ENTRY		<b>YOU GOTTA BELIEVE</b> —Love Bug Starski—Fever (12 Inch) TFR 003
25	41	3	<b>ALL SHOOK UP</b> —Orbit—Quality (12 Inch) QUS 047	64	NEW ENTRY		<b>CRUSHED BY THE WHEELS OF INDUSTRY</b> —Heaven 17—Arista (12 Inch) AD 19074
26	29	4	<b>THE BOYS COME TO TOWN</b> —Earlene Bentley—Megatone (12 Inch) MT 115	65	44	8	<b>LIES</b> —Ben Steele and His Bare Hands—Vanity (12 Inch) VAN 3031
27	46	3	<b>LOVE TEMPO</b> —Quando Quango—Factory (12 Inch) OSNY 5	66	NEW ENTRY		<b>SWEAR</b> —Tim Scott—Sire (7 Inch) 029554
28	19	13	<b>OUT IN THE NIGHT</b> —Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	67	NEW ENTRY		<b>SHOW ME THE WAY</b> —Skiyy—Salsoul (12 Inch) SG 408
29	49	3	<b>I'M NOT YOUR STEPPING STONE</b> —Modern Rocketry—Megatone (12 Inch) MT 110	68	NEW ENTRY		<b>HARMONY/I GOT IT</b> —Jayne Edwards—Profile (12 Inch) 7027
30	33	6	<b>GET OFF MY CASE</b> —The Comateens—Mercury (12 Inch) 8140791	69	NEW ENTRY		<b>BET'CHA GONNA NEED MY LOVIN'</b> —Latoya Jackson—Larc (12 Inch)
31	31	6	<b>FIRST, LAST FOR EVERYTHING</b> —Endgames—Flip (12 Inch) FL801	70	72	3	<b>GIMME GIMME GOOD LOVIN'</b> —Roxy Perry—Personal (12 Inch) PR49802
32	38	6	<b>PROMISES, PROMISES</b> —Naked Eyes—EMI-America (12 Inch*)(7 Inch -B-8170)	71	52	18	<b>SO MANY MEN, SO LITTLE TIME</b> —Miguel Brown—TSR (12 Inch) TSR 828
33	26	6	<b>SWEETSTAKES</b> —Nursery School—Epic (12 Inch) 49-04023	72	54	9	<b>DOUBLE DUTCH</b> —Malcolm McLaren—Island (12 Inch) 96999
34	24	11	<b>BAND OF GOLD</b> —Sylvester—Megatone (12 Inch) MT 114	73	62	12	<b>DEAD GIVEAWAY</b> —Shalamar—Solar (12 Inch) 0-66999
35	51	3	<b>HUMAN TOUCH</b> —Rick Springfield—RCA (12 Inch) PD 13617	74	66	5	<b>HOT SUMMER NIGHTS</b> —Love Club—West End (12 Inch) 22158
36	48	3	<b>CRISIS</b> —Rhetta Hughes—Aria (12 Inch) AR 1210	75	58	9	<b>HIGH NOON</b> —Two Sisters—Sugarscoop (12 Inch) SS 424
37	39	5	<b>ROCK THE BEAT</b> —Chill Town—A&M (12 Inch) SP-012071	76	74	7	<b>GET WET</b> —C. Bank—Next Plateau (12 Inch) I.O.U.—Freeze—Streetwise (12 Inch) SWR2210
38	28	9	<b>BAD BOYS</b> —Wham U.K.—Columbia (12 Inch) 44-03933	77	77	17	<b>SWEET DREAMS</b> —Eurythmics—RCA (12 Inch) PD 13502
				78	59	16	<b>GUILTY/ANGEL EYES/ON THE GRID</b> —Lime—Prism (12 Inch) 1020
				79	34	11	<b>I'LL TUMBLE 4 YA</b> —Culture Club—Epic (12 Inch) 49-03913
				80	67	14	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

## Dance Trax

By BRIAN CHIN

Singles: After an 18-month hiatus spent reworking a shelved album, Chaz Jankel finally has a new single, "Without You" (A&M promo 12-inch). Its clean, tough sound won't disappoint fans of "Glad To Know You," although it's clearly more radio-oriented, prettier and without the previous record's sardonic wit. A six-cut EP will be released shortly.

Further into fusion: Red Rockers' "Til It All Falls Down" (415/Columbia 12-inch) has the impact of a rock "Rockit," if you will, with mechanized hand-claps amid otherwise rock instrumentation. Ivan Ivan mixed. Ivan is co-producer of an already-charting import single, APB's "One Day" (Oily/U.K. seven-inch), which is pleasing funk-in-a-garage from a Scottish band. *Wide Boy Awake's* EP (RCA) fairly drips with fashionability: unfortunately, there's only eight minutes of new music aside from the cuts already charting on 12-inch. Those three cuts are good remix candidates, though: "Ravers Red Light" and "Whooping On The Roof" are more semi-rap-funk; "Bona Venture" is old-style rock.

★ ★ ★

Disco from beyond: Idaho DJ Miss Kimberly, heretofore best known for her classy mail-out persona, has made what, to our knowledge, is the first non-rap record in which a DJ is the artist and featured performer. "DJ Girl" (Bobcat 12-inch) crosses "Career Girl" and "#1 DeeJay" thematically, to a Canadian-style electrodisco beat, while the flip, "My Boyfriend Is A Communist," reprises producer Bobby Orlando's supercharged Flirts-type disco-rock with appropriate perverse humor. Good fun all around... Megatone has released a disco-version "La Cage Aux Folles," by *La Jete*, grafting their trademark sequencer Euro-disco beat onto a funny, slightly flat, Duran Duran-ish reading of the title song... X-Ray Connection's "Replay" (Dance-Sing 12-inch) shows how reversible electronic music has become. One version is a straightforward Euro-disco dressed up with scratch and R2D2 effects; the other, a "street mix," is a hip-hop, constructed, bafflingly, from identical tracks.

More singles: Instant Funk's "(Just Because) You'll Be Mine" (Salsoul 12-inch) bears strong resemblance to the crackling, percussion-driven "Got My Mind Made Up"; there's a real song here, though, and a good one. *Shep Pettibone* mixed... Radiance's "You're My Number One" (Are 'n' Be 12-inch, 59 W. 69th St., New York, N.Y. 10023) is simple, hookish and quiet, a flexible record for laid-back dance floors and radio. Sergio Munzibai and John Morales mixed.

★ ★ ★

An interesting album: Gang of Four's "Hard" (Warner Bros.), recorded in Miami, represents their most commercial effort so far. It is heavily funk-oriented, to the point of featuring prominent backup help from New York session singers (one of whom, Alfa Anderson, is herself a member of Chic, a heavy influence here). Side one has much to choose from, especially the extremely smooth, somehow soothing "Is It Love," and the broader, rockier "I Fleed" and "Silver Lining." The drive dissipates a bit on side two, but picks up with "A Piece Of My Heart."

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- You'll Be Mine—Instant Funk
- Love Game—Pure Energy
- La Cage Au Folle—Lajete
- I Am What I Am—Gloria Gaynor
- Electric Kingdom—Twilight 22
- 2, 3, Break—B Boys
- Blowing Your Mind—Jazzie Ladies
- Tonights the Night—Take 3
- Strike White the Iron is Hot—Flower
- No News is News—Kreamicle

- Working Girl—Johnny Lovesin
- Replay—X-ray Connection (U.S. Re-Edit)
- Who Cares—Jade
- Dance The Night—Frances Harlow
- Nothing But Heartaches—Deborah Washington
- Sex Appeal—Sophie St. Laurent
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# 'New' Commodores Face Future Minus Lionel Richie, Group Carries On With LP, Tour

NEW YORK—In the wake of Lionel Richie's departure from the Commodores, manager Chuck Smiley says he felt the group needed to do three things.

"Our first goal was to solidify the Commodores organization internally," says the former ABC-TV executive, who took over the Commodores' management in the wake of Benny Ashburn's death last year. "Then we had to develop an airtight stage act now centered around five Commodores, not six, and make sure that we had some strong material together for our next album."

As a result, the Commodores—Walter Orange, Milan Williams, Thomas McClary, William King and Ronald LaPread—decided not to perform in the U.S. "I saw that the group hadn't been over in Europe since 1978, which was too long considering that so much of the record market is now outside the United States," Smiley says. So beginning with seven selected dates and numerous promotion activities early this year, and continuing with their current month-long tour of the European mainland, the Commodores have concentrated on "keeping our international sales at a high plateau," he says.

Now with the release of its first full

post-Richie album, "Commodores 13," and a national tour beginning this month, the veteran Motown act is again turning its attention to the U.S. Surprisingly, the first single from the album is, in contrast to Richie's uptempo Caribbean-flavored "All Night Long," a ballad, "Only You."

"People figured, 'Well, even without Lionel they'll still be good at uptempo.' Well, the album is more uptempo, but we felt that Milan Williams had written an exceptional ballad," says Smiley.

He adds, "As an entity, most people identify with the Commodores as a ballad group. We saw no reason to deviate from that direction as long as the material was as strong as this."

Drummer Walter Orange handles lead vocals on the song, as he does in concert on Commodores standards like "Easy," "Still," and "Oh No." "People forget that Walter sang lead on 50% of the songs on most Commodores albums, including 'Brick House' and 'Too Hot Ta Trot,'" Smiley points out.

Harold Hudson, a member of the Commodores' backing group Mean Machine and lead singer on "Painted Picture," the first single from the Commodores' "Greatest Hits" package released earlier this year, also

sings lead on several songs on "Commodores 13." In addition, Thomas McClary duets with Melissa Manchester on one track. Will Hudson, who co-wrote "Lady (You Bring Me Up)" with Richie, be asked to become a full Commodore? "Only the future will be able to tell that," Smiley says.

The Commodores will be taking a page out of Rick James' book (Billboard, Oct. 1) by starting their U.S. tour at small halls before moving on to larger buildings. "Part one of the tour starts this month in smaller halls and will run through December," says Smiley. "Part two, at arena-size venues, begins in January and will run into March, with a break for two weeks to tour South America."

Commodores Entertainment Inc. has a number of other projects in various stages of negotiation, according to Smiley. Among those are a three-hour radio special, "The Commodores' First 15 Years," sponsored by the U.S. Army and distributed by Syndicate-It of Los Angeles; a half-hour syndicated television special on the group due for distribution this fall; and a soon-to-be-announced retail merchandising tie-in which Smiley terms "unique."

NELSON GEORGE

## BROOKLYN TRIO WINS CONTRACT

# City Sounds Lead To Rap Contest

NEW YORK—A novelty cassette of New York City street sounds has led to a rap talent show and a recording contract for three Brooklyn youngsters.

This story began in 1981, when Charles Stettler and Lynda West, owners of a then-popular New York roller disco, Busby's, went on a Caribbean vacation. They found their island retreat too quiet and missed the noisy sounds of New York. On his return Stettler put together a cassette with six minutes of street sounds called "Tin Pan Apple." Placed in some of New York's finest stores, including Bloomingdale's and Henri Bendel, Stettler claims the tape sold some 60,000 copies.

A disco version with dance music dubbed under the garbage cans, sirens and shouts was released as "Tin

Pan Alley After Dark." In promoting this 12-inch, Stettler visited the Roxy roller rink where, he says, "I was taken by the scene there. I'd never seen anything like the rapping and break dancing. It fascinated me."

Stettler, clearly a man with entrepreneurial spirit, got the idea of holding a rap and break dancing contest. With the backing of Coca-Cola and WBSL, Stettler was able to organize a month-long contest, which concluded on May 23 with a free concert at Radio City that packed the hall.

The Disco Three, a trio from Brooklyn featuring 15-year-old Darren Robinson, known as "the human beat box" for his uncanny imitation of an electronic drum machine, won a contract with Stettler's Parallel Records, distributed by Sutra Records. A Swiss television station

taped the entire contest.

"The show was broadcast in Switzerland three weeks ago and then throughout Europe," says Stettler. "The group, whose record 'Reality,' which won't be released until Oct. 14, has been booked into Geneva, Zurich and some other cities based on the broadcast."

The contest was so well received that another has been set for New York teens this fall, with the finals slated for Dec. 8 at Madison Square Garden's Felt Forum. In addition, Stettler says, "The mothers of the Disco Three were so excited by it, they gave me the idea for a mothers' rap contest." And the rap contest idea recently generated a request from the Mayor of Liverpool, England for information on instituting that city's own contest.

## The Rhythm & The Blues

# Making The Cover Is Quite A Story

By NELSON GEORGE

There was a fascinating article in the Calendar section of the Los Angeles Times on Sept. 4 about why so few black entertainers make it to the covers of major national magazines. The survey defined a cover as a full-page photo and not a photo insert or tag line, on the theory that a full-page shot is more representative of whom the magazine's editors feel has the most sales power.

Over the past six years, according to the article, Rolling Stone has had only three black musicians on its cover: Donna Summer, Michael Jackson, and Prince, the latter two appearing this year, Summer in 1978. From



1979 to 1982, no black musicians graced the cover of the nation's best known music magazine.

But then, compared to some other periodicals, that's not so bad. No black musicians made the cover of Esquire, Time or Us during the same period. Newsweek did a full cover of Donna Summer in 1979, but Michael Jackson got only a small photo insert on the top of the page this year.

Joy Wansley, assistant editor at People magazine, put the situation in its proper perspective, saying, "Blacks still have to try harder and do more than a white counterpart to get the same coverage. For example, the criteria for making a cover for a white pop star might be two No. 1 records. But when a black star is being considered, the editors will say, 'Wait till they get six hit records in a row.'"

★ ★ ★  
The Isley Brothers are celebrating their 25th anniversary with a projected 62-city tour that began in late September in Baton Rouge. Forty dates have been confirmed through October and November so far. The tour mixes arena dates with those at theatres, according to an Isley's spokesman. This is the Isleys' first tour in three years.

★ ★ ★  
Short Stuff: Dance Music Report is celebrating its fifth anniversary. This magazine, which gave Tommy Boy Records president Tom Silverman his entree to the record industry, does a fine job of keeping up with the ever-changing currents in dance music. Congratulations... Joan Jett's version of Sly Stone's "Everyday People" has become a minor urban

(Continued on opposite page)

# Billboard® Black LPs

Survey For Week Ending 10/8/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	6	RICK JAMES Cool Blooded, Gordy 6043GL (Motown/MCA)	35	52	2	COMMODORES 13 Motown 6054ML(MCA)
2	2	42	MICHAEL JACKSON Thriller, EPIC QE 38112	36	36	21	MTUME Juicy Fruit, Epic FE 38588
3	3	9	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940	37	37	6	EURHYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681
4	6	4	GAP BAND Band V-Jammin', Total Experience TE-1-3004 (Polygram)	38	38	11	ONE WAY Shine On, MCA 5428
5	5	14	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra)	39	29	10	STACY LATTISAW Sixteen, Cotillion 90106 (Atco)
6	4	21	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205	40	39	11	DIANA ROSS Ross, RCA AFL1-4577
7	10	4	RUFUS AND CHAKA KHAN Live-Stop'n' At The Savory, Warner Bros 23679-1	41	42	15	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic)
8	8	8	PEABO BRYSON/ ROBERTA FLACK Born To Love, Capitol ST-1184	42	40	8	KURTIS BLOW Party Time, Mercury 82175-1 (Polygram)
9	9	6	ZAPP Zapp III, Warner Bros. 27875-1	43	NEW ENTRY		SLAVE Bad Enuff, Cotillion 90118-1 (Atco)
10	7	10	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic)	44	44	31	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398
11	11	19	THE ISLEY BROTHERS Between The Sheets, T- Neck FZ 38674 (Epic)	45	45	27	NONA HENDRYX Nona, RCA AFL1-4565
12	12	21	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown)	46	35	10	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261
13	15	5	HERBIE HANCOCK Future Shock, Columbia FC38814	47	48	43	Z.Z. HILL The Rhythm & The Blues, Malaco 7411
14	13	13	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram)	48	NEW ENTRY		BOBBY NUNN Private Party, Motown 6051ML (MCA)
15	17	5	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram)	49	47	26	EDDY GRANT Killer On The Rampage, Portrait/Ice B6R 38534 (Epic)
16	16	10	ARETHA FRANKLIN Get It Right, Arista AL8- 8019	50	51	24	DENISE LASALLE A Lady In The Street, Malaco 7412
17	18	20	MAZE We Are One, Capitol ST-12262	51	53	9	RENE & ANGELA Rise, Capitol ST-12267
18	22	4	ASHFORD & SIMPSON High Rise, Capitol ST-12282	52	55	3	HERB ALPERT Blow Your Own Horn A&M SP-4949
19	23	14	ANITA BAKER The Songstress, Beverly Glen BG 10002	53	43	17	DAVID BOWIE Let's Dance, EMI America SQ-17093
20	20	5	PHILIP BAILEY Continuation, Columbia FC 38725	54	61	87	Z.Z. HILL Down Home, Malaco MAL 7406
21	21	9	SHALAMAR The Look, Solar 60239 (Elektra)	55	56	52	DE BARGE All This Love, Gordy 6012GL (Motown)
22	14	9	NEW EDITION Candy Girl, Streetwise SWRL 3301	56	57	21	SERGIO MENDES Sergio Mendes A&M SP 4937
23	19	16	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	57	60	2	TAVARES Words And Music RCA- AFL1-4700
24	25	27	KASHIF Kashif, Arista AL 9620	58	NEW ENTRY		THIRD WORLD All The Way Strong, Columbia FC 38687
25	32	2	KLIQUE Try It Out, MCA 39008	59	59	31	O'BRYAN You And I, Capitol ST-12295
26	26	47	PRINCE 1999, Warner Bros. 23720-1	60	NEW ENTRY		MADONNA Madonna, Sire 23867-1 (Warner Bros.)
27	27	26	JARREAU Jarreau, Warner Bros. 23801-1	61	63	12	BOBBY BLAND Tell Mr. Bland, MCA 5425
28	28	10	THE MANHATTANS Forever By Your Side, Columbia FC 38600	62	58	22	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001
29	31	6	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tama 6064TL (Motown)	63	49	50	LIONEL RICHIE Lionel Richie, Motown 6007ML
30	30	28	WHISPERS Love For Love, Solar 60216 (Elektra)	64	64	16	PHYLLIS HYMAN Goddess Of Love, Arista AL8-8021
31	41	4	LILLO Let Me Be Yours, Capitol ST-12290	65	68	7	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown)
32	24	23	SOUNDTRACK Flashdance, Casablanca 811492-1 M 1 (Polygram)	66	46	36	ANGELA BOFILL Too Tough, Arista AL 9616
33	33	22	LAKESIDE Untouchables, Solar 60204-1 (Elektra)	67	50	5	HIROSHIMA Third Generation, Epic FE 38708
34	34	19	DENIECE WILLIAMS I'm So Proud, Columbia FC 38422	68	70	5	THE TALKING HEADS Speaking In Tongues, Sire 1-23883 (Warner Bros.)
				69	65	7	THE REDDINGS Back To Basics, Believe In A Dream FZ 38690 (Epic)
				70	67	47	CON FUNK SHUN To The Max, Mercury SRM-1-4067 (Polygram)
				71	54	4	NATALIE COLE I'm Ready, Epic FE 38280
				72	62	15	B.B. KING Blues 'N Jazz, MCA 5413
				73	72	28	CHAMPAIGN Modern Heart, Columbia FC 38284
				74	74	14	FENIS HENDERSON Finis, Motown 6036ML
				75	66	22	EARL KLUGH Low Ride, Capitol ST-12253

● 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).

Survey For Week Ending 10/1/83

# 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	17	<b>ROUGH SIDE OF THE MOUNTAIN</b> Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	19	NEW ENTRY	19	<b>EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR</b> Lecture 810 639-1
			WEEKS AT #1 5			20	24 59 <b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> Florida Mass Choir, Savoy SGL 7078
2	2	13	<b>PEACE BE STILL</b> Vanessa Bell Armstrong, Onyx R3831	21	23	4	<b>SO MUCH TO BE GREATFUL FOR</b> Calvin Bridges, Birthright Rec. BR5 4038
3	3	21	<b>JESUS, I LOVE CALLING YOUR NAME</b> Shirley Caesar, Myrrh MSB 6721	22	25	55	<b>IT'S GONNA RAIN</b> Rev. Milton Brunson, Myrrh MSB 6696
4	5	50	<b>YOU BROUGHT THE SUNSHINE</b> The Clark Sisters, Sound Of Gospel SOG 132	23	26	32	<b>SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD</b> James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709
5	6	42	<b>WHEN IT RAINS, IT POURS</b> Rev. F.C. Barnes and Sister Brown, Atlanta Int'l 10041	24	NEW ENTRY		<b>CHANGED</b> Donald Watkins with the Gospel Music Educators Seminar Mass Choir GosPearl PL16006
6	8	4	<b>FEEL THE SPIRIT</b> The Williams Brothers, Myrrh MSB 6745	25	NEW ENTRY		<b>HE GAVE US ALL HE HAD</b> The Sunset Jubilaires Atlanta International 10067
7	7	21	<b>LEAD ME</b> Jackson Southernaires, Malaco MAL 4383	26	NEW ENTRY		<b>WHEN WE ALL GET TO HEAVEN</b> The Redd Bud Choir Atlanta International 10058
8	12	9	<b>HEAR MY VOICE</b> The Rance Allen Group, Myrrh MSB 6736	27	27	13	<b>MAMA</b> Dixie Hummingbirds, Atlanta Int'l 10061
9	9	32	<b>I FEEL LIKE GOING ON</b> Keith Pringle, Hope Song 2001	28	28	33	<b>MOVE ALONG</b> The Gospel Keynotes, Nashboro 7266
10	10	46	<b>THE RICHARD SMALLWOOD SINGERS</b> The Richard Smallwood Singers, Onyx/Benson R3803	29	31	17	<b>PRAYER AND FAITH</b> Keith Pringle and The Pentecostal Community Choir Savoy 14719
11	11	50	<b>PRECIOUS LORD</b> Al Green, Myrrh 6702	30	20	33	<b>MIGHTY CLOUDS ALIVE</b> The Mighty Clouds Of Joy, Myrrh I 687
12	21	4	<b>I'LL RISE AGAIN</b> Al Green, Myrrh MSB 6747	31	19	55	<b>UNCLOUDY DAY</b> Myrna Summers, Savoy 14594
13	4	42	<b>THE JOY OF THE LORD IS MY STRENGTH</b> Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008	32	14	17	<b>BIBLEWAY-ALL THE WAY LIVE</b> Bibleway Mass Choir, GosPearl PL 6011
14	15	25	<b>THE FANTASTIC VIOLINAIRES</b> The Violinaires, Malaco 4382	33	32	13	<b>ONE MORE SUNNY DAY</b> Leontine Dupree, Savoy SL-14644
15	16	9	<b>FINALLY</b> Andre Crouch, Light LS 5784	34	13	33	<b>SINCERELY</b> The Clark Sisters, New Birth 7058
16	18	80	<b>TOUCH OF CLASS</b> Jackson Southernaires, Malaco MAL 4375	35	17	25	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR-HOUSTON, TX</b> Savoy SG 7081
17	22	4	<b>DETERMINED</b> Tina Turner, Light LS521				
18	NEW ENTRY		<b>WE SING PRAISES</b> Sandra Crouch Light LS-5825				

UUBERK 8, 1983, BILLBOARD

OCTOBER 8, 1983, BILLBOARD

# New LP/Tape Releases

Continued from page 28

**SURVIVOR**  
Caught In The Game  
LP Scotti Brothers QZ 38791 ..... no list  
CA QZT 38791 ..... no list

**TEN YEARS AFTER**  
Watt  
LP Chrysalis midline PV 410854 ..... no list  
CA PVT 41085 ..... no list

**TOOTS & THE MAYTALS**  
Live At Reggae Sunsplash  
LP Sunsplash RS 89011

**TRISCHKA, TONY**  
A Robot Plane Flies Over  
Arkansas  
LP Rounder 0171 ..... \$8.98

**TROWER, ROBIN**  
Long Misty Days  
LP Chrysalis midline PV 41107 ..... no list  
CA PVT 41107 ..... no list

**In City Dreams**  
LP Chrysalis midline PV 41148 ..... no list  
CA PVT 41148 ..... no list

**Caravan To Midnight**  
LP Chrysalis midline PV 41189 ..... no list  
CA PVT 41189 ..... no list

**B.I.T.**  
LP Chrysalis midline PV 41324 ..... no list  
CA PVT 41324 ..... no list

**TULL, JETHRO**  
War Child  
LP Chrysalis midline PV 41067 ..... no list  
CA PVT 41067 ..... no list

**Songs From The Wood**  
LP Chrysalis midline PV 41132 ..... no list  
CA PVT 41132 ..... no list

**Heavy Horses**  
LP Chrysalis midline PV 41175 ..... no list  
CA PVT 41175 ..... no list

**Stormwatch**  
LP Chrysalis midline PV 41238 ..... no list  
CA PVT 41238 ..... no list

**Living In The Past**  
LP Chrysalis V2X 41035 (2) ..... no list  
CA VTX 41035 ..... no list

**Bursting Out**  
LP V2X 41201 (2) ..... no list  
CA VTX 41201 ..... no list

**TUTONE, TOMMY**  
National Emotion  
LP Columbia FC 38425 ..... no list  
CA FCT 38425 ..... no list

**UFO**  
Strangers In The Night  
LP Chrysalis V2X 41209 (2) ..... no list  
CA VTX 41209 ..... no list

**No Place To Run**  
LP Chrysalis midline PV 41239 ..... no list  
CA PVT 41239 ..... no list

**Wild, Willing & Innocent**  
LP Chrysalis PV 41307 ..... no list  
CA PVT 41307 ..... no list

**Mechanix**  
LP Chrysalis PV 41360 ..... no list  
CA PVT 41360 ..... no list

Due to production difficulties, the Spiritual LP chart did not appear in last week's issue. For our readers' benefit it appears here this week. The Gospel charts will resume their regular rotation in the Oct. 15 issue.

## Goodphone Commentary

Continued from page 20

the station. They'll be more likely to get on the new hits before the competition does. And they'll gain the respect of their peers in both the radio and record industries for their professionalism and their ability to pick the hits.

This is a meticulous, time-consuming approach to music direction. It requires commitment. Such commitment is an essential key to competitive, accurate music selection and programming. It works! Of course it helps if the music director has a "golden ear." If not, then attention to detail can develop a "silver ear" at the very least.

*Steve Warren is director of the Programming Co-op, Racine, Wisc.*

## Now Playing

Continued from page 30

jumping on rows of blocks of ice by "Frostbite Bailey." While Bailey, who is dressed in snow shoes and a parka, jumps the ice blocks, his igloo is being built in the background. That is why Activision calls the game "Bailey's Arctic Architects." Player-directed Bailey must also avoid Alaskan king crabs, snow geese, "killer clams" and grizzlies.

Coming soon: Look for MGM/UA Home Entertainment Group's top-rated "WarGames" to be a home

**VARIOUS ARTISTS**  
Best of the Festival, Day One  
Live at Reggae Sunsplash  
LP Sunsplash RS 8904

**VOLLENWEIDER, ANDREAS**  
Caverna Magica (Under the Tree...In the Cave...)  
LP CBS FM 37827

**YOUNG, PAUL**  
No Parlez  
LP Columbia BFC 38976 ..... no list  
CA BCT 38976 ..... no list

**YOUNG CAUCASIANS**  
Pop Quiz  
LP WASP Records NR144666

**YOUTH BRIGADE**  
Sound & Fury  
LP Better Youth Organization BYO 002R

### JAZZ

**ABDULLAH, AHMED**  
Live At Ali's Alley  
LP Cadence Jazz CJR 1000

**ANGER, DAROL AND MIKE MARSHALL**  
The Duo  
LP Rounder 0168 ..... \$8.98

**BRODIE, HUGH**  
Live and Cooking At The Wild Cat  
LP Cadence Jazz CJR 1004

**BYE, BYE BLUES**  
Compton Theatre Organ,  
Ronald Curtis  
LP Saydisc SDL-323 ..... \$12.98  
CA SDL-323 ..... \$12.98

**CRISPELL, MARILYN**  
Spirit Music  
LP Cadence Jazz CJR 1015

**DONALD, BARBARA**  
Olympia Live  
LP Cadence Jazz CJR 1011  
The Past & Tomorrows  
LP Cadence Jazz CJR 1017

**GELB, LARRY**  
The Language Of Blue  
LP Cadence Jazz CJR 1012

**GRAPPELLI, STEPHANE AND MARC FOSSET**  
Stepanova  
LP Concord Jazz CJ-225  
CA CJ-225

**HARRIS, BEAVER**  
Negcaumongus  
LP Cadence Jazz CJR 1003  
Live At Nyon  
LP Cadence Jazz CJR 1002

**I'LL DANCE**  
Ragtime, Cakewalks & Stomps  
LP Saydisc SDL-336 ..... \$12.98  
CA SDL-336 ..... \$12.98

**JAMES, DWIGHT**  
Inner Heat  
LP Cadence Jazz CJR 1014

**JONES, PHILIP, BRASS ENSEMBLE**  
The Gabriels in Venice  
LP London digital LDR 71081 ..... \$12.98  
CA LDR5 71081 ..... \$12.98

**KESSEL, BARNEY**  
Solo  
LP Concord Jazz CJ-221

**LOWE, FRANK**  
Skizoke  
LP Cadence Jazz CJR 1007

**MARENTIC, JAMES SEXTET**  
Nimbus  
LP Discovery DS879

**MCINTYRE, KALAPARUSH MAURICE**  
Ram's Run  
LP Cadence Jazz CJR 1009

**MOONDOC, JAMEEL, AND MUNTO**  
New York Live  
LP Cadence Jazz CJR 1006

**MONTEROSE, J.R. & HUGH BRODIE**  
Bebop Loose & Live  
LP Cadence Jazz CJR 1013

**PIANOLA RAGTIME**  
Early Ragtime, played on Pianola Rolls  
LP Saydisc SDL-132 ..... \$12.98

**POPPERS HAPPY JAZZ BAND & RUTH FAIRORGAN**  
Mechanical Music Series  
LP Saydisc SDL-263 ..... \$12.98  
CA 263 ..... \$12.98

**PRESERVATION HALL JAZZ BAND**  
When The Saints Go Marchin' In  
LP CBS FM 38650 ..... no list  
CA FMT 38650 ..... no list

**ROAD WORK AHEAD**  
Night & Day  
LP Trend TR520

**SARBIB, SAHEB**  
Live on Tour UFO  
LP Cadence Jazz CJR 1008

**Aisha**  
LP Cadence Jazz CJR 1010  
Live At The Public Theatre  
LP Cadence Jazz CJR 1001

**SOMMERS, JOANNIE/FLORENCE, BOB**  
Dream  
LP Discovery DS887

**STUART, RORY**  
Nightwork  
LP Cadence Jazz CJR 1016

**SUPERSAX & L.A. VOICES**  
Supersax & L.A. Voices  
LP Columbia FC 39140 ..... no list  
CA FCT 39140 ..... no list

**THOMAS, JOE MCSHANN**  
Blowing In From Kansas City  
LP Uptown UP2712

**THOMAS, TERENCE & ROBERT FAIR**  
Forces  
LP Interface 303065XB ..... no list

**THURSDAY GROUP**  
Thursday Group  
LP Pathfinder PTF-8307 ..... \$6.98

**TOO MUCH MUSTARD**  
The Bands of Jim Europa  
& Arthur Pryor  
LP Saydisc SKL-221 ..... \$12.98

**VARIOUS ARTISTS**  
Yesterday, Today and Forever  
LP Concord Jazz CJ-223  
CA CJ-223  
Indian Summer  
LP Concord Jazz CJ-224  
CA CJ-224

### CLASSICAL

**BACH, JUHANN SEBASTIAN**  
Harpisichord Concertos, Vol. II  
Hamilton, Los Angeles Chamber Orch., Schwarz  
LP Nonesuch digital 79055 ..... \$11.98  
CA 4-79055 ..... \$11.98

**Peasant Cantata & Coffee Cantata**  
Krisztina Laki, Istvan Gati  
LP Qualiton Imports SLPD digital ..... \$12.98

**Goldberg Variations**  
LP Great Performances MY 38479  
CA MYT 38479

**Double Concerto for Two Violins: Violin Concertos #1 & 2**  
Perlman, Stern; N.Y. Phil.  
LP Great Performances MY 38487  
CA MYT 38487

**BAKFARK**  
Lute Music Vol. 6  
LP Qualiton Imports SLPX 12495 ..... \$9.98

**BEETHOVEN, LUDWIG VON**  
Early String Quartets OP 18, Nos. 1-6  
Julliard String Quartet  
LP CBS Master Works—Import  
digital 13M 37868 ..... no list  
CA Chrome 13T 37868

**Middle String Quartets OP 59, 74 & 95**  
Julliard String Quartet  
LP CBS Master Works—Import  
digital 13M 37867 ..... no list  
CA Chrome 13T 37867 ..... no list

**Piano Concerto No. 3, Choral Fantasy**  
Serkin, N.Y. Phil./Bernstein  
LP Great Performances MY 38526  
CA MYT 38526

**BOITO, ARRIGO**  
Nerone  
Hungarian State Opera,  
Ilona Tokody, Klara Takacs  
LP Qualiton Imports SLPD  
12487 digital ..... \$12.98

**BRAHMS, JOHANNES**  
Complete Symphonies  
Lehel  
LP Qualiton Imports digital  
SLPD 12273 (6) ..... \$12.98

**A German Requiem & Two Motets**  
LP Qualiton Imports digital  
SLPD 12475 (6) ..... \$12.98

**BOLCOM, WILLIAM**  
Second Sonata, Duo Fantasy,  
Graceful Ghost Rag  
Luca, Bolcom  
LP Nonesuch digital 79058 ..... \$11.98  
CA 4-79058 ..... \$11.98

**DANIELIS, LUDUS**  
The Play of Daniel  
Schola Hungarica, soloists,  
Janka Szendrei  
LP Qualiton Imports SLPD  
12457 digital ..... \$12.98

**DVORAK, ANTONIN**  
Cello Concerto in B Minor;  
Bruch: Kol Nidrei  
Harrell, Philharmonia Orch.  
Ashkenazy  
LP London digital LDR 71108 ..... \$12.98  
CA LDR 71088 ..... \$12.98

**ELGAR, EDWARD**  
Enigma Variations; Pomp and Circumstance Marches  
Philadelphia Orch.,  
London Phil.  
LP Great Performances MY 38483  
CA MYT 38483

**GYORGY, MELIS**  
Operatic Arias, Mozart,  
Borodin, Verdi  
LP Qualiton Imports SLPX 12542 ..... \$9.98

**HANDEL, GEORGE FRIDERIC**  
Water Music Suite, Royal Fireworks Music  
LP Great Performances MY 38480  
CA MYT 38480

**Messiah (Highlights)**  
LP Great Performances MY 38481  
CA MYT 38481

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### BRITAIN

(Courtesy of Music & Video Week)  
As of 10/1/83

This Week	Last Week	SINGLES	
1	1	KARMA CHAMELEON, Culture Club, Virgin	
2	2	RED RED WINE, UB40, Dep International	
3	8	MODERN LOVE, David Bowie, EMI America	
4	3	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol	
5	4	COME BACK AND STAY, Paul Young, CBS	
6	5	MAMA, Genesis, Virgin	
7	6	DOLCE VITA, Ryan Paris, Carrere	
8	12	BIG+ APPLE, Kajagoogoo, EMI	
9	11	CHANCE, Big Country, Mercury	
10	9	OL' RAG BLUES, Status Quo, Vertigo	
11	7	WALKING IN THE RAIN, Modern Romance, WEA	
12	20	BLUE MONDAY, New Order, Factory	
13	19	TAHITI, David Essex, Mercury	
14	16	GO DEH YAKA, Monyaka, Polydor	
15	39	THIS IS NOT A LOVE SONG, Pili, Virgin	
16	21	SOUL INSIDE, Soft Cell, Some Bizarre	
17	NEW	DEAR PRUDENCE, Siouxsie & Banshees, Polydor	
18	17	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, BCF	
19	26	BODY WORK, Hot Streak, Polydor	
20	10	WHAT AM I GONNA DO, Rod Stewart, Warner Bros.	
21	15	NEVER SAY DIE, Cliff Richard, EMI	
22	NEW	NEW SONG, Howard Jones, WEA	
23	NEW	GUNS, Alarm, IRS	
24	29	REBEL RUN, Toyah, Safari	
25	14	THE SUN GOES DOWN, Level 42, Polydor	
26	13	WINGS OF A DOVE, Madness, Stiff	
27	30	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude	
28	NEW	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista	
29	NEW	SUPERMAN, Black Lace, Flair	
30	NEW	IN YOUR EYES, George Benson, Warner Bros.	
31	NEW	THEY DON'T KNOW, Tracey Ullman, Stiff	
32	NEW	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic	
33	31	DR. HECKYLL AND MR. JIVE, Men At Work, Epic	
34	18	GIVE IT UP, KC & Sunshine Band, Epic	
35	NEW	LOVE IN ITSELF, Depeche Mode, Mute	
36	22	CONFUSION, New Order, Factory	
37	36	THERE'S SOMETHING WRONG IN PARADISE, Kid Creole & Coconuts, Ze	
38	23	I'M STILL STANDING, Elton John, Rocket	
39	NEW	TEARS ON THE TELEPHONE, Hot Chocolate, Rak	
40	24	GOLD, Spandau Ballet, Chrysalis	

This Week	Last Week	ALBUMS	
1	2	NO PARLEZ, Paul Young, CBS	
2	1	LABOUR OF LOVE, UB40, Dep International	
3	3	THE CROSSING, Big Country, Mercury	
4	11	CHART TRACKING - THE HIT SQUAD, Various, Ronco	
5	13	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS	
6	16	LET'S DANCE, David Bowie, EMI America	
7	5	FANTASTIC, Wham!, Inner Vision	
8	8	THRILLER, Michael Jackson, Epic	
9	4	BORN AGAIN, Black Sabbath, Vertigo	
10	6	TRUE, Spandau Ballet, Chrysalis	
11	9	GREATEST HITS, Michael Jackson & Jackson 5, Telstar	
12	7	THE VERY BEST OF THE BEACH BOYS, Capitol	
13	19	THE LUXURY GAP, Heaven 17, B.E.F.	
14	15	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute	
15	12	WARRIORS, Gary Numan, Beggars Banquet	
16	14	STANDING IN THE LIGHT, Level 42, Polydor	
17	18	TOO LOW FOR ZERO, Elton John, Rocket	
18	20	LIKE GANGBUSTERS, JoBoxers, RCA	
19	10	HEADLINE HITS, Various, K-tel	
20	25	SUNNY AFTERNOON, Various, Impression	
21	28	DOPPELGÄNGER, Kid Creole & Coconuts, Island	
22	23	FLICK OF THE SWITCH, AC/DC, Atlantic	
23	21	THE PRESENT, Moody Blues, Threshold	

24	24	THE LOOK, Shalamar, Solar	
25	26	IN YOUR EYES, George Benson, Warner Bros.	
26	22	BODY WISHES, Rod Stewart, Warner Bros.	
27	27	SYNCHRONICITY, Police, A&M	
28	36	THE HIT SQUAD-NIGHT CLUBBING, Various, Ronco	
29	NEW	RITMO, Judie Tzuke, Chrysalis	
30	17	BENT OUT OF SHAPE, Rainbow, Polydor	
31	NEW	KISSING TO BE CLEVER, Culture Club, Virgin	
32	NEW	BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol	
33	29	YOU AND ME BOTH, Yazoo, Mute	
34	NEW	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS	
35	40	PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat	
36	39	MERRY CHRISTMAS MR LAWRENCE, Ryuichi Sakamoto, Virgin	
37	37	WAR, U2, Island	
38	30	RIO, Duran Duran, EMI	
39	NEW	BUSINESS AS USUAL, Men At Work, Epic	
40	31	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA	

### CANADA

(Courtesy Of The Record)  
As of 10/10/83

This Week	Last Week	SINGLES	
1	2	MANIAC, Michael Sembello, Casablanca/PolyGram	
2	1	SWEET DREAMS, Eurythmics, RCA	
3	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS	
4	11	KING OF PAIN, Police, A&M	
5	4	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol	
6	5	ROCK'N' ROLL IS KING, ELO, CBS	
7	6	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/PolyGram	
8	10	TELL HER ABOUT IT, Billy Joel, Columbia/CBS	
9	13	PROMISES, PROMISES, Naked Eyes, Capitol	
10	14	TRUE, Spandau Ballet, Chrysalis/Capitol	
11	NEW	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Polygram	
12	8	ONE THING LEADS TO ANOTHER, Fixx, MCA	
13	9	I'LL TUMBLE 4 YA, Culture Club, Virgin/PolyGram	
14	17	I DON'T WANNA DANCE, Eddy Grant, Portrait/CBS	
15	7	EVERY BREATH YOU TAKE, Police, A&M	
16	NEW	MODERN LOVE, David Bowie, Liberty/Capitol	
17	15	NEVER SAID I LOVED YOU, Payola\$ & Carole Pope, A&M	
18	12	DON'T CRY, Asia, Geffen/WEA	
19	19	ROCK OF AGES, Def Leppard, Vertigo/PolyGram	
20	20	HUMAN NATURE, Michael Jackson, Epic/CBS	

### ALBUMS

1	1	SYNCHRONICITY, Police, A&M	
2	4	THRILLER, Michael Jackson, Epic/CBS	
3	2	LET'S DANCE, David Bowie, Liberty/Capitol	
4	3	FLASHDANCE, Soundtrack, Casablanca/PolyGram	
5	5	PYROMANIA, Def Leppard, PolyGram	
6	8	SWEET DREAMS, Eurythmics, RCA	
7	3	THE SPEED OF NIGHT, Bonnie Tyler, CBS	
8	7	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA	
9	12	REACH THE BEACH, Fixx, MCA	
10	9	ALPHA, Asia, Geffen/WEA	
11	20	HAMMER ON A DRUM, Payola\$, A&M	
12	10	AN INNOCENT MAN, Billy Joel, CBS	
13	18	RANT 'N' RAVE, Stray Cats, Liberty/Capitol	
14	NEW	THE CROSSING, Big Country, Vertigo/PolyGram	
15	16	THE PRESENT, Moody Blues, Threshold/PolyGram	
16	11	GIRLS NIGHT OUT, Toronto, Solid Gold/A&M	
17	15	LINE OF FIRE, Headpins, Solid Gold/A&M	
18	13	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA	
19	14	KEEP IT UP, Loverboy, Columbia/CBS	
20	NEW	DOUBLE TROUBLE, Stevie Ray Vaughn, Epic/CBS	

### WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/3/83

This Week	Last Week	SINGLES	
1	1	SUNSHINE REGGAE, Laid Back, Metronome	
2	8	GIVE ME YOUR LOVE, Frank Duval, Teldec	
3	3	DOLCE VITA, Ryan Paris, Carrere/DGG	
4	2	SAFETY DANCE, Men Without Hats, Virgin/Ariola	
5	4	VAMOS A LA PLAYA, Rigeira, Teldec	
6	6	FLASHDANCE, Irene Cara, Casablanca/Phonogram	
7	5	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola	
8	10	MANIAC, Michael Sembello, Casablanca/Phonogram	
9	7	LIVING ON VIDEO, Trans-X, Polydor/DGG	
10	9	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola	
11	14	WHAT AM I GONNA DO, Rod Stewart, Warner Bros./WEA	
12	13	I'M STILL STANDING, Elton John, Rocket/Phonogram	
13	17	ALL TIME HIGH, Rita Coolidge, A&M/CBS	
14	11	I.O.U., Freeez, Virgin	
15	15	WRAPPED AROUND YOUR FINGER, Police, A&M/CBS	
16	NEW	GOLD, Spandau Ballet, Chrysalis/Ariola	
17	12	COCO, Doef, WEA	
18	NEW	NACHT VOLL SCHATTEN, Juliane Werding, Mamba/WEA	
19	NEW	YOU, Boytronic, Mercury/Phonogram	
20	16	ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb, Polydor/DGG	

### ALBUMS

1	1	FLASHDANCE, Soundtrack, Casablanca/Phonogram	
2	2	CRISES, Mike Oldfield, Virgin/Ariola	
3	5	BODY WISHES, Rod Stewart, Warner Bros./WEA	
4	3	BESS DEMNÄHX, Bap, Musikant/EMI	
5	7	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram	
6	4	SYNCHRONICITY, Police, A&M/CBS	
7	14	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord	
8	8	FANTASTIC, Wham!, Epic/CBS	
9	12	RHYTHM OF YOUTH, Men Without Hats, Virgin/Ariola	
10	6	FLICK OF THE SWITCH, AC/DC, Atlantic/WEA	
11	15	TRUE, Spandau Ballet, Chrysalis/Ariola	
12	10	CARGO, Men At Work, CBS	
13	NEW	BYE BYE, Trio, Mercury/Phonogram	
14	9	THRILLER, Michael Jackson, Epic/CBS	
15	11	SUEDESEE-TRAEUME, Ricky King, K-tel	
16	13	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor/DGG	
17	NEW	NEW YORK, NEW YORK, Frank Sinatra, Warner Bros./WEA	
18	17	ALPHA, Asia, Geffen/CBS	
19	NEW	HEADS OR TAILS, Saga, Polydor/DGG	
20	NEW	...KEEP SMILING, Laid Back, Metronome	

### AUSTRALIA

(Courtesy Kent Music Report)  
As of 10/3/83

This Week	Last Week	SINGLES	
1	1	AUSTRALIANA, Austen Tayshus, Regular	
2	5	BOP GIRL, Pat Wilson, WEA	
3	2	RAIN, Dragon, Mercury	
4	3	I.O.U., Freeez, Beggar's Banquet	
5	7	PUTTIN' ON THE RITZ, Taco, RCA	
6	4	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket	
7	12	SAFETY DANCE, Men Without Hats, Big Time	
8	18	KARMA CHAMELEON, Culture Club, Virgin	
9	8	FLASHDANCE, Irene Cara, Casablanca	
10	9	TELL HER ABOUT IT, Billy Joel, CBS	
11	13	MOONLIGHT SHADOW, Mike Oldfield, Virgin	
12	14	WORDS, F.R. David, Carrere	
13	6	MANIAC, Michael Sembello, Casablanca	
14	11	WHEREVER I LAY MY HAT, Paul Young, CBS	
15	10	TRUE, Spandau Ballet, Chrysalis	
16	15	DOUBLE DUTCH, Malcolm McLaren, Charisma	
17	17	MAGGIE, Foster & Allen, Powderworks	

18	16	MAXINE, Sharon O'Neill, CBS	
19	NEW	GIVE IT UP, KC & Sunshine Band, Epic	
20	NEW	McRAWHIDE, Chaps, Stiff	

### ALBUMS

1	8	THE BEST OF JOE COCKER, EMI	
2	1	GREATEST HITS, Air Supply, Big Time	
3	2	THE BREAKERS '83, Various, Polystar	
4	3	FLASHDANCE, Original Soundtrack, Casablanca	
5	4	TOO LOW FOR ZERO, Elton John, Rocket	
6	5	AN INNOCENT MAN, Billy Joel, CBS	
7	9	SYNCHRONICITY, Police, A&M	
8	6	TRUE, Spandau Ballet, Chrysalis	
9	7	FLICK OF THE SWITCH, AC/DC, Albert	
10	10	THRILLER, Michael Jackson, Epic	
11	11	THE KEY, Joan Armatrading, A&M	
12	13	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic	
13	14	THEIR GREATEST HITS, Who, J&B	
14	12	THE BLUES BROTHERS, Original Soundtrack, Atlantic	
15	16	ESCAPADE, Tim Finn, Mushroom	
16	NEW	THE PRESENT, Moody Blues, Threshold	
17	19	FOREIGN AFFAIRS, Sharon O'Neill, CBS	
18	NEW	CRISES, Mike Oldfield, Virgin	
19	17	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS	
20	15	LAWYERS IN LOVE, Jackson Browne, Asylum	

### JAPAN

(Courtesy Music Labo)  
As of 10/3/83

### SINGLES

This Week	Last Week	SINGLES	
1	1	CAT'S EYE, Anri, For Life/NTV	
2	2	KINKU, Akina Nakamori, Warner-Pioneer/NTV	
3	3	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion	
4	NEW	TINY MEMORY, Yoshie Kashiwabara, Nippon Phonogram/Mill House-Dream	
5	6	OMOIDA IPPAI, H20, Kitty	
6	4	UNBALANCE, Naoko Kawai, Nippon Columbia, Geiei/TV Asahi	
7	7	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha	
8	5	IEJI, Hiromi Iwasaki, Victor/NTV-geiei	
9	10	GLASS NO RINGO, Selko Matsuda, CBS-Sony/Sun	
10	NEW	LUCKY LIPS, You Hayami, Taurus/Sun	
11	8	MARY ANN, Alfee, Canyon/Tanabe	
12	14	KOIWA GOTABOU MOUSHIAGEMASU, Yuko Hara, Victor/Amuse	
13	15	SONNA HIROSHINI DAMASARETE, Mizue Takada, Teichiku, PMP/Amuse	
14	9	SUMMER SUSPICION, Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV	
15	17	SASAKE YUKI, Hiroshi Itauki, Tokuma/RFMP TV Asahi Sound 1	
16	11	DANDELION, Yumi Matsutoya, Toshiba-EMI/Kirara	
17	18	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Burning	
18	13	BYE BYE SUMMER, Hidemi Ishikawa, RVC/Geiei-TV Asahi	
19	12	SARABA NATSU, Toshihiko Tahara, Canyon/Johnny's	
20	NEW	KANASHIMINO STILL, Hideki Sajou, RVC/Earth	

### ALBUMS

1	1	FLASHDANCE, Soundtrack, Polystar	
2	2	HATSUKOI, Kozo Murashita, CBS-Sony	
3	3	J.I., Junichi Inagaki, Toshiba-EMI	
4	4	AN INNOCENT MAN, Billy Joel, CBS-Sony	
5	5	ALFEE'S LAW, Alfee, Canyon	
6	7	ALPHA, Asia, CBS-Sony	
7	6	KIREI, Southern All Stars, Victor	
8	11	BEST KEPT SECRET, Sheena Easton, Toshiba-EMI	
9	8	ETRANGER, Akina Nakamori, Warner-Pioneer	
10	NEW	AQUA CITY, Kiyotaka Sugiyama & Omega Tribe, VAP	
11	12	BUILT TO DESTROY, Michael Schenker Group, Toshiba-EMI	
12	NEW	CAT'S EYE, Soundtrack, For Life	
13	9	RUNNER, Yuki Katsuragi, Radio City	
14	13	GREATEST HITS, Air Supply, Nippon Phonogram	
15	NEW	MAGIC, Marine, CBS/Sony	
16	NEW	MUSIC FROM URUSEI YATSURA VOL.2, Soundtrack, Canyon	

17	14	CARAVELLI PLAYS SEIKO, Caravelli & Grand Orchestre, Epic-Sony	
18	10	SINCERELY, Yasuhiro Suzuki, Toshiba-EMI	
19	17	SYNCHRONICITY, Police, Alfa	
20	NEW	MS., Asami Kado, Teichiku	

### NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 10/1/83

### SINGLES

This Week	Last Week	SINGLES	
1	3	RED RED WINE, UB 40, Virgin	
2	2	DE HEIDEZANGERS/DE KONSERTZANGERS, Andre van Duin, CNR	
3	1	CODO, Dof, WEA	
4	5	BIG LOG, Robert Plant, WEA	
5	8	GOLD, Spandau Ballet, Chrysalis	
6	10	LE LEGIONNAIRE, BZN, Philips	
7	NEW	MAMA, Genesis, Vertigo	
8	NEW	ROCKIT, Herbie Hancock, CBS	
9	NEW	MODERN LOVE, David Bowie, EMI	
10	NEW	KARMA KAMELEON, Culture Club, Virgin	

### ALBUMS

1	1	THRILLER, Michael Jackson, Epic	
2	2	RONDO RUSSO, Bertlen Stenberg, Philips	
3	3	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA	
4	5	TRUE, Spandau Ballet, Chrysalis	
5	4	CRISES, Mike Oldfield, Virgin	
6	6	LET'S DANCE, David Bowie, EMI	
7	8	HANS DE BOOY, CNR	
8	NEW	COMMENT CA VA, Shorts, EMI	
9	7	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor	
10	NEW	THE PRESENT, Moody Blues, Threshold	

### ITALY

(Courtesy Germano Ruscitto)  
As of 9/13/83

# News/International

## World Rights To Tellydisc For Everly Brothers LP

LONDON—World rights to a live double album by the Everly Brothers, recorded during the duo's two sold-out "reunion" concerts at the Royal Albert Hall here, have gone to Tellydisc, the television merchandiser, through its Impression Records retail label.

The digitally-recorded set is due out next month, backed by an extensive tv campaign. The Everlys, whose Albert Hall show was their first appearance together on stage for a decade, are the first direct artist signing by the company.

However, it is a one-off deal. Don and Phil Everly, reported in some press stories here to be still "uneasy" in their personal relationship, have refused to sign any options for future albums. It's apparently by no means certain they will want to continue recording.

The Albert Hall album package is available for international license

deals, and Tellydisc is hoping to link individual territorial deals in a simultaneous worldwide release.

Behind the Everlys' London shows, Sept. 22-23, was Terry Slater, former a&r executive with EMI Records and EMI Music Publishing, who played bass in the Everlys' backing group on U.S. tours some 20 years ago. He says the decision to go with Tellydisc, despite "stiff competition from several majors," was made because of the way the firm had handled the promotion of French pianist Richard Clayderman in Britain.

He adds: "The concerts were filmed for U.S. release by the Home Box Office cable company, and the package will be shown as a BBC-TV special here at Christmas. The Everlys could say they'll tour the world right now, for the offers are there. But if they record another album, there would have to be new material; the Albert Hall shows were built around old hits."

## Tosh Show Stirs Munich Row

• Continued from page 9

tative disapproval from Munich country administrative officials.

The officials called Tosh a "cult figure of the narcotics scene," pointed to arrests of "numerous visitors" to Tosh's last Munich concert in 1981, and charged that Tosh's primary audience "consists to a large extent of drug-endangered and addicted persons." The promoters say the authorities wanted to prohibit Tosh from singing the song "Legalize It," which calls for the legalization of marijuana.

Says Hoffmann: "This could only happen in Munich. It's a massive,

precedent-setting assault on artistic freedom." He adds that the planned ban is unique in recent German history.

But Erich Kiesl, lord mayor of Munich, stood behind his administrators, labeling the Tosh cancellation "responsible and appropriate." The youth auxiliary of the ruling CSU party said the anti-Tosh action was "urgently needed" because the artist "glorifies narcotics usage."

A spokeswoman for EMI Electrola, Tosh's record company in Germany, says Tosh's other German dates, all outside Bavaria, will go on as scheduled.

## German Labels, B'casters At Standoff On Vidclips

• Continued from page 9

The international origin of most clips, and the per-minute compensation rate, are the main stumbling blocks at the ARD/ZDF-GVL talks. The broadcasters question whether German record companies can collect for non-German videos and whether such payments ever get back to the original producers.

This point is not new. The radio stations Deutsche Welle, RIAS-Berlin and Radio Free Europe/Radio Liberty have all questioned GVL's claim to collect neighboring royalties on non-German sound recordings. One station is reportedly ready to cancel its contract with GVL.

Under pressure from the European Commission, GVL now accepts as members artists resident throughout the European Economic Community. Non-EEC membership is impossible, since no non-European country has a legal basis for reciprocal payments to GVL, and the Europeans

## Rice Musical Spawns Double Album, Single

LONDON—MCA Records here is releasing a double album original cast recording of "Blondel," the new Tim Rice musical, which has music by Stephen Oliver.

The LP package includes a copy of the show's libretto. The story tells of the life and times of an old-time wandering minstrel. Also linked with the show's West End opening is a single from the score, "Running Back For More," sung by Sharon Lee-Hill.

# Canada

## '81 Tax Issue Fades From View Arts Conference Says Provisions Don't Hurt Artists

By KIRK LaPOINTE

OTTAWA—Whatever happened to the great dispute between artists and the federal government over 1981 income tax provisions erasing general averaging? Managers of such artists as Rush, April Wine, Anne Murray and Loverboy were threatening to urge their clients to move south as tax refugees if the govern-

ment didn't back off its plan to introduce forward averaging in 1982.

The truth is, the managers were proven wrong. Financial analysis released by the Canadian Conference of the Arts last week shows the system implemented under former Finance Minister Allan MacEachen works to the advantage of the artist in the long run.

Until 1982, artists were permitted to defer income taxes—and even reduce them—through a general averaging scheme and income averaging annuity contracts. The annuities allowed performers to defer income up to 15 years, getting a tax allowance for the purchase cost of the contract and taking out the money and paying taxes on it later.

The forward averaging scheme allows artists to assign any amount of income into the future, up to a maximum of three years, but forces them to pay taxes immediately on the total at the outset. Artists are eligible for tax rebates up to the amount initially taxed.

When the budget was brought forward in November, 1981, it sparked strong reaction from managers and entertainment lawyers. The anger has diminished as time passed, to the point where Canadian Recording Industry Assn. president Brian Robert-

son now says it is a non-issue.

Analysis and comparison of the two schemes by Touche Ross & Co., the Toronto-based accounting firm, says performers "have little to lose" by forward averaging. And the CCA, the organization representing about 600 arts groups and 500 individuals in Canada, presents government arguments in its Special Edition On Taxation bulletin issued last week that "the long-run after-tax income of the taxpayer is left unchanged or slightly improved by the packages of changes that were introduced in the November, 1981 budget."

Finance Department analysis found that forward averaging allows performers more upfront cash flow than the system encompassing annuities. There is greater flexibility in collecting tax credits, and the forward-averaging scheme is indexed to match the inflation rate.

Meanwhile, Communications Department analysis by its arts and culture sector found differentials of less than 1% between the old and new tax regimes. But it did note that artists who did not have access to professional income tax advice would be at a disadvantage under the new regime because the old system automatically general averaged income when tax forms were filed.

## Family Brown Reaps Awards

REGINA—The Family Brown once again dominated the annual Academy of Country Music Entertainment awards, sweeping honors in four categories at ceremonies wrapping up Country Music Week celebrations.

The Ottawa-based group took awards for album of the year for "Raised On Country Music," the second year in a row the disk won that distinction. The album's title track won as best single, while Barry Brown earned the award for best song as its composer. The Family Brown also won group of the year.

Other winners included Marie Bottrell for female vocalist and Dick Damron for male vocalist.

## WEST COAST SONGWRITERS DOMINATE

## Loverboy Leads PRO Awards

TORONTO—West Coast artists, repeating their domination of the Juno music awards earlier this year, swept seven of 10 pop music categories at the Performing Rights Organization of Canada's annual songwriters' awards ceremonies, Sept. 20 at the Four Seasons Hotel here.

Heading the Western edge was Loverboy, the CBS band which earned this year's William Harold Moon Award for outstanding contributions by a Canadian artist in bringing attention to the country's music abroad. PRO Canada writers Paul Dean, Doug Johnson, Scott Smith and Matt Frenette, as well as lead singer Mike Reno, received the award.

Other Vancouver-based writers earning PRO Canada awards were Bill Henderson of Chilliwack, who earned one by himself for "I Believe" and one in tandem with fellow Chilliwack member Brian MacLeod for "My Girl"; Bob Buckley and David Sinclair of Straight Lines, for

"Letting Go"; Ray Roper and David Wills of Stonebolt, for "Goin' Through The Motions Of Love"; Claire Lawrence and Shari Ulrich for Ulrich's "She Remembers"; Bryan Adams and Jim Vallance for Adams' "Coming Home"; and Paul Hyde and Bob Rock of The Payola\$ for "Eyes Of A Stranger," the single of the year at the recent Junos.

Montrealer Dwayne Ford was honored for "Stranger In Paradise," while Toronto's David Roberts won for "Boys Of Autumn" and Eddie Schwartz and Dave Tyson won for "All Our Tomorrows."

French-language winners were Marjolaine Morin of Corbeau, George Thurston and Michel Pagliaro. Morin, with George Hince, wrote "Illegal." Thurston won for "C'est toujours comme ca l'amour," while veteran Pagliaro won for "Romantique."

Carroll Baker took one of three country awards for "Second Time

Around," while Terry Carisse and Pat Larabie won theirs for "Coming Undone Again" and Ron Mahonin was honored for "You Came Into My Life."

Special PRO Canada awards were given to film composer Michael Conway Baker, jazz artist Jim Galloway and composer and professor John Beckwith for his contribution to concert music.

ATV Music Publishing of Canada led the way among publishers with three awards, while RCA's Dunbar Music Canada and A&M Records' Irving Music of Canada took two each among multiple winners.

American composers John Farrar and Tom Snow were also honored as PRO Canada foreign licensees with the song receiving most broadcast performances, Olivia Newton-John's "Make A Move On Me."

The 15th annual awards ceremonies were hosted by Burton Cummings.

## New Vancouver AMer Approved

VANCOUVER Ocean Pacific Broadcasting has won its bid to launch an AM station in the congested Vancouver market. But the federal broadcast regulator says it will be closely monitoring the new outlet to ensure it adheres to its promise that at least half of his programming is spoken-word content.

The as-yet-unnamed station will likely debut within a year at 540 on the dial, programming about four hours of thematic-type material, mainly in the evening. The Canadian Radio-Television & Telecommunications Commission, entertaining Ocean Pacific's bid primarily because of its distinctive approach, commended the aims as "alternative" in awarding a five-year license until October, 1988.

CHUM Ltd. and Q Broadcasting Ltd. had objected strenuously at CRTC hearings earlier this year to

the Ocean Pacific bid, saying the lower British Columbia market was clogged with radio outlets, many in financial difficulties.

Ocean Pacific will program at least 50% spoken-word, including news geared strongly to the local market that will comprise 10% of overall airtime. Although that approach will vary widely from others in the market, music content will be pop and country, which is already well programmed in the market.

Ocean Pacific listed such topics as native people, amateur sports, libraries in the lower mainland area and community and service organizations as the subjects of its daily theme programming. The station plans to offer about four hours daily throughout the week and a bit less on weekends.

Although the CBC has received consistently adequate ratings in offer-

ing spoken-word programming, private broadcasters have had a rough time breaking similar stations in Canada. In Ottawa, the Standard-owned CJSB has yet to break through in its first year of programming largely community-related material. Ocean Pacific will not use open-line programming to present its themes, either.

The station will commit \$30,000 in its first year of operation to present at least four live concerts featuring local talent. The money, which will increase by 10% in each license year, will be for performance payments, the commission said in its Sept. 21 decision.

Ocean Pacific still must receive technical approval of its broadcasting transmission facilities from the federal Department of Communications. It will operate at 50,000 watts during the day and 10,000 at night.

# Pino Outlines RCA Int'l Plans

## Major's New Wing Focusing on U.S., Puerto Rico

By ENRIQUE FERNANDEZ

NEW YORK—"The U.S. Latin market deserved its own RCA distribution office," explains Adolfo Pino, vice-president for Latin America-Spain, who is also serving as acting director of RCA International, the major's newly created office for the U.S. Latin market and Puerto Rico.

Following a plan of close integration between the new office and the regular RCA operation, the Latin distribution system will include mainstream product, and Latin product will be available through the normal RCA distribution system. This system will make Latin and English-language product available to all RCA customers.

Pino, whose regional office for Latin America and Spain moved from Buenos Aires to New York this year, sees the location of the new RCA International office within the major's New York headquarters as an advantage. "It would be very costly to set up a separate operation. This way we did not have to make a heavy investment in order to run our own U.S. Latin distribution," he says.

"Our plans are very ambitious," says Pino. "We will distribute not only RCA but other labels currently under negotiations. We're talking with Ariola and A&M, as well as other labels who have been calling us." RCA's Latin product had been distributed in the U.S. by Caytronics Corporation, which also handles

Ariola. Under the new arrangement, Caytronics will continue to distribute its stock until it runs out and will keep issuing RCA catalog material that is Caytronics property, which will, in turn, be distributed by the major's new office. According to Pino, Caytronics president Joe Cayre "will continue to work closely with RCA."

Both the regional office's move to the U.S. and the opening of the new distribution offices are seen as signs of the major's interest in the U.S. Latin market. Pino admits that "Latin American artists are eager to be well represented in the U.S., since this is the country where they can stand to make the most money." In addition, many Latin artists are interested in reaching the English-speaking crossover market, and the label's U.S. presence is seen as a necessary step in that direction. RCA's leading Latin artist, the Mexican singer Emmanuel, is currently working on an English-language production.

The new offices will also work with U.S. Latin and Puerto Rican talent. To this effect, RCA has already signed salsa superstar Willie Colon, and there is talk of signing a major children's group, with much of the speculation pointing to Menudo. But Pino warns that the U.S. operation is barely beginning and there will be many announcements of their plans in the near future.

The U.S. represents the second largest Spanish American market for the label, the largest being Mexico. Brazil is the largest Latin American market, but language and musical differences keep it somewhat separated from the rest of the area.

Pino says he believes the Latin American market, seriously depressed for the last two years, is beginning to recover. "The recovery is already showing in our sales figures, and I think we're going to finish the year in good shape."

In spite of the hard economic conditions, RCA, like other majors, has pursued an expansion policy in Latin

America, opening a branch in Chile last year and another one in Venezuela next year. "If we open offices in Chile and Venezuela, how can we not do so in the U.S., which is a bigger market?" asks Pino.

One ill that afflicts the U.S. Latin record industry, the flood of cheap imports from Mexico, does not concern Pino. "Our information tells us that the problem is not as serious as it's been described. Besides, our releases are exclusive for this market; they're not duplicates of what has been released elsewhere. In any case, with the recovery of the Mexican economy, the gap between Mexican and U.S. prices gets smaller every day," he says.

RCA International has already released 14 LPs, 10 of which are compilations and four new albums. By the end of the year, the catalog will have grown to 50. Current releases include Emmanuel, Rocio Jurado, Armando Manzanero, Yolanda del Rio, Beny More, Los Dandys, Virginia Lopez, Estela Nunez, Rondas Infantiles, Luis Arcaez, Marco Antonio Muniz, Silvana Di Lorenzo, Jeanette and Escandalo.

Pino has appointed George Zamora national sales manager and Bernardo Garza national promotion manager for the new operation, both of them based in New York. Zamora comes to this position from the RCA and A&M field marketing office in Miami. Garza was national sales manager for RCA's Mexican subsidiary. A director of U.S. distribution and a national a&r manager will be named shortly.

RCA International's regional staff includes Tony Sabournin, promotion and Sonia Mendez, sales, in New York; Ricardo Correoso, promotion and Tony Ojeda, sales, in Miami; Roberto Ruiz, promotion, Jesus Godoy, sales and Fermin Laguna, coordination, in Los Angeles; Jimmy Sanchez, promotion and Rigoberto Fajardo, sales, in Puerto Rico; Jose Juan Carmond, sales and promotion in Dallas; and Salvador Sanchez, sales and promotion in Chicago.



IN THE RUNNING—RCA International, the major's new office for the U.S. Latin market and Puerto Rico, has opened operations under (from left) Bernardo Garza, national promotion manager; Adolfo Pino, head of RCA's regional office for Spain and Latin America and acting director of U.S. distribution; and George Zamora, national sales manager.

Survey For Week Ending 10/8/83

## Billboard® Hot Latin LPs™ Special Survey

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### NEW YORK

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	1	2	<b>LOS YONICS</b> Con amor, Profono 3100
2	7	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	2	1	<b>VIARIOS ARTISTAS</b> 12 super grupos, Ambar 5007
3	3	<b>OSCAR D'LEON</b> TH 2241	3	10	<b>JUAN GABRIEL</b> Todo, Profono 0706
4	8	<b>MENUDO</b> Adios Miguel, Profono 3117	4	4	<b>LOS TELEFONISTAS</b> Tus cartas, Ramex 132
5	10	<b>BONNY CEPEDA</b> El mandamas, Algar 38	5	13	<b>VICENTE FERNANDEZ</b> 15 grandes con el numero uno, CBS 20684
6	6	<b>LUIS MARIANO Y SU ORQUESTA</b> La calambra, Borinquen 1453	6	0	<b>LOS SAGITARIOS</b> Que bonito y triste recuerdo, Olimpico 5024
7	13	<b>BOBBY VALENTIN</b> Bronco 126	7	5	<b>LUPITA D'ALESSIO</b> Sentimiento al desnudo, Orfeon 054
8	9	<b>JOSE JOSE</b> Mi vida, Pronto 0705	8	8	<b>LOS BUKIS</b> Muy romanticos, Profono 3102
9	0	<b>THE BAD STREET BOYS</b> Cheek to Cheek, JAP 525	9	0	<b>AIDA CUEVAS</b> Canta los nuevo de Juan Gabriel, Raff 9099
10	0	<b>ANTHONY RIOS</b> Borinquen 1452	10	0	<b>LOS TUKAS</b> Paloma piquito de oro, CBS 20683
11	4	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	11	0	<b>DANIELA ROMO</b> CBS 80371
12	0	<b>WILLIE COLON/HECTOR LAVOE</b> Vigilante, Fania 610	12	0	<b>RAFFAELLA CARRA</b> Fabulosos exitos, CBS 55306
13	0	<b>VIARIOS ARTISTAS</b> 12 merengues del ano, Salsoso 1001	13	0	<b>LOS ANGELES NEGROS</b> 20 exitos, Odeon 9004
14	12	<b>JOSE ALBERTO MUGRADI</b> Sonorodven 017	14	0	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
15	0	<b>GUILLERMO DAVILA</b> TH 2246	15	0	miguel bose, Made in Spain, CBS 25496

### FLORIDA

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	1	1	<b>JUAN GABRIEL</b> Todo, Ariola 0750
2	3	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	2	0	<b>LITTLE JOE</b> Little Joe, Johnny y la familia, Warner Bros. 6177
3	10	<b>NELSON NED</b> Romantico y caprochoso, CBS 81308	3	4	<b>LA MAFIA</b> Electrifying Cara 050
4	4	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	4	0	<b>RAMON AYALA</b> El amo de la musica nortena, Freddie 1262
5	0	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367	5	3	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
6	8	<b>LUPITA D'ALESSIO</b> Sentimiento al desnudo, Orfeon 054	6	0	<b>LOS BUKIS</b> Muy romanticos, Profono 3109
7	0	<b>JULIO IGLESIAS</b> En concierto, CBS 50334	7	0	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
8	0	<b>CELIA, RAY Y ADALBERTO</b> Tremendo trio, Fania 623	8	0	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
9	0	<b>JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ</b> De nuevo los compadres, Fania 625	9	0	<b>VIARIOS ARTISTAS</b> 12 supergrupos, Ambar 5007
10	13	<b>THE BAD STREET BOYS</b> Cheek to Cheek, JAP 525	10	0	<b>VICENTE FERNANDEZ</b> 15 grandes con el numero 1, CBS 20684
11	14	<b>LISEITE</b> CBS 10333	11	0	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
12	15	<b>COSTA BRAVA</b> De costa a costa, Profono 3114	12	9	<b>LITTLE JOE</b> Roots Freddie 1260
13	0	<b>MARISELA</b> Tu companera, TTH 1836	13	8	<b>GRUPO MAZZ</b> The Force, Cara 051
14	0	<b>CHARANGA 76</b> 12 originales, TH 1840	14	11	<b>JUAN VALENTIN</b> Dimela de frente, Musart 10921
15	11	<b>DYANGO</b> Bienvenido al club, Odeon 9000	15	5	<b>GRUPO PEGASO</b> El no te quiere, Remo 1006

### TEXAS

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	1	1	<b>JUAN GABRIEL</b> Todo, Ariola 0750
2	3	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	2	0	<b>LITTLE JOE</b> Little Joe, Johnny y la familia, Warner Bros. 6177
3	10	<b>NELSON NED</b> Romantico y caprochoso, CBS 81308	3	4	<b>LA MAFIA</b> Electrifying Cara 050
4	4	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	4	0	<b>RAMON AYALA</b> El amo de la musica nortena, Freddie 1262
5	0	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367	5	3	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
6	8	<b>LUPITA D'ALESSIO</b> Sentimiento al desnudo, Orfeon 054	6	0	<b>LOS BUKIS</b> Muy romanticos, Profono 3109
7	0	<b>JULIO IGLESIAS</b> En concierto, CBS 50334	7	0	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
8	0	<b>CELIA, RAY Y ADALBERTO</b> Tremendo trio, Fania 623	8	0	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
9	0	<b>JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ</b> De nuevo los compadres, Fania 625	9	0	<b>VIARIOS ARTISTAS</b> 12 supergrupos, Ambar 5007
10	13	<b>THE BAD STREET BOYS</b> Cheek to Cheek, JAP 525	10	0	<b>VICENTE FERNANDEZ</b> 15 grandes con el numero 1, CBS 20684
11	14	<b>LISEITE</b> CBS 10333	11	0	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
12	15	<b>COSTA BRAVA</b> De costa a costa, Profono 3114	12	9	<b>LITTLE JOE</b> Roots Freddie 1260
13	0	<b>MARISELA</b> Tu companera, TTH 1836	13	8	<b>GRUPO MAZZ</b> The Force, Cara 051
14	0	<b>CHARANGA 76</b> 12 originales, TH 1840	14	11	<b>JUAN VALENTIN</b> Dimela de frente, Musart 10921
15	11	<b>DYANGO</b> Bienvenido al club, Odeon 9000	15	5	<b>GRUPO PEGASO</b> El no te quiere, Remo 1006

Survey For Week Ending 10/8/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034
2	4	<b>RUBEN BLADES</b> El que la hace la paga, Fania 624
3	3	<b>PIMPINELA</b> CBS 11317
4	7	<b>ALEX Y LA ORQUESTA LIBERACION</b> Las locas, Karen 73
5	9	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033
6	2	<b>GUILLERMO DAVILA</b> TH 2246
7	5	<b>SILVESTRE</b> Artel 1983
8	0	<b>WILKINS</b> Aventura, Masa 0010
9	15	<b>TONY CROATTO</b> Y tu pueblo, Velvet 6029
10	0	<b>WILLIE COLON</b> Corazon guerrero, Fania 619
11	0	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305
12	0	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
13	0	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018
14	0	<b>WILLIE COLON/HECTOR LAVOE</b> Vigilante, Fania 610
15	0	<b>BASILIO</b> CBS 31031

## Notas

### Castellanos: First & Only

In her country, Venezuela, they call her "la primerisima," which means something like "the first and only." Mirla Castellanos was in New York recently, promoting her new LP "Vuelve Pronto (Come Back Soon)," on Spain's Hispavox label, distributed in the U.S. by Discos CBS. She had just finished a 22-day engagement at Puerto Rico's Caribe Hilton, a 90-minute program of songs and dances—including some Venezuelan folk material and a medley of tunes from "Evita"—and this is the show she wants to bring to the U.S.

An established artist in South and Central America, Mirla has been reaching the U.S. Latin public via the theme song of the popular Spanish-language tv show "Julia." Its theme, "Di que no soy yo (Say it isn't me)," is included in her new LP. "Tv shows give you more exposure than even the radio because the song is heard twice with every program, at the beginning and the end," explains the singer.

The Venezuelan artist is a one-woman conglomerate: her husband, Miguel Angel Martinez, is both her producer and her label's representative in Venezuela. And her Venezue-

lan distributor, Love Records, is connected to her Venezuelan tv network, Venevision, where she stars in a monthly musical program, "Esta noche Mirla (Mirla Tonight)."

"I get songs from every country," explains Mirla, "and I listen to all of them. Then I record 20 songs for each LP, and after that we start to narrow it down. By the time the record comes out, it's been carefully analyzed. From my first Hispavox LP I had no less than five hits." Mirla records in Spain with Spanish artists and technical staff, under the direction of Hispavox's noted producer Rafael Trabuchelli. On tour her musical director is Isaias Urbano.

With her Spanish label, Mirla Castellanos has earned two gold and two platinum records (advance sales in Venezuela already claim a gold record for her new LP). In spite of her strong Spanish connection, the Venezuelan artist has yet to break in Spain, though she says the label plans a release for next year.

In the meantime, the singer, a veteran of 23 years of show business, is hoping Discos CBS will help her hook up her show in Atlantic City.



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## Labels Criticized For Playing It Tight On New Acts

• Continued from page 1

Album production budgets are in the main smaller. Most first albums are at best budgeted at the same figures typical during the mid-'70s, or slightly less. Some labels are now opening bids with budgets under

### PolyGram Seeks Chappell Buyer

• Continued from page 1

Music, considered to share the role of the world's leading publisher. The possibility of a WCI stake in Chappell appears not to have been a consideration from the start of negotiations between WCI and PolyGram.

Within the industry, some suggest a Thorn-EMI bid or one by acquisition-minded Welk Music Group, Paul McCartney's MPL Communications or E.B. Marks Music Co., a partnership of Freddy & Johnny Bienstock and the Rodgers & Hammerstein office.

In other business areas, investment houses and insurance companies have the financial clout to make such a deal. In fact, CBS revealed earlier this year it would be making a limited partnership deal for a half interest in UA Music with institutional investors. No deal has been announced so far, but speculation centers on an involvement of Prudential Life Insurance Co.

Chappell Music itself was acquired by PolyGram a decade ago at an estimated price of \$40 million, at the time a record price for a music publishing firm.

\$100,000, once held to be a lower end figure.

• Most contracts continue to call for multiple album commitments, but labels are now exercising their options against subsequent album release more aggressively. The practical rule of thumb, say negotiators, is to proceed on an album-by-album basis.

• Royalties for most new acts remain at pre-recession levels for albums, with labels in many cases seeking to shave rates by a percentage point or more. Thus, typical "all-in" royalties, which include producer fees, now range from a high of about 14% (deemed the peak for typical new signings to date) to as little as 11%. Mini-album royalties are negotiated by a point or more below that rate, and singles royalties have declined by several points as well.

These revisions aren't felt at the other end of talent rosters, where major established acts continue to fetch substantial seven- and eight-figure investments, epitomized by much-publicized deals for the Rolling Stones, Diana Ross, Kenny Rogers and others. Notes attorney John Mason of Mason & Sloane, where recent top-dollar contracts have included the Rogers' deal with RCA, a new contract for Juice Newton at the same label, and a new international deal for Olivia Newton-John. "I haven't seen any significant change from the peak years of 1972 to 1978. If we've lost anything, it's that in some situations involving top acts there may be fewer companies bidding."

Overall label talent funds, howev-

er, are pinched, making such blue chip signings a drain on new signings. "When you put that much money into one artist, you're risking your ability to acquire the new acts needed," warns Jay Cooper of Cooper, Epstein & Hurwitz. "That takes away from new artist development overall."

Cooper is one of several legal veterans who agree that new artist album budgets had climbed to indulgent peaks during the late '70s, when some debut LPs cost as much as \$250,000. Now labels are keeping budgets down to the \$100,000-\$150,000 range, according to most estimates, but Cooper notes a recent negotiation during which one label's first budget offer was only \$75,000. "We're seeing sums that such labels wouldn't have offered a year ago, even though the cost of recording continues to go up," he says.

Beyond production costs are other marketing and promotion expenses that sources say are at least as crucial in dealmaking. At Ervin, Cohen & Jessup, Gregg Harrison sees labels relaxing somewhat on their total dollar investment while standing firm on other deal points.

"As labels become more flush with money, it's easier for them to say yes to another point, or another \$20,000," Harrison asserts. "But I don't think they're going to loosen up much on other areas that have become almost institutionalized, like the three-quarter rate on mechanicals or tighter marketing controls and restrictions. . . Those aspects will be slower to change than the sheer economics of deals.

"It's not like 1978, when you could get controls for a new act like the Knack as though they had already sold 20 million records. That, today, has become a mountain you just can't climb.

For acts seeking more control over marketing of their music, or anxious for more label attention, an alternative does exist in the various independent labels and production companies. According to attorney Allen Lenard, also with Ervin, Cohen & Jessup, labels like Enigma, Slash and Bomp are proving successful at launching new acts with total investments at a fraction of the big label deals.

Lenard also sees three majors, Chrysalis, MCA and Elektra/Asylum, creating new opportunities for unknowns. Reorganizations there have rendered both "essentially new labels, with a need to sign in order to build rosters."

Ned Shankman, partner in the Shankman/DeBlasio management company, also sees an upturn in new act signings. "There are more deals available at much less money," he says. "But at least the bands are getting shots. There's more willingness to experiment, especially in the heavy metal area."

Michael Lippman, whose management roster includes Melissa Manchester, says that record company coffers are tighter than before. "You used to be able to get a production budget of \$200,000 or \$225,000 for an artist," he says, "and that isn't the case anymore. Labels are very concerned with how much they spend."

Larry Fitzgerald, partner in the Fitzgerald/Hartley management complex, which handles Toto, notes that labels are also less inclined to pick up the tab for outside promotion, marketing and publicity assistance. "And the term 'tour support' really doesn't exist anymore," Fitzgerald says. "But there are still good deals to be made if labels want an act bad enough."

### New Concerns At NRBA Meet

• Continued from page 1

ket stations—considered by many to be the association's lifeblood—will be adequately dealt with in such sessions as "Making daytimers and other disadvantaged stations profitable" and "How to capture regional and national business in small and medium markets," the problems of positioning and promotion will appease major market attendees, too.

Other components of the program include:

- Consultant George Burns' "Programming trends and the parity problem";
- A series of promotion meetings culminating in the selection by attendees of the 1983 NRBA national promotion contest winner;
- The playback and analysis of focus group tapes by Dwight Douglas of Burkhart/Abrams/Michaels/Douglas & Associates;
- Luncheon speakers Walter Cronkite and Mary Kay Ash of Mary Kay Cosmetics, a motivational expert.

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# Heartland Beat

• Continued from page 69

tion in the Austin area at present, a condition Swenson sportingly terms "unfortunate." Like many an indie in many a major metropolitan area, the folks at Moment Productions would be happy to "get in a self-perpetuating, break-even situation, which would keep us going," he said.

But being a music industry organization based in Texas poses special problems, such as the fact that "the infrastructure doesn't exist—the lawyers and accountants that really make it a business. We have to spend lots of time developing contacts on both coasts, but we keep plugging along. Financially, it's tough—I'll make no bones about that."

Swenson says last summer's indie distribution shakeout hurt Moment, "especially because Faulty Products was really behind us." But he assures that "we've got a grip on it now."

A major-label distribution deal with Moment would not be turned down, he adds, but until then "we'll try to place our bands in the best place for them." A&M's signing of D-Day, he says, has "opened some doors, but it's also scared some people off. The reaction from some distributors is, 'Why should we work your product if you're just going to hand it over to a major label?'"

All in all, the people at Moment Productions—president Bill Foster, distributor liaison/promo person

Cindy Wujcik, house producer/performer Patrick Keel, "guiding spirit and visionary" O'Leary, bookkeeper/artistic director Renice Warnette and staff director Swenson—feel they've "done a lot to stimulate the local new music scene," says Swenson. "We've got an incredible pool of

talent here, and we make them feel like they *can* do it, they *can* get a record done, they *can* tour the country."

★ ★ ★

In case anyone was wondering, your humble Heartland scribe has not had a gender change. In the pre-

ceding Heartland Beat (Billboard, Sept. 24), near the beginning of an item concerning a local band's hit recording of the Chicago White Sox victory song, I was somehow referred to as a "diehard Cubs fan *himself*."

I assure you I am decidedly a "*herself*" and will remain a diehard Cubs

fan until they get lights in Wrigley Field.

★ ★ ★

*Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.*

## Dealers Discuss 'Midline Crisis'

• Continued from page 3

double exposure of pop acts because the midline doesn't stay out there in the stores," claimed Smith.

A chorus of "bin lock" erupted, with Tower's Solomon explaining that in planning the seminar, NARM's retail committee coined the term to describe the fact that retail bins are too full of product.

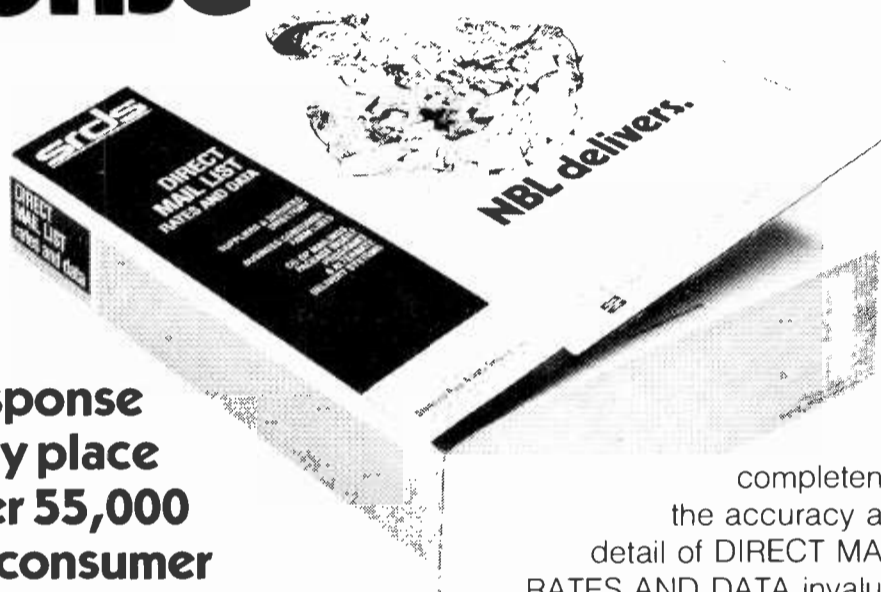
CBS' Tom McGuinness reiterated that he felt returns should be kept in the store and added to the midline displays. Marmaduke shot back, "It will surprise you, but the sell-off of returns is only 20%-30%. A large proportion of returns is brand X, or the new group nobody wants at any price." Smith added, "But if I develop a \$3.98 line, you end up marrying it with other product and it becomes \$5.98, so why do I bother?"

PolyGram's Jack Kiernan suggested that for midline orders a minimum of 30 units be required as standard inventory. One attendee suggested that a 5% return might be adopted. Then NARM counsel Chuck Ruttenberg cautioned the group about price discussions.



**STRONG HEARTS**—Stevie Nicks greets WEA president Henry Droz after her second sold-out night at New York's Radio City Music Hall. Tom Petty, who joined her on stage for two duets, was camera shy.

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# Lifelines

## Births

Girl, Jennifer Kate, to Kathy and Roger Ball, Sept. 7 in Stamford, Conn. He is a former member of the Average White Band.

Boy, Jason, to Tracy and Ken Mahn, Sept. 21 in New York. He is an engineer for Regent Sound Studios there.

Boy, Gabriel, to Sherry Jones and Patrick Levy, Sept. 20 in New York.

She is publicity coordinator for A&M Records there.

Girl, Ashley Elizabeth, to Carla and Bruce Ikard, Aug. 28 in Spruce Pines N. C. He is program operations manager and air personality at WTOE there.

Girl, Jacquelyn Brooke, to Vickie and Eddie Maloney, Sept. 12 in Los Angeles. He is facilities manager at Complex Stage and manager of Nova Sound Research there.

Boy, Jonathon Elias to Pam and

Wayne Campbell, Sept. 14 in Nashville. He is promotion director of WSIX-AM/FM there.

Boy, John Tyler, to Jerry and Sharon Flowers, Aug. 23 in Nashville. He is managing director of the Nashville division of Malsey International.

Girl, Laura Lyn Marie, to Mary and Michael Martin Murphey, Aug. 31 in Taos, N.M. He is a recording artist for Liberty Records.

Girl, Catherine Rose, to Connie and Chris Hillman, Sept. 15 in Ventura, Calif. She is president of Constant Communications there. He is a musician.

Boy, Trevor William, to Gail Carrell-Coe and Bill "Duke" Coe, Sept. 14 in Grosse Point, Mich. She is the former studio manager for Pyramid Eye Recording Studio in Lookout Mountain, Tenn. He is a camera man.

## Marriages

David Whitehead to Karen Bilanin, Sept. 25 in New York. He is general manager of Finesse Records there. She is coordinator for RCA Records' custom sales departments there.

Kevin Staples to Marilyn Kiewiet, Sept. 1 in Toronto. He is a member of the Canadian group Rough Trade.

Patrick Gallagher to Susan Swart, Sept. 10 in Windsor, Calif. He is an air personality and assistant PD at KREO Santa Rosa, Calif.

Jerry Bailey to Kristine Anne Rhodenbaugh, Sept. 17 in Cincinnati. He is the director of publicity and artist development for MCA Nashville.

Alan Benjamin to Sam Samuels, July 23 in Atlanta. He is video products manager for WEA's Los Angeles branch.

David Frank to Virginia Griffith, Aug. 6 in Mount Tamalpais, Calif. He is a member of Mirage Records group the System.

## Deaths

Willie Bobo, 49, of cancer Sept. 15 in Los Angeles. A singer and percussionist who led his own band, he was regarded as one of the pioneers of contemporary Latin music.

Edward Batista, 24, of injuries sustained in a 30-foot fall at Buffalo's Memorial Auditorium Aug. 24. He was a concert rigger with Kenny Rogers' stage crew.

Roy Milton, 76, of a stroke in Canoga Park, Calif. He was leader of the Brownies, a group instrumental in popularizing r&b in California in the late '40s, and recorded several LPs for Specialty Records. He is survived by his wife and four children.

Dennis Becker, 39, in Minneapolis of complications following brain surgery Sept. 19. He was placement director for broadcasting at Brown Institute there. He is survived by two children.

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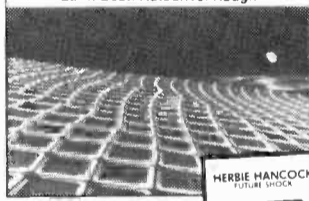
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Earth Beat/Autodrive/Rough



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Future Shock  
Col. 38814 \$4<sup>95</sup> ea.

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including:  
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Thriller/Beat It/Billie Jean  
Wanna Be Startin' Somethin'/Human Nature



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Thriller  
Col. 38112 \$5<sup>15</sup> ea.

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On The Rise  
Col. 38697 \$5<sup>15</sup> ea.

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Have You Ever Seen The Rain?  
It's A Jungle Out There/Take Me Back



BONNIE TYLER  
Faster Than The Speed  
Of Night  
Col. 38710 \$5<sup>15</sup> ea.

## MEN AT WORK CARGO

including:  
Overkill/It's A Mistake/High Wire  
Dr. Heckyll & Mr Jive  
Settle Down My Boy



MEN AT WORK  
Cargo  
Col. 38660 \$5<sup>15</sup> ea.

## Teena Marie Robbery



TEENA MARIE  
Robbery  
Col. 38882 \$4<sup>95</sup> ea.

## JOURNEY FRONTIERS

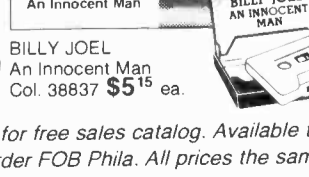
including:  
Separate Ways (Worlds Apart)  
Send Her My Love/Chain Reaction  
After The Fall/Faithfully



JOURNEY  
Frontiers  
Col. 38504 \$5<sup>15</sup> ea.

## BILLY JOEL AN INNOCENT MAN

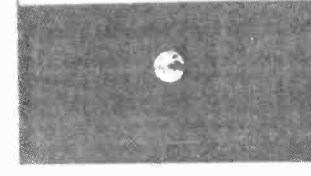
including:  
Tell Her About It  
Uptown Girl  
Leave A Tender Moment Alone  
Keeping The Faith  
An Innocent Man



BILLY JOEL  
An Innocent Man  
Col. 38837 \$5<sup>15</sup> ea.

## SURVIVOR CAUGHT IN THE GAME

including:  
Caught In The Game/Jackie Don't Go  
I Never Stopped Loving You  
It Doesn't Have To Be This Way  
What Do You Really Think?



SURVIVOR  
Caught In The Game  
Col. 38791 \$5<sup>15</sup> ea.

## Ricky Skaggs Don't Cheat In Our Hometown



RICKY SKAGGS  
Don't Cheat In  
Our Hometown  
Col. 38954 \$4<sup>95</sup> ea.

Call or write for free sales catalog. Available to retailers only. Offer good through October 31, 1983.  
\$100 min. order FOB Phila. All prices the same for LP's and Cassettes.

FOR WEEK ENDING OCTOBER 8, 1983

# 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	1	15	<b>THE POLICE</b> Synchronicity A&M SP3735	RCA	WEEKS AT #1 11			35	30	12	<b>TACO</b> After Eight RCA AFL1-4818	RCA	●	8.98		71	72	21	<b>GLADYS KNIGHT AND THE PIPS</b> Visions Columbia FC 38205	CBS	●		BLP 3	
2	2	42	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS	▲		BLP 2	36	36	24	<b>RICK SPRINGFIELD</b> Living In Oz RCA AFL1-4660	RCA	●	8.98		72	61	25	<b>EDDY GRANT</b> Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS	●		BLP 44	
3	3	24	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 20	37	40	4	<b>SHEENA EASTON</b> Best Kept Secret Epic America ST-17101	CAP	●	8.98		73	65	35	<b>MERLE HAGGARD/WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS	●		CLP 2	
4	5	8	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS	▲			38	52	3	<b>BIG COUNTRY</b> The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		74	91	5	<b>PHILIP BAILEY</b> Continuation Columbia FC 38725	CBS	●		BLP 24	
5	4	36	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		39	29	23	<b>MEN AT WORK</b> Cargo Columbia QC 38660	CBS	▲			75	57	13	<b>JOAN JETT AND THE BLACKHEARTS</b> Album Blackheart/MCA 5437	MCA	●	8.98		
6	7	25	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	CBS	●			40	28	34	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS	▲			76	60	14	<b>QUARTERFLASH</b> Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	●	8.98		
7	8	10	<b>BONNIE TYLER</b> Faster Than The Speed Of Light Columbia BFC 38710	CBS	●			41	43	4	<b>HEART</b> Passionworks Epic QE-38800	CBS	●			77	62	22	<b>ZEBRA</b> Zebra Atlantic 80054	WEA	●	8.98		
8	10	11	<b>ROBERT PLANT</b> The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		42	48	10	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 4	78	80	27	<b>LAURA BRANIGAN</b> Branigan 2 Atlantic 80052	WEA	●	8.98		
9	9	20	<b>THE FIXX</b> Reach The Beach MCA 5419	MCA	●	8.98		43	38	12	<b>STEVIE RAY VAUGHAN</b> Texas Flood Epic BFE 38734	CBS	●			79	76	25	<b>EDDIE MURPHY</b> Eddie Murphy Columbia FC 38180	CBS	●			
10	14	8	<b>AIR SUPPLY</b> Greatest Hits Arista AL 8-8024	RCA	●	8.98		44	45	6	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS	●		BLP 16	80	82	72	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
11	12	15	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		45	41	9	<b>KANSAS</b> Drastic Measure CBS Associated QZ-38733	CBS	●			81	77	83	<b>DEF LEPPARD</b> High & Dry Mercury SRM-1 4021 (Polygram)	POL	●	8.98		
12	6	7	<b>ASIA</b> Alpha Geffen GHS 4008 (Warner Bros.)	WEA	●	8.98		46	42	17	<b>GEORGE BENSON</b> In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 19	82	59	67	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲			
13	11	8	<b>JACKSON BROWNE</b> Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98		47	37	34	<b>DURAN DURAN</b> Duran Duran Capitol ST-12158	CAP	●	8.98		83	84	8	<b>WHAM-U.K.</b> Fantastic Columbia BFC 38911	CBS	●			
14	13	10	<b>MEN WITHOUT HATS</b> Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98		48	39	6	<b>ZAPP</b> Zapp III Warner Bros. 1-23875	WEA	●	8.98	BLP 12	84	83	26	<b>KROKUS</b> Head Hunter Arista AL 8005	RCA	●	8.98		
15	16	24	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 42	49	47	10	<b>SHALAMAR</b> The Look Solar 60239 (Elektra)	WEA	●	8.98	BLP 22	85	71	26	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 27	
16	18	5	<b>STRAY CATS</b> Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	▲	8.98		50	50	18	<b>IRON MAIDEN</b> Piece of Mind Capitol ST 12274	CAP	●	8.98		86	88	22	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 6040GL (Motown)	MCA	▲	8.98	BLP 6	
17	17	5	<b>AC/DC</b> Flick Of The Switch Atlantic 80100	WEA	●	8.98		51	53	34	<b>BRYAN ADAMS</b> Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		87	89	53	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		
18	19	7	<b>RICK JAMES</b> Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 1	52	49	20	<b>FASTWAY</b> Fastway Columbia BFC 38662	CBS	●			88	86	18	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		
19	20	15	<b>LOVERBOY</b> Keep It Up Columbia QC38703	CBS	▲			53	54	7	<b>THE S.O.S. BAND</b> On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 9	89	85	7	<b>JEAN-LUC PONTY</b> Individual Choice Atlantic 80098	WEA	●	8.98		
20	25	3	<b>KENNY ROGERS</b> Eyes That See In The Dark RCA AFL1-4697	RCA	●	8.98	CLP 40	54	51	18	<b>THE KINKS</b> State Of Confusion Arista AL 8-8018	RCA	●	8.98		90	115	6	<b>NEW EDITION</b> Candy Girl Streetwise SWRL 3301	IND	●	8.98	BLP 14	
21	21	25	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	▲	8.98		55	56	30	<b>U2</b> War Island 90067 (Atco)	WEA	●	8.98		91	111	5	<b>BILLY IDOL</b> Don't Stop Chrysalis PV 44000	CBS	●			
22	22	16	<b>THE TALKING HEADS</b> Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 55	56	46	8	<b>NEIL YOUNG</b> Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	●	8.98		92	79	9	<b>SPYRO GYRA</b> City Kids MCA 5431	MCA	●	8.98		
23	23	20	<b>EURHYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	BLP 36	57	55	50	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98		93	99	4	<b>ASHFORD &amp; SIMPSON</b> Highrise Capitol ST-12282	CAP	●	8.98	BLP 30	
24	15	13	<b>SOUNDTRACK</b> Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98		58	64	5	<b>JUICE NEWTON</b> Dirty Looks Capitol ST-12294	CAP	●	8.98		94	78	16	<b>ROD STEWART</b> Body Wishes Warner Bros. 1-23877	WEA	●			
25	24	9	<b>ELVIS COSTELLO</b> Punch The Clock Columbia FC 38897	CBS	●			59	58	17	<b>THE HUMAN LEAGUE</b> Fascination A&M 1-2501	RCA	●	5.98		95	94	23	<b>SERGIO MENDES</b> Sergio Mendes A&M SP 4937	RCA	●	8.98	BLP 57	
26	27	5	<b>THE MOODY BLUES</b> The Present Threshold TRL1-2902 (Polygram)	POL	●	8.98		60	63	7	<b>BETTE MIDLER</b> No Frills Atlantic 80070	WEA	●	8.98		96	92	30	<b>STYX</b> Kilroy Was Here A&M SP 3734	RCA	▲	8.98		
27	26	13	<b>DONNA SUMMER</b> She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 11	61	66	6	<b>RUFUS AND CHAKA KHAN</b> Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	●	11.98	BLP 13	97	152	3	<b>SOUNDTRACK</b> Mike's Murder A&M SP-4931	RCA	●	8.98		
28	93	2	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	●	8.98		62	67	5	<b>CHEAP TRICK</b> Next Position Please Epic FE-38794	CBS	●			98	101	113	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98		
29	34	5	<b>GAP BAND</b> Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	▲	8.98	BLP 6	63	75	29	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1	99	98	42	<b>BILLY IDOL</b> Billy Idol Chrysalis FV 41377	CBS	●			
30	44	12	<b>SPANDAU BALLET</b> True Chrysalis BGV-41403	CBS	●			64	74	8	<b>GRAHAM PARKER</b> The Real Macaw Arista AL 8-8023	RCA	●	8.98		100	102	51	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 50	
31	32	11	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 7	65	73	16	<b>DIO</b> Holy Diver Warner Bros. 1-23836	WEA	●	8.98		101	107	4	<b>QUEENSRYCHE</b> Queensryche EMI-America DLP-19006	CAP	●	6.98		
32	33	40	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●			66	68	5	<b>THE ANIMALS</b> Ark I.R.S. SP-70037 (A&M)	RCA	●	8.98		102	100	100	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	●			
33	31	47	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 21	67	70	26	<b>NAKED EYES</b> Naked Eyes EMI-America ST 17089	CAP	●	8.98		103	105	78	<b>THE POLICE</b> Ghost In The Machine A&M SP-3730	RCA	▲	8.98		
34	35	9	<b>PEABO BRYSON/ROBERTA FLACK</b> Born To Love Capitol ST-12284	CAP	▲	8.98	BLP 8	68	69	11	<b>ARETHA FRANKLIN</b> Get It Right Arista AL-8019	RCA	●	8.98	BLP 10	104	103	24	<b>MADNESS</b> Madness Geffen GHS 4003 (Warner Bros.)	WEA	●	8.98		
								69	81	3	<b>ORIGINAL CAST</b> La Cage Aux Folles RCA HBC1-4824	RCA	●	9.98		105	90	13	<b>ELO</b> Secret Messages Jet QZ 38490 (Epic)	CBS	●			
								70	181	2	<b>RAINBOW</b> Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL	●	8.98										

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

## Market Quotations

As of closing, Sept. 27, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17%	3%	Altec Corporation	—	10	1/4	1/4	1/4	- 1
69%	48%	ABC	10	333	58%	57%	58%	- 1/4
46 1/2	30%	American Can	25	1351	44%	43%	44	- 1/2
17 1/4	8 1/2	Automatic Radio	9	14	12	11 1/4	11 3/4	- 3/8
77%	55	CBS	14	2824	75%	74%	75	- 1/2
65	16%	Coleco	10	2443	37%	35%	37 1/4	+ 3/8
17 1/2	5%	Craig Corporation	23	87	11%	10%	10%	- 3/8
84%	55%	Disney, Walt	21	632	62%	61%	61 1/4	- 3/4
6%	3%	Electrosound Group	—	34	5 1/2	4%	5	- 1/4
30%	16%	Gulf + Western	10	870	27%	27%	27 1/2	+ 1/8
35 1/2	18	Handleman	15	130	33%	32%	33	+ 1/2
12 1/4	6	K-tel	10	1	10 1/4	10%	10 1/4	Unch.
74 1/4	47 1/4	Matsushita Electronics	20	427	73	72 1/2	72 1/2	- 1 1/8
16 1/2	6%	Mattel	—	2612	6%	6 1/2	6 1/2	- 1/2
42%	32%	MCA	8	435	36 1/4	34%	35%	- 1/2
90 1/2	72%	3M	15	1843	84 1/2	83 1/4	84	+ 3/8
148 1/4	82	Motorola	31	3598	150	143 1/2	144 1/2	- 2 1/4
73 1/4	47	No. American Phillips	12	17	71	70 1/2	71	- 1/4
15 1/4	3%	Orrox Corporation	—	25	4 1/4	4%	4 1/2	- 1/8
26	18	Pioneer Electronics	—	—	—	—	—	Unch.
34 1/4	13 1/4	RCA	19	16982	34 1/4	32%	33	- 1
16%	12%	Sony	35	2978	15%	15	15 1/4	- 1/2
34 1/2	25%	Storer Broadcasting	—	161	32%	31%	32%	- 5/8
6%	2%	Superscope	—	2	4%	4%	4 1/4	Unch.
57	38	Taft Broadcasting	13	22	52%	52 1/4	52 1/4	- 5/8
35 1/4	19%	Warner Communications	14	3515	22 1/2	21%	21 1/2	- 1 1/4
10%	8%	Wherehouse Entertainment	20	580	10%	10	10 1/4	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephon Int'l	41	15 1/2	16
Certron Corp.	105	3 1/2	3%	Recoton	10	9 1/4	10 1/2
Data	—	—	—	Koss Corp.	23	6%	6 1/2
Packaging	—	6	6 1/4	Schwartz Bros.	—	2 1/4	3 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## Chartbeat

• Continued from page 6

the Hot 100) nearly six months after reaching the top in the U.K.

Several other new music-oriented acts are listed on this week's AC chart, including **Naked Eyes**, the **Police**, **Men At Work**, the **Eurythmics** and the **Motels**. The Police's "Every Breath You Take," the year's longest-running No. 1 pop single, peaked at number five on the AC chart.

At the other end of the musical spectrum, **Perry Como** enters this week's AC chart at number 48 with "As My Love For You." The song was written by pianist **George Fischoff**, who has cracked the AC chart in recent years with numerous instrumental hits.

Como first hit the AC chart in March, 1962, a year after it was introduced in Billboard. But he first hit

## New Video, Computer Charts

• Continued from page 3

(disk, cartridge or cassette). Furthermore, there is a description of each title's content and use within the entertainment, educational and home management categories.

The new Videodisk Top 20, which appears on page 41, covers all categories of product within this configuration. It, too, is based on retail sales reported by a wide range of outlets, among them mass merchandisers, record stores and home video specialty locations.

In addition to title, manufacturer and catalog number, the best-selling videodisk list contains information about featured performers, year of theatrical release, rating, format (CED or LaserVision) and suggested list price.

The Videocassette Top 40, which now appears in separate form on pages 42 (sales) and 44 (rental), incorporates for the first time details of each title's featured performers, year of theatrical release, format (VHS or Beta), rating and, for sales only, suggested list price.

the pop chart in May, 1944, giving him an overall chart span of 39 years and five months. Let's see Spandau ballet do that!

★ ★ ★

**Odds & Ends:** Linda Ronstadt's commercial gamble with "What's New?" an album of standards recorded with **Nelson Riddle**, appears to be paying off. In its second week on the chart, the album vaults from number 93 to number 28. This already tops the number 31 peak of Ronstadt's last album, "Get Closer," a traditional Ronstadt mix of ballads and mid-tempo rockers.

And in the U.K., **Culture Club** holds at No. 1 for the second week with their second chart-topping hit, "Karma Chameleon." The group first hit the top in Britain last October with "Do You Really Want To Hurt Me," which went on to peak at two in the U.S. this past March.

★ ★ ★

**MCA Action:** MCA has not one but two new and developing acts in this week's top 10, signifying improvement in an area in which the label was severely deficient in recent years. **Men Without Hats'** "The Safety Dance" (on MCA-distributed Backstreet) dips to eight after logging four weeks at number three, while the **Fixx's** "One Thing Leads To Another" vaults from 17 to nine. It's the first top 10 hit for both acts.

"The Safety Dance" also enters the books as one of the biggest hits to date for a Montreal-based act. It's topped only by the **Archies'** 1969 smash "Sugar Sugar" and **Andy Kim's** 1974 solo effort "Rock Me Gently," both of which reached No. 1.

**Ted Blackman**, general columnist for the *Montreal Gazette*, notes that several other acts from Montreal have scored on the U.S. charts in recent years. **Gino Vannelli** peaked at number four with "I Just Wanna Stop" and number six with "Living Inside Myself"; **April Wine** climbed to 21 with "Just Between You And Me"; **Aldo Nova** reached 23 with "Fantasy," and **Gino Soccio** hit 48 with "Dancer."



**DANCIN' WITH DIONNE**—Dionne Warwick's latest LP for Arista, "How Many Times Can We Say Goodbye," gets some positive feedback in the studio. Pictured from left are the label's director of East Coast a&r **Gerry Griffith**, Producer **Luther Vandross**, Warwick, Arista president **Clive Davis** and **Joe Grant**, the singer's manager.

## Video, Computer Firms Meeting At Cannes Events

• Continued from page 3

video piracy, to be held the same day. It will cover such topics as trends and developments in international video piracy, weapons for its combat, developing new markets, detecting and prosecuting unauthorized public performances and parallel imports.

**MIJID** offers a meeting Friday (7) entitled "Protecting Software Today: Practice Of The Law, The Evolution Of The Jurisprudence, Gaps And Developments." Panelists are moderator **Bernard Sauter**, editor-in-chief of "Decision Informatique," and representatives of the Commission of the European Economic Community, Apple Computer, the Agency for the Protection of Software and the Societe Civile des Auteurs Multimedia. There will also be a meeting during MIJID to discuss the creation of home computer games, with the intent of representing game creation as a new form of international culture.

At the **ITA** seminar, panels will cover video hardware developments, computer hardware and software, video games and advances in European cable, direct broadcast satellite and other new technologies. Video software will be covered with panels on pricing, taxes, securing program rights, and the blank tape market.

Exhibitors at **Vidcom** include **Thorn EMI**, which recently merged its three divisions into **Thorn EMI Screen Entertainment**. The new organization operates 305 theaters in the U.K. and has offices in 18 territories around the world. In addition, **Thorn EMI Classics** has been formed in the U.K. as a distribution outlet to the **Columbia Pictures/Warner Bros./EMI** relationship.

**Kase International** will be represented by **Roger Ellman**, international director, who says, "Our principal interest at **Vidcom** is to acquire video music of an hour or an hour and a half duration. We advocate lower retail prices, with the idea of selling music videos to the people who buy records and concert tickets."

## Video Music Programming

• Continued from page 32

**Southside Johnny & the Jukes**, "Trash It Up," **Mirage Spys**, "Midnight Fantasy," **EMI America Rod Stewart**, "What Am I Gonna Do," **Warner Bros. Taxi**, "Gold And Chains," **Fantasy Tears For Fears**, "Pale Shelter," **Mercury Units**, "Girls Like Me" **Epic Mari Wilson**, "Just What I've Always Wanted," **London**

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Oct. 3, **Martha Davis**, **Guest D.J.**, **Rolling Stone Productions**, one hour.

Oct. 3, **Ronnie James Dio**, **Inner-View Network**, one hour.

Oct. 3-9, **Buddy Rich**, **Music Makers**, **Narwood Productions**, one hour.

Oct. 3-9, **Charlie Daniels**, **Country Closeup**, **Narwood Productions**, one hour.

Oct. 7-9, **Heart**, **Off The Record Special**, **Westwood One**, two hours.

Oct. 7-9, **Charley Pride**, **Jerry Reed**, **Tanya Tucker**, **Live From Gilley's**, **Westwood One**, one hour.

Oct. 7-9, **Fixx** concert, **The Source**, **NBC**, 90 minutes.

Oct. 7-9, **Synthesizers In Rock**, **Rock Chronicles**, **Westwood One**, one hour.

Oct. 7-9, **Eddy Arnold**, **Solid Gold Country**, **United Stations**, three hours.

Oct. 7-9, **Sammy Kaye**, **Great Sounds**, **United Stations**, four hours.

Oct. 7-9, **Waylon Jennings**, **Country Countdown**, **United Stations**, three hours.

Oct. 7-9, **Dr. Hook**, **Dick Clark's Rock Roll And Remember**, **United Stations**, four hours.

Oct. 7-9, **Great Girl Groups**, **Don & Deanna On Bleecker Street**, **Continuum Network**, one hour.

Oct. 8, **Gary Puckett & the Union Gap**, **Solid Gold Saturday Night**, **RKO Radioshows**, five hours live.

## Bubbling Under The HOT 100

101-BABY I LIED, **Deborah Allen**, **RCA** 13600

102-DANCING WITH MYSELF, **Billy Idol**, **Chrysalis** 4-42723 (**CBS**)

103-TIME WILL REVEAL, **Debarge**, **Gordy** 1705 (**Motown**)

104-IS THIS THE END, **New Edition**, **Streetwise** 1111

105-LADY, LADY, LADY, **Joe "Bean" Esposito**, **Casablanca** 814430-7 (**PolyGram**)

106-LADY DOWN ON LOVE, **Alabama**, **RCA** 13590

107-**INFORMATION**, **Dave Edmunds**, **Columbia** 38-04080

108-HOLIDAY, **Madonna**, **Sire** 7-29478 (**Warner Bros.**)

109-TAKE IT TO THE LIMIT, **Willie Nelson and Waylon Jennings**, **Columbia** 38-04131

110-SO MANY MEN, SO LITTLE TIME, **Miguel Brown**, **TSR** 828

## Bubbling Under The Top LPs

201-GARY MORRIS, **Why Lady Why**, **Warner Bros.** 1-23738

202-SOUNDTRACK, **Eddie And The Cruisers**, **Scotti Bros.**, **BFZ** 38929 (**Epic**)

203-JOHN DENVER, **It's About Time**, **RCA** AFL-4683

204-DEPECHE MODE, **Construction Time Again**, **Sire** 1-23900 (**Warner Bros.**)

205-HELIX, **No Rest For The Wicked**, **Capitol** ST-12281

206-LILLO, **Let Me Be Yours**, **Capitol** ST-12290

207-DOKKEN, **Breaking The Chains**, **Elektra** 60290

208-DANNY SPANOS, **Passion In The Dark**, **Epic** B5E 38805

209-TRANSLATOR, **No Time Like Now**, **Columbia** BFC 38927

210-ANDRE CYMONE, **Survivin' In The '80s**, **Columbia** FC 38902

TOP LPs & TAPE

POSITION 106-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8 Track, Black LP/Country LP Chart. Rows 106-135.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8 Track, Black LP/Country LP Chart. Rows 136-165.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8 Track, Black LP/Country LP Chart. Rows 166-200.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alphabetical list of artists and their top LPs with suggested list prices. Includes artists like AC/DC, Bryan Adams, Air Supply, Alabama, Alarm, etc.

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.

## Inside Track



**POLICE PARODY**—Police members enjoy a special video of "Every Breath You Take" featuring assorted A&M staff crooning the tune clad only in "Synchronicity" LP jackets. The screening took place in San Francisco during the label's annual sales meeting.

### PIRACY CASES SETTLED

## Labels Win N.C. Judgments

NEW YORK—Forty-three settlements have been reached in a series of 52 civil lawsuits against 107 of an original 130 North Carolina defendants charged with selling allegedly counterfeit or pirate tapes.

The lawsuits, filed last February by eight labels in all three federal districts of the state, represented the largest action of its kind.

Most of the settled cases have already resulted in federal court judgments, while the remainder await court acceptance, according to the Recording Industry Assn. of America, which spearheaded a four-month investigation through its antipiracy unit. In all instances, the settlements provide for judgments of injunctive

relief and monetary damages in favor of the plaintiffs. In each of these cases, the defendants have agreed to cooperate with the RIAA's continuing investigation into the distribution of pirate tapes in North Carolina.

According to Joel Schoenfeld, RIAA's special counsel for antipiracy activities, the labels are pursuing their claims in the remaining nine cases. The labels that brought action are RCA, MCA, Elektra/Asylum/Nonesuch, Warner Bros., Atlantic, PolyGram and Capitol. They charged sale of illicit tapes of best-selling artists at small retail outlets throughout 20 counties in North Carolina.

## Hall Of Fame Awards To Four Georgia Musicians

ATLANTA—Four Georgia musicians were honored with the state's highest musical award, the Georgy, at the fifth annual Hall of Fame Awards held at the Colony Square Hotel here Sept. 24. The awards capped a 10-day round of events intended to bring national, regional and local focus upon Georgia's music industry.

James Brown earned a Georgy in the performing category. Atlanta Pops conductor Albert Coleman received one in the non-performing category. Harry James, the late trumpeter and bandleader, was awarded a posthumous Georgy. And veteran r&b artist Piano Red took the Pioneer Award.

At the banquet, videos were shown of Georgia acts, including such new music bands as R.E.M. and the B-52's, and the new country group Atlanta.

This year's Georgia Music Week

offered local talent contests, ESH (a synthesizer-rock group from Macon) took top honors statewide during the finals, held Sept. 17 at the Univ. of Georgia in Athens.

On Sept. 22, the Atlanta Songwriters Assn. presented an evening of entertainment and awards at the Moonshadow Saloon. Vern Gosdin was honored as Georgia recording artist of the year, Sammy Johns was named Georgia songwriter of the year, and Mike Dekle earned the group's songwriter of the year award for his composition "Scarlett Fever," recorded by Kenny Rogers.

The songwriters association also honored the best of several hundred entries submitted from around the state. Judges voted on the winners based on their live renditions: Steve Rodnig's "You're The One" in gospel, "Crash The Prom" by Tom Douglas and James Eliot in rock, "You're Still Not Safe In A Japanese Car" by John Goldsmith in the open category, "A Little Too Much Like Love" by Diane Pfeifer and Jay Graydon in r&b, "Days in Clover Are Over" by John Farley in country, and "Tomorrow Looks Like Yesterday Again" by Louis and Louisa Brown in pop. The Pfeifer-Graydon tune was also named overall song of the year by the Atlanta Songwriters Assn.

In a separate competition held at Atlanta's Gospel Harvester Church, John David Teems won the Christian Music Talent Search. Tim Haynes placed second and group Crystal Heart third.

### Philips Exhibiting CD At Acapulco Expos

NEW YORK—A presentation by Philips of its CD hardware and software will be made at this year's Mus-expo and International Videxpo '83, Nov. 1-4, at the Condessa del Mar hotel in Acapulco. The company will also exhibit its line of audio and video electronic equipment, as well as being the official audio supplier for booths at the show.

Over 500 companies from 24 countries have confirmed their participation in the event.

**Independent Promotion:** Big talk behind closed doors at the NARM retailer conclave concerned the mounting fees charged for services of the "network." Where such fees for working a single record totalled \$100,000 only a couple of years ago, the figure now apparently peaks at closer to \$250,000. "Bonus points" is the way insiders characterize continuing payments, as the promo seers ask more gold to push the record to each new pinnacle on the charts. Retailers told label reps at LaCosta that they have heard estimates of an annual budget for the "network" of from \$15 million to \$30 million. The store chains feel this mammoth stipend has taken the money, all or in part, that one time was their "advertising allowance" for essential radio and print ads. Opinion is that unit sales continue to plummet because potential customers are no longer enticed by radio spots and display ads.

**Record musical:** With its 3,389th performance Thursday (29), "A Chorus Line" became the longest-running musical in history. It topped "Grease." . . . Just after leading independent distributors across country were informed by Larc Records' Stan Layton that they would have the line Friday (23), they got another call late last week that CBS Records was getting the label. Seems Joe Isgro had changed his mind . . . Creditors of Sound City Distributors, the cutouts-only operation of Tom Sims, the one-time WEA Texas branch chief, meet Thursday (6) at 11 a.m. in the Dallas federal courthouse. Sims went Chapter XI Aug. 19. Another industry fatality is P&S Enterprises, Shreveport, La. umbrella for the Stan Lewis empire. P&S filed Sept. 15 under Chapter XI. Details were not available from debtors' attorneys at presstime.

**Video piracy** splashed across the media front at midweek as Panamanian law enforcement officials swept through the two factories operated by Panafashion, seizing 40 tons of duplicating equipment, packaging gear, videotapes and business records. The raids, prompted by the Motion Picture Assn. of America and key members including Universal, are said to be the biggest to date in the video piracy realm.

**Golden Deal:** MCA's rebuilding continues, with the label's latest coup a marketing, distribution and promotion tie with Canada's hot Solid Gold Records. Launching MCA's U.S. and U.K. pact will be albums by Toronto and Headpins, with product from other label acts like Chilliwack to follow. Principals Steve Propas and Neill Dixon are opening a stateside Solid Gold office in New York, to be helmed by Andy Frances.

**Industry alumnus** Rich Lionetti has departed as senior vice president of marketing at Softsel, the Inglewood, Calif. computer software distributor. Lionetti could not be reached for his future plans . . . Expect East Coast marketer Roy Norman to announce a deal with Barry White's Unlimited Gold production firm for his National Distribution Network. White had been with CBS Records . . . L.A. Superior Court Judge Bruce Geernaert has found SST Records entrepreneurs Greg Ginn and Gary Arthur McDaniel guilty of contempt of court. In the Sept. 22 ruling, Geernaert found the release of the album "Everything Went Black" was in violation of a prior preliminary injunction. Both Ginn and McDaniel must serve a five-day jail term, starting Oct. 21. Attorney Walter Hurst, counsel for the two, said no decision has been made as to whether the decision will be appealed. Ginn was also ordered to pay a \$1,500 fine.

**Russ Bach**, executive vice president of WEA, has been named to serve on the Crespi Carmelite High School (En-

cino, Calif.) advisory board. His wife, Mary Ellen, has just joined the faculty of Louisville High School, a private school in the San Fernando Valley . . . Track erred and his one-time Mercury Records associate Herb Wolfson, now with Universal Recording Studios, Chicago, corrected him. We reported (Sept. 24) no CD playback unit in the over 600 pages of the Sears Christmas catalog. Buried inside on page 408 is a page offering the private label digital audio disk player at \$589.99. If you add \$10, the ad says you get three disks, containing Vivaldi's "The Four Seasons," Handel's "Water Music" and Tchaikovsky's "Symphony No. 5." If you check the Sears index, however, you find no reference to the CD player offering.

When Walt Disney employees who have totalled 20 years or more with the Burbank-based firm frolic at the Sheraton Grande, L.A., Friday (7), Disneyland Records' Southern regional boss Sandy Beach, known to his old friends as Carl Siegfried Strobach, and his lovely frau, Virginia, will be in attendance for the first time, along with the record division's Canadian topper Jim Raburn. Beach, an acknowledged industry gourmand, has just been told by his medic that he has an ulcer . . . Bones Howe is developing the music for "Buckaroo Banzai," a 20th Century-Fox release. Billy Vera, leader of Billy & the Beaters, makes his screen acting and singing bow in the flick.

More than 50 prominent record industryites from both coasts gathered Wednesday (28) at Bob Summer's Dakota apartment in Gotham, for the kickoff cocktail party of the 1983 AMC Cancer Research Center Humanitarian Award. Elektra chairman Bob Krasnow is the honoree, and the award dinner is Dec. 4 at the Waldorf Astoria. The same evening last week, more than 90 distaff members of the industry participated in a similar event at the Krasnows' New York abode. Latter group is embarking upon a special all-woman fundraising task force known as "High Priority," since this year's AMC project concerns breast cancer research.

At presstime, it appeared that over 200 would attend the second annual NARM independent distributors conference this past weekend at the Hyatt Palm Beach . . . Song penner Harry Tobias will be feted Oct. 12 by fellow members and guests of the Eddie Cantor B'nai B'rith Lodge at the Friars Club, Beverly Hills. Jay Livingston & Ray Evans, Richard M. Sherman, Bobby Troup and Bernie Wayne entertain, with brother Henry Tobias as MC . . .

Ed Murphy, who recently joined the National Music Publishers Assn. as exec vee, seen as front-runner for Al Berman's job as chief of NMPA's Harry Fox Agency. Berman, 35 years with the agency and president since Fox's death in 1969, retires next May, but will continue to consult Fox . . . NARAS prexy Mike Melvoin presents Sony and Philips reps with a NARAS Presidential Award in New York Monday (10) for the Compact Disc . . . Camelot Enterprises' Paul David sees 20 video departments in the 140-plus-store chain's future. He now has eight. He says Camelot is deliberating whether video must be in freestanding locations right now. All departments are in mall locations, which present parking obstacles and generally thwart stocking X-rated software. David says X-rated is probably 40% of the total rental/sales volume, though "they will never admit it's that high." Camelot will not stock porno software on principle. All Camelots still stock video game titles.

Edited by JOHN SIPPEL

### SOME UNLOAD IT, SOME BURY IT

## Vidgame Firms Deal With Surplus

By FAYE ZUCKERMAN

LOS ANGELES—Instead of dumping defective excess inventory on an already ailing video game marketplace, Atari recently collected truckloads of it and dropped it off at a city landfill in Alamogordo, N.M. for burial. Some other leading video game makers say they are planning similar fates for excess inventory that is not defective; Mattel and Parker Brothers say they will take a different tack.

These two companies report that they are likely to impose mark-down, dealer incentive programs and start selling excess products through alternate distribution outlets, such as direct mailings or catalogs.

Micro Lab, on the other hand, has prepared a trash compactor to grind up its excess inventory, says company president Stan Goldberg. "When a game dies, you bury it—not chop up

its price point," Goldberg says.

Because of eroding price points and the glut of old products, some from now-defunct companies like U.S. Games and DataAge, retailers are cautiously stoking up on titles for video game consoles. "They (retailers) have a legitimate fear that they will buy 10,000 copies of one title only to find the next day the price on the title has come down," Goldberg explains.

Entertainment software maker Activision has already buried many of its outdated titles in its warehouse. Although the Mountain View, Calif. company had attempted to keep production levels low, it is currently trying to clear retail shelves of old product. Jim Levy, president of the company, reports that conservative retail and distributor ordering patterns this fall will likely result in lower sales and an operating loss for Activision.

A spokeswoman for Mattel suggests that retailers can clear their shelves by cutting prices and running in-store promotions. "I cannot get specific about our stock balancing program, but we have one. Other solutions for retailers would be close-outs or using alternate distribution methods," she says.

Price cutting is nothing new to computer products retailers. Many have learned that that method does not foster sales in the video game business. "If the game is not quality it will not sell," says Goldberg. "It just takes up shelf space."

According to Tom Dusenberry, manager of consumer electronics for Parker Brothers, based in Beverly, Mass., "We minimized our inventory problem by using extreme caution when making decisions about how many of one title to produce." The company has 16 titles, two of which have become "hits."



# E U R Y T H

# M I C S

Sweet success is made of this.

« GOLD

The first single  
SWEET DREAMS (ARE MADE OF THIS)  
went to #1 in both BB and CB  
video currently on MTV  
7 in. PB-13533 12 in. PD-13502



« GOING GOLD

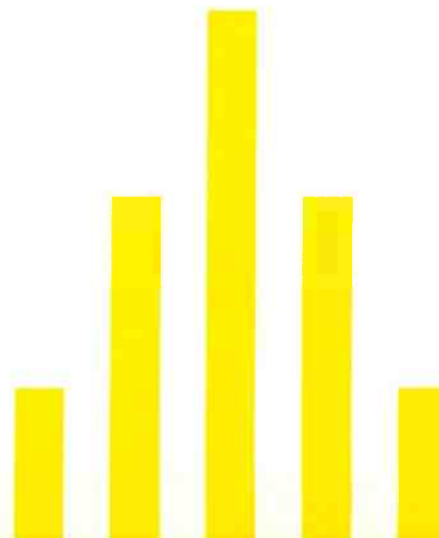
The debut album  
SWEET DREAMS (ARE MADE OF THIS)  
currently climbing the charts  
AFL1-4681  
BB 23 CB 28



« HEADING FOR GOLD  
THE FOLLOW-UP SMASH  
climbing the charts like the first single  
LOVE IS A STRANGER  
video currently on MTV  
7 in. PB-13618 12 in. PW-13629  
BB 42. CB 52.



« AN EXPLOSION OF MEDIA  
National coverage: Rolling Stone,  
Record, Creem, Heavy Metal, Musician,  
Trouser Press, Cashbox, Westwood 1, Source,  
American Top 40, RKO Radio,  
Entertainment Tonight, MTV.  
Local and regional coverage: N.Y. Times, N.Y. Post,  
Washington Post, Chicago Tribune, L.A. Times,  
L.A. Herald Examiner, AM Los Angeles, MV3



**Discover Country**

**Wild,  
Blue &  
Swingin'**

**All The People  
Are Talkin'  
About  
John Anderson's  
New Album  
The  
Black Sheep  
Is On  
The Prowl**



**STARS**

**The Voice Of Nashville  
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**COUNTRY**